A CULTURALLY SUSTAINING/REVITALIZING ENGLISH LANGUAGE ARTS
CURRICULUM FOR YUP’IK STUDENTS IN A YUP’IK COMMUNITY

By
Holly Williams, B.A.

A Project Submitted in Partial Fulfillment of the Requirements
For the Degree of
Master in Education
in
People, Place, and Pedagogy
University of Alaska Fairbanks

May 2023

© 2023 Holly Williams & the Community Members of Scammon Bay. All Rights Reserved

APPROVED:

Dr. Sean Asikłuk Topkok, Committee Chair
Dr. Richard Hum, Committee Chair
Wanda Kaganak, Committee Chair
Dr. Amy Vinlove, Dean of Graduate School
Dr. Richard Collins, Director of Graduate School
Abstract

This project, *A Culturally Sustaining/Revitalizing English Language Arts Curriculum for Yup’ik Students in a Yup’ik Community*, arose from the question of how to better incorporate cultural ways to teaching and learning into the everyday school curriculum. While there is a growing understanding of the importance of culturally relevant teaching, not very much research has been done for Alaska Native students in an English Language Arts classroom. To create this curriculum framework, I interviewed twenty-five Elders and community members in my village to learn about Yup’ik ways of teaching and learning, and how we might use some of those methods, activities, and mindsets in the contemporary classroom. The resulting project is a framework with practical tools, ideas, strategies, and lessons to help create a more culturally sustaining/revitalizing classroom.
Acknowledgements

I would like to acknowledge the following people who participated in this project, answering my questions and offering their experiences, stories, and wisdom. I could not have done this without them and I am extremely and humbly grateful.

Darlene Ulak
John Uttereyuk
George Smith
Larson Hunter
Caroline Ulak
Anthony Ulak
Francis Charlie
Mary Kaganak
Naaman Kaganak
Elizabeth Kasayuli
Gemma Akerelrea
Alice Rivers
Susan Uttereyuk
  Anganaran
Harley Sundown
Bruno Kasayuli
Joann Sundown
and many others who wished to remain anonymous.

Quyana caknek!
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>iii</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>iv</td>
</tr>
<tr>
<td>Permissions</td>
<td>1</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Rationale</td>
<td>2</td>
</tr>
<tr>
<td>Literature Review</td>
<td>4</td>
</tr>
<tr>
<td>Theoretical Framework</td>
<td>4</td>
</tr>
<tr>
<td>Methodologies</td>
<td>11</td>
</tr>
<tr>
<td>Methods</td>
<td>14</td>
</tr>
<tr>
<td>Surveys</td>
<td>16</td>
</tr>
<tr>
<td>Community/Elder Interviews</td>
<td>23</td>
</tr>
<tr>
<td>Project: A Culturally Sustaining/Revitalizing Framework</td>
<td>27</td>
</tr>
<tr>
<td>Conclusion and Final Reflection</td>
<td>51</td>
</tr>
<tr>
<td>References</td>
<td>53</td>
</tr>
<tr>
<td>Appendices</td>
<td>56</td>
</tr>
</tbody>
</table>
Introduction

The purpose of this project was to develop a culturally sustaining and revitalizing English Language Arts (ELA) curriculum and/or curriculum framework for high school students in Scammon Bay, Alaska. Scammon Bay is a Yup’ik village of about 600 people, located near the coast of the Bering Sea. In completing this project, my focus was on three research questions: 1. What does a culturally sustaining and revitalizing English curriculum look like in Scammon Bay? 2. How can we as teachers better integrate culture and curriculum? 3. What strategies can be used to improve Yup’ik literacy alongside academic English literacy?

To create this project, I interviewed 25 community members about traditional ways of teaching and learning in Yup’ik culture: how they were taught by their parents and grandparents, and how they have raised their children. I also surveyed some of the staff members at my school to learn what might help them implement a more culturally relevant curriculum. I compiled the common themes and a wide variety of ideas, along with current research on culturally sustaining and revitalizing curriculum to create a curriculum framework that can be used alongside an English Language Arts curriculum. The project includes writing prompts, teaching strategies, and lesson plans, as well as a Yup’ik pedagogy and advice for teachers. After trying out elements
of this framework in my own classroom, I surveyed some of the students involved to get feedback on some of the lessons and activities.

Rationale

Culturally Relevant

Most research and information for culturally-relevant education is designed for diverse, multicultural classrooms in urban areas. While there is a growing body of research done on culturally relevant/sustaining education for Native Americans and Alaska Natives, there needs to be more work done for Yup’ik students living in rural Alaska. In addition, much of the research for culturally sustaining education among Native students focuses on science, general education strategies, or Native language growth; very little has to do with *English* literacy education that is culturally sustaining.

I have lived and taught in Scammon Bay, Alaska for about eight years now, and I came in knowing very little about Yup’ik culture. As I learned more about Yup’ik culture and how valued it is by my community, I kept looking for ways to make my lessons relevant to my students and their culture. One day we had a professional development meeting to talk about culturally relevant education. I was very disappointed when we watched a video that had suggestions for working with a multicultural classroom, and then had schools share about some cultural fieldtrips they took students on. To me, this did not help me much with teaching English in a more culturally-relevant way, and I began to search for help on my own. This is a large part of what drove me to pursue my master’s degree in the People, Place, and Pedagogy program. It was my goal with this project to create a tool that can help me become a more culturally-relevant teacher, as well as have the potential to help other teachers in my school and district.
Literacy Skills

In my first year of teaching in Scammon Bay, I taught one high-school level English class, a journalism elective, which for most of the students was an ELA credit-recovery class. I was giving a writing assignment to a senior, and he asked how long it had to be. “About a paragraph, or 3-5 sentences,” I told him. “So much!” he exclaimed. To my surprise and frustration, he struggled to write even that much, and I was dismayed to learn we were graduating some students who lacked the ability to write a single, cohesive paragraph. In my seven years of teaching in Scammon Bay, I have tried to become a better teacher and help my students improve their English literacy skills, but I still struggle to help students read and write at their grade level.

Values Education

Using values in teaching is not new or unique. When I was in elementary school, the teachers emphasized four values in the classroom: respect, responsibility, honesty, and trustworthiness. They were posted on the walls and incorporated into various lessons. Values make a good framework for teaching for a variety of reasons. One is that, while different cultures value different things, many values are universal. For example, one Yup’ik value is *calipagyaraq* (hard work), which is valued in Western culture as well. While *nukalpiarullerkaq* (hunter success) may not be as directly relatable to a Western person living in an urban area, the idea of providing for your family is something many people can relate to. Thus values can create a bridge between students and teachers who may come from a different culture, as well as between students and a text they are reading about people who live in a different context. Values also provide life skills and help students know how to become good people, which is an important role that schools play; we do not just teach reading and math, but we teach students
how to be successful adults. Finally, values get into a deeper part of culture than just surface level attributes such as food or clothing, while still providing a relatively safe avenue for classroom discussions and activities. They are broad enough to be used in any type of lesson or class, while being specific enough to help guide conversation.

**Literature Review**

**Theoretical Framework**

* Culturally Sustaining/Revitalizing Pedagogy

The term “Culturally Relevant Pedagogy” was first introduced in the 1990s by Gloria Ladson-Billings with regards to African American students and others not well-serviced by the mainstream school system. Her methods were based on the premises that “(a) students must experience academic success; (b) students must develop and/or maintain cultural competence; and (c) students must develop a critical consciousness through which they challenge the status quo of the current social order” (Ladson-Billings, 1995, p. 160). Over the decades, these ideas have expanded, and there are several terms that are often used to mean similar ideas or methods; at the same time, some may have nuanced differences but are used interchangeably. Some of these terms include multicultural education, culturally responsive teaching, and culturally sustaining pedagogy.

Culturally Sustaining Pedagogy (CSP), according to Paris (2012) “seeks to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of the democratic project of schooling (p. 93). The change from relevant/responsive to sustaining is crucial, as “It is quite possible to be relevant to something... without ensuring its continuing presence in a student’s repertoires of practice (Paris, 2012, p. 95). CSP is an asset-based pedagogy, which, rather than measuring students of color against White middle-class students, is “centered on
contending in complex ways with the rich and innovate linguistic, literate, and cultural practices” of the students’ communities (Paris & Alim, 2014, p. 86). I appreciate how Paris and Alim (2014) point out that students from all backgrounds still need to be able to access Dominant American English, since this is the language of power, and that they recognize that culture is dynamic, so that “we must be open to sustaining [languages and cultures] in both the traditional and evolving ways they are lived and used by young people” (p. 91, emphasis original).

McCarty and Lee (2014) take CSP one step further for working with Native American students, adding in the word “revitalizing” to the term. Since Native Americans have a unique relationship with the federal government, as well as a history of education that has sought to eradicate their culture, McCarty and Lee (2014) “propose critical culturally sustaining/revitalizing pedagogy (CSRP) as an approach designed to address the sociohistorical and contemporary contexts of Native American schooling” (p. 103, emphasis original). CSRP seeks to (1) transform the legacies of colonization in assuring Indigenous educational sovereignty; (2) “reclaim and revitalize what has been disrupted and displaced by colonization,” particularly language; and (3) increase community-based accountability (McCarty & Lee, 2014, p. 103). Some people may argue with the term “revitalizing,” as it could imply that cultural knowledge or language has died out. I acknowledge that there are still many speakers of the Yup’ik language and that the culture is in many ways still very strong. However, I like this term with regards to education, because it acknowledges the need to revitalize culturally relevant teaching and learning practices within the schools, as well as the need for schools to partner more with the community and tribe in order to give them more control.

_Yupiaq Education_
To discuss what CSRP might look like in a Yup’ik context, I turn first to Oscar Kawagley’s (2010) article on Yupiaq education. He starts off by explaining, “For the Yupiaq people, culture, knowing and living are intricately interrelated” (p. 1). Some of the pedagogical and cultural tools he mentions are mythology, storytelling, laughter, silence, a connection to the environment, the Yup’ik language, decompartmentalized subjects, and Native teachers and guest speakers (Kawagley, 2010). He goes on to describe a Yupiaq worldview as a tetrahedral, with the human, natural, and spiritual worlds interconnected and in balance (Kawagley, 2010). He emphasizes the importance of teaching young people their language as part of retaining their Native identity: “In the use of the Native language, the students begin to appreciate the richness and complexity of their philosophical and spiritual worldviews” (p. 92). Kawagley wants students to learn about the outside world, too, but in such a way that is determined by Native people and so that students feel confident in their own values and identity (Kawagley, 2010). For Yupiaq students, “the philosophical, epistemological and ontological aspects of Yupiaq life should be woven throughout their educational experience” (Kawagley, 2010, p. 93).

John-Shields (2018), as part of her dissertation, describes the educational framework of her father, Dr. Chief Kangrilnguq. She says, “The yuuyaraq (way of life) is an important reminder about the Yup’iit philosophy of how to live daily through an Indigenous way of being, way of living, and way of knowing” (John-Shields, 2018, p. 16). For generations, Yup’ik children were taught by their parents, Elders, and others in their community, at home, out in the environment, and in the qasgiq (John-Shields, 2018; Kawagley, 2010). Besides teaching necessary survival and domestic skills, Elders taught about relationships, awareness, morality, respecting differences, and showing compassion and restraint (John-Shields, 2018). Story telling was used as a pedagogical tool, with “themes relating to land, sea, sky and spirit” (John-Shields,
Observation was a large part of the Yupiaq way of learning: observing parents and teachers, “learning to listen, observe, and practice through hands-on learning” (John-Shields, 2018, p. 43). Dr. Chief Kangrilnguq advocated for the importance of learning and maintaining their language, and for integrating Western and Yup’ik education; there is an emphasis on collaboration and building relationships, with the community and with students in the classroom. (John-Shields, 2018). Yes, culture helps with learning, but also with “well-being and survival,” making CSRP about more than just better grades and higher test scores: it is about helping young people grow and thrive (John-Shields, 2018, p. 27).

In 1994, the Alaska Rural Systemic Initiative (AKRSI) was established to “implement a series of initiatives that systematically documented the Indigenous knowledge systems of Alaska Native peoples and developed pedagogical practices that appropriately integrated Indigenous knowledge and ways of knowing into all aspects of the education system” (Barnhardt & Kawagley, 2010, p. 200). Previously, there had been two separate systems operating simultaneously: the Indigenous Knowledge Systems and the Formal Education System. The goal was to integrate them and thus improve education for all students (Barnhardt & Kawagley, 2010). A large database of curriculum, research, articles, and more came out of this initiative, “shifting the emphasis in education from teaching about culture to teaching through the local culture as a foundation for all learning, including the usual subject matter” (Barnhardt & Kawagley, 2010, p. 206, emphasis added). Some of the pedagogical practices mentioned are similar to ones described above: “learning by doing/experiential learning, guided practice, detailed observation, intuitive analysis, cooperative/group learning, listening skills, and trial and error” (Barnhardt & Kawagley, 2010, p. 210). Webster and John (2013) agree that “collaborative activity or joint productive activity that includes supportive scaffolding...closely align to the
ways teacher and learning (known as elitaurista-llu atuunem maligtaqulluk) are theorized and practiced within Yup’ik communities” (p. 77).

While the AKRSI was successful in many ways, it has been difficult to maintain some of its effects through lack of funding, high-stakes testing, and high rates of teacher turnover in rural schools. Many of the descriptions of schools before the initiative—low test scores, superficial levels of cultural involvement—ring true today: according to Webster and John (2013), “[culturally based knowledge and subsistence-based practices] are most often regarded as supplementary materials to support prescriptive and standardized reading or math curricula produced by large, commercial publishing houses” (p. 99). My project builds on the work done in the AKRSI, working with Elders and other community members to integrate these traditional ways of teaching and learning with elements of Western schooling to create a curriculum that is culturally sustaining and revitalizing.

**Literacies, Multi-Modalities, and Language**

Although strictly speaking the word “literacy” usually refers to reading and writing with some kind of symbolic alphabet, there is a growing body of research which argues there are different types of literacy, and that various modes of communication can have just as complex and rich depth of meaning as the written word. As Webster and John (2013) put it, “multiliteracies are based in the idea that representation and communication occur through the use of multiple sign and symbol systems...that humans use to construct meaning and interpret knowledge” (p. 78). Joann Sundown (2010) connects this idea to her personal experiences in her thesis:

It dawned on me that though I was not read to at home as a child, I was provided a much more meaningful, engaging, and personal connection to literacy, which was hearing
stories told by my parents. I was deeply rooted in this rich language, culture, and history of my Yup’ik heritage through *Yuraq* (Yup’ik Dance), song, and *qulirat* and *qanemcit* (traditional stories). Even if I did not participate in these cultural literacies, they surrounded me in my upbringing, which I feel reinforced my identity. (p. 2-3)

Webster and John’s (2013) study, which worked with both Native and non-Native teachers of primarily Yup’ik students, looked for ways to integrate Western and Yup’ik literacies and pedagogy. Their findings suggested using the following methods for teaching the curriculum: “story circles and storyknifing/yaaruiq, Yup’ik dance/yuraq, and reader’s theater, theater of the oppressed, and tableaux” (p. 80). This is not to say that we abandon teaching students how to write effective stories and essays, as well; as mentioned previously, giving students access to Academic English is necessary in giving them access to power (Paris & Alim, 2014; Toth, 2013, p. 21). But in expanding the definition of literacy, we provide more ways for students “to become critical producers of meanings and texts” (Webster & John, 2013, p. 79).

Incorporating heritage language into instruction is another key element of many CSRPs (Kawagley, 2010; McCarty et al., 2018; Webster & John, 2013). McCarty et al. (2018) begins by saying, “We take as foundational premises the inherent human right to learn, use, and transmit a language of heritage and birth and the fact that linguistic diversity is an enabling resource for individuals and society” (p. 161). Language is more than just a tool; “it is also a set of poetic, aesthetic, and expressive utterances to and through which individual speakers build felt attachments” (Webster, 2010, p. 204). While it may seem counterintuitive to teach a language other than English in an “English Language Arts” class, it is important to teach the whole student and not just a part of them. As teachers, we encourage students to find their voice and learn how to use it make positive change in their worlds, and as McCarty et al. (2018) points out, language
reclamation “is about voice, community building, wellness, equality, self-empowerment, and hope” (p. 170); therefore, in a school with Native students, all classes should be involved in the process of helping students reclaim their language.

Toth (2013) describes a method of how to do this by setting up Academic English and the local dialect (in her case, “Navajo English”) as two equally valid options for communication. She encouraged her students, who were in a remedial writing course at Diné College in Arizona, to “incorporate words and phrases in Diné bizaad into their writing when it suited their rhetorical purpose” and to write for a specific audience using either Academic English or Navajo English, depending on which would best communicate their ideas (Toth, 2013, p. 23). Toth (2013) found that her students improved significantly in their use of Academic English and writing skills and argues that teaching through this method, while discussing the impacts of settler-colonialism and the history and hegemony of Academic English, asserts “rhetorical sovereignty” and is the “opposite of assimilation” (p. 18).

Thus a culturally sustaining and revitalizing ELA pedagogy would include multiple literacies and modalities, as well as teaching heritage language alongside Academic English.

Values Education

According to Topkok et al. (2020), “any curriculum taught through cultural values is engaging, relevant, and effective” (p. 51). Topkok found through his research with Iñupiaq people that their values “help define their heritage and identity,” and that these values need to be talked about in every village so that future generations continue to live out their culture (Topkok et al., 2020, p. 53). Marchant created an Indigenous Values curriculum so that her students “had ample opportunities to learn about the world around them as well as for other teachers to have accurate materials for teaching their own cultural lessons” (Topkok et al., 2020, p. 57). Using
Indigenous values as a framework for teaching helps educators from different backgrounds to understand and connect with their students. It is the responsibility of new teachers to learn about their students’ culture so that they are able to help them learn. Using a curriculum or framework that includes Indigenous values can help teach the teachers about the culture of their students so that they can connect their classroom curriculum with their students’ lives and values.

Another study, done in Russian Mission in the early 2000s, looked at the effects of a subsistence education program on student learning and engagement. While this program was not based on a list of Yup’ik values, it focused instead on the value of subsistence skills and lifestyle, connecting traditional subsistence practices to the school’s curriculum in math, science, reading, etc. The school coordinated trips with students and local experts throughout the year and incorporated the trips into the school day, which “was also a value-statement for the school in terms of what was important in life, which reaffirms the lifestyle and traditional values in the village” (Takano et al., 2009, p. 356). The program was well-received by parents and community members, and staff members reported that students were happier in school. Attendance and test scores improved as well (Takano et al., 2009). Marchant (2017) created a values-based curriculum for her kindergarten students in Anchorage that was very well-received by her community and colleagues.

John (1998) describes how schools can use the Yup’ik “alerquutet and inerquutet,” or the “do’s and don’ts” of proper behavior to help students. By using a traditional method of discipline to guide students to behave well in school, this will also help them learn, since students “perform and respond best to the knowledge and teachings that are relevant to their culture” (para 47).

Methodologies

Ethnography
Ethnography is a qualitative research methodology that attempts to “understand, describe, and interpret a way of life from the point of view of its participants (O’Leary, 2017, p. 145). It is an appropriate approach for this project, in part because of its flexibility and variety of data sources (Hammersley & Atkinson, 2007). Ethnography is done in the participants’ natural setting; focuses on a small scale, but goes deep; and is open-ended, generating categories out of data analysis and not the other way around (Hammersley & Atkinson, 2007). John (2010) states that, “The notions of Yup’ik/Indigenous narratives are related to the Western notions of narrative ethnography as theoretical frameworks, which make social connections to the people” (p. 92). I interviewed most of my participants in their own homes or in a local community building, and while my questions were focused on teaching, learning, and values, I tried to allow for participants to answer in their own ways and often with stories. I used the information I learned in my interviews to form the categories for the framework, activities, and lesson ideas.

**Action Research**

Action research is another methodology that fits well with this project. According to O’Leary (2017), “The goal of action research is to work with stakeholders to generate knowledge in order to action change” (p. 128). The research portion of this project was not just to learn something new, but to put that knowledge into action, creating a practical tool that would serve the students and teachers in our school. This type of methodology allows more control from participants and is more collaborative, which is what was needed for this project, especially with regards to the following section.

**Indigenous Methodology—Relational Accountability**

As a non-Native person doing research with Native people and creating a curriculum for Native children, I wanted to be careful in how I went about this process. I am aware of the
effects of colonization and the painful history of research done in Indigenous communities (Smith, 2012). I care a lot about the people in my community, including my students, and while I want to make something that will benefit them, I want to be sure to do it in a way that is respectful and conscientious.

Thambinathan and Kinsella (2021) define four practices that can be used by qualitative researchers seeking to decolonize their research: “(1) exercising critical reflexivity, (2) reciprocity and respect for self-determination, (3) embracing ‘Other(ed)’ ways of knowing, and (4) embodying a transformative praxis” (p. 3). Topkok et al., 2020, also point out that “In order to conduct culturally appropriate research with any Indigenous people, it is important to observe cultural protocols and values, to equally include Indigenous narrative history and Western literature in the review process, and to observe Indigenous methods and methodology when gathering data” (p. 53).

John (2010) describes the Yup’ik epistemology as framed in quilrat and qanemcit, “the profound words of wisdom or qanruyutet that embody traditional values and principles that serve to direct human ways of being” (p. 91). Thus a Yup’ik methodology relies on stories and words of wisdom from Elders and other local experts. In designing my research, I tried to make space for people to share stories and words of wisdom in as natural a setting as possible. I interviewed most people in their own homes (one group was in a community building), and while I had specific questions to ask, I also let the conversation naturally wander at times as people told stories or talked about other related topics.

Shawn Wilson’s (2008) ideas of relational accountability also formed a strong basis for my methodology. He argues that “the shared aspect of an Indigenous ontology and epistemology
is relationality” (p. 7) and that being accountable to the people we are in relationship with, as well as to the topic of study, was an important part of an Indigenous methodology (p. 41-42). This is also why I gave adult participants the option of being identified by name in my final project: “relational accountability requires me to name the co-researchers who worked with me on this project and who wished to be named” (Wilson, 2008, p. 10). In doing my research, I began doing interviews with people I had already built a relationship with over the past eight years of living and working in Scammon Bay. I also continued to build the relationships while and after I did interviews, going back to visit and share with them the work I had done, getting their feedback, but also just checking in to see how they were doing.

Methods

The data collection portion of this project was done in three different parts. The first was an anonymous survey sent out to school staff members (both certified teachers and classified teacher aides) to learn about how often teachers were able to incorporate culture into their curriculum(s), what made it difficult to do so, and what would help them do so. This helped me gain an understanding about how well teachers were currently using ideas of CSRP and what they might consider helpful in doing so more often.

The second, and largest, part of data collection was to interview Elders and community members about how they learned and were taught growing up, ideas they had for the classroom, and Yup’ik values. With the help of one of my committee members, who is also a teacher and from Scammon Bay, we created a list of potential interviewees. This group included Elders and adults in their 30s-50s, most of whom were raised by the current Elders. I started with people I knew well, with whom I have built a relationship over the years, and then branched out to others I knew through their children or grandchildren. Most of the people I asked were eager to
participate. A few said no, for various reasons, and a few wanted to participate but were unable due to scheduling conflicts. When asking, I tried to do as much in-person as I could. One Elder, after I went over to her house to ask if she would like to participate, said she liked that I just stopped by instead of calling, saying that was the Yup’ik way. Most of the interviews were in-person, though a few were over the phone, and a few people wanted to write out their responses on their own and send them to me, rather than doing an oral interview. When interviewing in person, I asked if I could record, and if they said yes, I would record the conversation so that I could type up an accurate transcript later. A couple people did not want to be recorded, so I just took notes. In all the interviews, I tried to be as flexible and accommodating as possible, doing the interviews in a time, place, and manner that worked best for the participant.

After completing the interviews, I worked on sorting the responses into categories to look for common themes and pulling out different ideas for lessons, activities, and teaching methods. I then wrote up a summary of the teaching philosophy based on the interviews, and started writing out ideas for the framework. When I had typed up a rough draft, I printed out copies for everyone who had participated and gave them out for review (member checking). Some people wrote notes or suggestions on their copies, and some just gave me oral feedback, most of it very positive.

As I worked on revising and adding to the framework, I began to implement some of the elements into the ELA class I was currently teaching. I explained to the students the project I was working on at the beginning of the semester, and told them they would be invited to give feedback at the end of the class. I gave them a parental consent form and a student assent form to take home, discuss with their parents, and return if they want to participate in the surveys.
Surveys

Staff Survey Questions and Results

The staff survey included two quantitative questions and three open-ended questions related to incorporating culture into the curriculum. The survey was sent out through Google Forms so that it could be anonymous, and paper copies were made available as well for staff who did not feel comfortable using a computer or who do not regularly access one. The survey was sent out to twenty eight certified and classified instructional staff, and eleven responded.

Table 1: Staff Survey Questions:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>On a scale of 1-10 (1=not at all important, 10= very important), how important is it for students to see their culture reflected in the school curriculum?</td>
</tr>
<tr>
<td>2.</td>
<td>How often are you able to integrate students’ culture into the curriculum (daily, 1-2 times a week, 1-2 times a month, rarely, never)?</td>
</tr>
<tr>
<td>3.</td>
<td>What are some of your biggest challenges in incorporating the students’ culture into the curriculum you teach?</td>
</tr>
<tr>
<td>4.</td>
<td>What do you think would help make it easier to incorporate culture into the curriculum?</td>
</tr>
<tr>
<td>5.</td>
<td>What would help new teachers (new to rural Alaska and Yup’ik culture) incorporate Yup’ik culture into their classrooms?</td>
</tr>
</tbody>
</table>

Figure 1

On a scale of 1-10, how important is it for students to see their culture reflected in the school curriculum?

11 responses

Fig. 1: All of the respondents feel that it is important for students to see their culture reflected in the school’s curriculum.
How often are you able to integrate students' culture into the curriculum
11 responses

Fig. 2: From this response, I can tell that a little more than half of the respondents are able to regularly incorporate culture into the curriculum. About a third do so occasionally, and one has never done so.

Table 2

<table>
<thead>
<tr>
<th>Responses to Question 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>• my students have special needs and might not be able to understand the concept of culture</td>
</tr>
<tr>
<td>• integrating and applying the concept to day to day activity of the students. The student's exposure.</td>
</tr>
<tr>
<td>• Lack of cultural awareness.</td>
</tr>
<tr>
<td>• I am not Yupik, nor did I grow up learning Yupik.</td>
</tr>
<tr>
<td>• My biggest challenges include a math program (Eureka) that is structured with little or no cultural awareness. It is a rather straightforward program. Another challenge is that aside from an occasional mention of fish, hunting, or berry picking, I am unaware of deeper cultural insights.</td>
</tr>
<tr>
<td>• Having to follow given curriculum</td>
</tr>
<tr>
<td>• I didn't grow up in the culture so figuring out ways to integrate culture while being sensitive to the culture has been difficult for me.</td>
</tr>
<tr>
<td>• Not enough tangible resources, lesson plans and worksheets to use. Have to make your own.</td>
</tr>
<tr>
<td>• I work with students over the summer which we had collected edible foods off our lands. It was a great experience working with children.</td>
</tr>
<tr>
<td>• Not being Yup'ik myself, knowing what/how to incorporate culture into curriculum isn't easy.</td>
</tr>
<tr>
<td>• Being a foreign teacher and having cultural differences.</td>
</tr>
</tbody>
</table>
Table 3

<table>
<thead>
<tr>
<th>Response to Question 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>• by integrating it into their Reading and Math curriculum</td>
</tr>
<tr>
<td>• It would be helpful to expose and have a hands-on activity at home such as measuring or mixing some ingredients, not just letting them watch.</td>
</tr>
<tr>
<td>• Having workshops/ trainings.</td>
</tr>
<tr>
<td>• If I were to learn more about the Yupik culture myself, I'm sure it would be a lot easier to be able to incorporate their culture.</td>
</tr>
<tr>
<td>• When I taught Saxon Math many years ago, the company supplemented word problems centered around activities related to the Yukon-Kuskokwim Delta region. Although it wasn't broad in scope, it helped in focusing on relatable activities.</td>
</tr>
<tr>
<td>• having time to plug in our own interpretation into the lessons</td>
</tr>
<tr>
<td>• Lessons that were created by local Yup’ik people that were relevant to the lessons that I was teaching and were culturally sensitive.</td>
</tr>
<tr>
<td>• If there was a website with resources that you can use to help you incorporate culture into each academic discipline. Sample worksheets or questions/topics included.</td>
</tr>
<tr>
<td>• Involving more elders to encourage our young ones to harvest off land and also speaking our language more often.</td>
</tr>
<tr>
<td>• This year, I have been able to be a part of my students' Yup’ik class, and although I've had little success learning the language, I have learned a lot about the culture in general. So I would say that finding ways to help non-Yup'ik staff members learn about the culture would be a really helpful way to work on getting culture into the curriculum.</td>
</tr>
<tr>
<td>• Let students explore local cultures. Most of my students are visual learners so it will be easier to have a virtual gallery walk once a week, once a month or every SWAG Day.</td>
</tr>
</tbody>
</table>

Table 4

<table>
<thead>
<tr>
<th>Responses to Question 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>• By sincerely immersing themselves to the culture of the community they are in, going beyond the extrinsic to the more intrinsic aspects of their culture so they would gain a deeper understanding and appreciation of the Yup’ik culture which could then lead them to effectively incorporating it into their classroom.</td>
</tr>
<tr>
<td>• Let the students explore more of the work and experience challenges and mistakes. It would help them be more open and encourage them to try.</td>
</tr>
<tr>
<td>• Involve them in proper cultural workshops and trainings.</td>
</tr>
<tr>
<td>• Getting to know the Elders, talking with locals who speak Yup’ik and/or hunt/gather often. Learn the culture first, then I’m sure it would be easier to think of ways to incorporate within their daily classroom routines.</td>
</tr>
<tr>
<td>• Start off by observing and listening more than speaking. As Bellow once stated, “Things are not what they seem to be.” What may seem chaotic and nonsensical on first glance, there is actually a meaningful pattern thriving in Scammon Bay and other</td>
</tr>
</tbody>
</table>
Yup’ik villages. I would also remind them that EVERY culture and person is on a
cultural continuum. It’s a choice people make and should be free to make.

- Learn the culture and welcome suggestions from those familiar with the culture and
  what would work best.
- Having a Yup’ik teacher as a mentor.
- Subsistence gathering practices (i.e., berries, ayuq). Possibly an excerpt written by
  someone in the district/school on beliefs, mores, history, etc. that may be found in their
  respective village/area. Mentoring with someone culturally knowledgeable from the
  village.
- Encourage our Yup’ik teachers and Elders to come and talk with children. I remember
  back in the 2000s Elders used to come up and we’d interview them or asked them
  questions of their younger days. Elders also came and talked with boys and girls. We’d
  have an Elder man for the boys and an Elder woman for the girls. Also they helped us
  make story knives and also grass basket weaving. I would like to see that more often.
  Like once a month for an Elder to come speak to our children.
- Again, helping teachers learn about the culture. It would be amazing if the schools had
  programs built to have community members come into the classrooms to do occasional
  lessons with the students. This would help both the students and the teachers, and for
  an outsider, particularly a new outsider, knowing who to contact, and how to contact
  them and how/what to ask them to do can be quite intimidating.
- We do Yoga every day and when we do counting we use Yup’ik.

**Summary and Reflection of Staff Survey Results**

Although only about a third of our instructional staff responded (the survey was sent out
to twenty eight certified and classified instructional staff members), I am able to surmise that
most of our staff members are already able to incorporate Yup’ik culture into their classrooms at
least some of the time, and nearly all think it is very important to do so. This is encouraging,
since people are usually more willing to make an effort for something they think is important.

Most of the open-ended responses centered around teacher training and knowledge, as
well as time and resources to make integrating culture easier. For question three, six people
mentioned not knowing the culture themselves or being from another culture. Other challenges
included having to follow a set curriculum (two respondents) and not having enough resources
(one respondent).
Question four asked what would make it easier to incorporate culture into the curriculum. Three mentioned having more resources, such as supplementary materials, relevant cultural lessons, or a website with sample worksheets or questions and topics. Three talked about training or having the staff members learn more about Yup’ik culture themselves. One person talked about involving more Elders and speaking the language more often, and one person mentioned needing time.

Question five asked about what would help new teachers incorporate Yup’ik culture into the classroom. Eight stressed the importance of teachers learning the culture themselves, and two talked about letting the students gain more exposure to the culture through exploration and Elder visits.

From these survey results, it seems that one of the most important elements of culturally sustaining/revitalizing teaching is for the teachers themselves to know about the culture. This aligns closely with the responses that came up in the community/Elder interviews (see p. 32). Additionally, it seems that many would find it helpful to have resources that help them learn about the culture and incorporate culturally sustaining/revitalizing materials into their curriculums. While there is not really a “short cut” to learning a new culture, the project that resulted from my community and Elder interviews seeks to be a practical resource for teachers to use to understand culturally sustaining/revitalizing teaching practices and incorporate them into their given curriculums.

**Student Survey Questions & Results**

Only five students out of a class of seventeen returned the parental consent forms and completed the student surveys. Also, as the curriculum framework was being completed while the class was ongoing, I was not able to implement it fully, but instead used elements of it
throughout the quarter. At the end of the quarter (nine weeks) I asked students to complete the survey.

**Table 5: Student Survey Questions & Answers**

<table>
<thead>
<tr>
<th>1.</th>
<th>Share one example of what you learned (understood/acquired a skill/became proficient) in this class.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Vocabulary (two responses)</td>
</tr>
<tr>
<td></td>
<td>• Quill [online grammar program]</td>
</tr>
<tr>
<td></td>
<td>• To be respectful and listen when I don’t want to</td>
</tr>
<tr>
<td>2.</td>
<td>On a scale of 1-10, how much knowledge did you gain about your culture? Explain your rating.</td>
</tr>
<tr>
<td></td>
<td>• Maybe at least a 8.5 that IK knowledge that I gained about my culture I don’t know that much</td>
</tr>
<tr>
<td></td>
<td>• 9.5, learning about our language</td>
</tr>
<tr>
<td></td>
<td>• 6, I learn a new Yup’ik word every week</td>
</tr>
<tr>
<td></td>
<td>• 7, I know how to (?), understand my language, but I can’t speak it</td>
</tr>
<tr>
<td></td>
<td>• 1, This isn’t a Yup’ik class</td>
</tr>
<tr>
<td>3.</td>
<td>On a scale of 1-10, did this class make you feel connected to your culture? Explain your rating.</td>
</tr>
<tr>
<td></td>
<td>• 7, somewhat yea, 7 because it makes me feel happy and good</td>
</tr>
<tr>
<td></td>
<td>• 5, class is too loud</td>
</tr>
<tr>
<td></td>
<td>• 6, I am learning my culture and English at the same time</td>
</tr>
<tr>
<td></td>
<td>• 2, I don’t feel like learning about other cultures help understanding mine</td>
</tr>
<tr>
<td></td>
<td>• 2, There was a Yup’ik word of the week every week</td>
</tr>
<tr>
<td>4.</td>
<td>On a scale of 1-10, how much did your writing improve this quarter? Explain your rating.</td>
</tr>
<tr>
<td></td>
<td>• 6.5 writing didn’t go as planned.</td>
</tr>
<tr>
<td></td>
<td>• 4, write too sloppy</td>
</tr>
<tr>
<td></td>
<td>• 8, I am writing neater than last quarter</td>
</tr>
<tr>
<td></td>
<td>• 6, I barely improved. Felt like I did worse.</td>
</tr>
<tr>
<td></td>
<td>• 5, I used more vocabulary words</td>
</tr>
<tr>
<td>5.</td>
<td>On a scale of 1-10, how much do you think you improved your Yup’ik this quarter? Explain your rating.</td>
</tr>
<tr>
<td></td>
<td>• 6.5, I’ve improved maybe like 3.67 on my Yup’ik</td>
</tr>
<tr>
<td></td>
<td>• 5, don’t know much</td>
</tr>
<tr>
<td></td>
<td>• 4, I am only learned words but not making sentences</td>
</tr>
<tr>
<td></td>
<td>• 0, I spoke no Yup’ik</td>
</tr>
<tr>
<td></td>
<td>• 1 I don’t think I improved</td>
</tr>
<tr>
<td>6.</td>
<td>Name a lesson you enjoyed the most in this class. What was it about the lesson that made you enjoy it?</td>
</tr>
<tr>
<td></td>
<td>• “The Necklace” because it shows that they do a lot of work to get the expensive necklace.</td>
</tr>
<tr>
<td></td>
<td>• Achieve, going on computers</td>
</tr>
</tbody>
</table>
• I enjoyed doing quill assignments. I enjoyed being proficient at each task.
• I don’t remember
• I enjoyed reading about two old women.

7. What kind of activity or activities did you enjoy participating in? What was/were the reasons you enjoyed the activity/activities?

• Maybe playing Kahoot because it’s fun guessing the right word.
• I don’t really know
• I enjoyed doing circle time because the whole class is together telling how they feel or what they enjoy.
• Writing at the beginning of class
• I enjoyed reading about two old women

8. On a scale of 1-10, how much did you enjoy drawing the stories as we listened to them?

• 7, didn’t really enjoy drawing
• 4.5
• 7 I enjoyed drawing because it really opened up my mind.
• 2 because I suck at drawing
• 3 It was all right

9. On a scale of 1-10, how much did you enjoy having an Elder come talk with us?

• 10 It’s fun listening to Elders talk to us
• 10
• 8, It is always nice to have an Elder come and talk because they are funny in the end
• 10
• 10 I like listening to stories about back then instead of doing work

10. On a scale of 1-10, how much did you enjoy learning a Yup’ik word of the week?

• 5 didn’t like it that much
• 5
• 7 I enjoyed learning new words to call certain items or saying how we feel in Yup’ik
• 10
• 6 It was pretty interesting

**Summary and Reflection of Student Survey Results**

Only a third of the students in the class responded to the survey, so it is hard to say if their responses are a good sampling of the whole class. I can tell that some students did not understand the questions well (for example, in answering question four several students referred to their handwriting instead of composition skills). I can also tell that I perhaps needed to be more explicit in explaining some of the activities we did and the purpose behind them. As I
explained previously, I was only able to implement a few elements of the project into my class, and while I did explain the project I was doing and its goal at the beginning of the quarter, I perhaps should have explained better and/or more often so that students understood the goal of some of the lessons and strategies I used.

From the student responses, I can see that by far the most popular activity was having an Elder come and visit the classroom (average rating of 9). A few students enjoyed drawing the short stories we listened to, and a few enjoyed learning a Yup’ik word of the week. Students also seemed to enjoy using technology in class; three mentioned computer programs as lessons or activities they enjoyed.

Question three had some interesting responses. One student did feel some connection to their culture in class, saying they were learning their culture and English as the same time. A second student said they did not feel that learning about other cultures helps them learn about their own (perhaps the instruction needed to be more explicit or make specific comparisons).

Overall, the responses to the student surveys were a little disappointing, both for the small number of responses and the quality of some of the responses. But they do show me that the need and potential of this type of curriculum framework has value, and that the elements that were implemented were well-received by at least some of the students. It also shows the need for more explicit instruction and explanation, as well as perhaps the need for a more complete implementation instead of a superficial one.

**Community/Elder Interviews**

The community interviews included sixteen questions divided into three categories: Ways of Teaching and Learning, Themes, and Topics. The interviews were done in a variety of ways (see Methods, above) with 25 people, and not every participant answered every question.
Table 6: Community Interview Questions:

<table>
<thead>
<tr>
<th>Ways of Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Before or outside of school, what are some ways you learned growing up? Do you have a</td>
</tr>
<tr>
<td>story you could tell that’s a good examples of this?</td>
</tr>
<tr>
<td>2. What kinds of experiences helped you learn?</td>
</tr>
<tr>
<td>3. What sort of communication or storytelling skills were you taught growing up?</td>
</tr>
<tr>
<td>4. What are some traditional ways of teaching in Yup’ik culture?</td>
</tr>
<tr>
<td>5. How did you learn things from your parents, family, Elders?</td>
</tr>
<tr>
<td>6. Can you share a traditional way of teaching that we might be able to use in our</td>
</tr>
<tr>
<td>classrooms today?</td>
</tr>
<tr>
<td>7. What are some things new teachers can be trained in to help students learn in the</td>
</tr>
<tr>
<td>classroom?</td>
</tr>
<tr>
<td>8. If we wanted Elders/community members involved in the school, what are some practical</td>
</tr>
<tr>
<td>and successful ways to do this?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Since there are many Yup’ik values (see attached list), which would you say are most</td>
</tr>
<tr>
<td>important?</td>
</tr>
<tr>
<td>10. Besides using the Yup’ik values, what are some ways to teach about culture?</td>
</tr>
<tr>
<td>11. What are some Yup’ik values or themes (such as subsistence, survival skills, yuraq,</td>
</tr>
<tr>
<td>or other cultural skills/activities) that you think could be successfully taught at our</td>
</tr>
<tr>
<td>school?</td>
</tr>
<tr>
<td>12. Is there an agreed-upon definition for the Yup’ik values? If not, should there be?</td>
</tr>
<tr>
<td>13. If we were to create a list of Yup’ik themes (such as subsistence, survival skills,</td>
</tr>
<tr>
<td>yuraq, or other cultural skills/activities) or values to organize lessons and other school</td>
</tr>
<tr>
<td>activities around, what would they be?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topics</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. What communication skills do you think are important for high school students to</td>
</tr>
<tr>
<td>learn?</td>
</tr>
<tr>
<td>15. How could we improve students’ Yup’ik language knowledge in high school?</td>
</tr>
<tr>
<td>16. How could we add traditional forms of storytelling (yuraq, storyknife, Elder stories,</td>
</tr>
<tr>
<td>etc.) into the classroom?</td>
</tr>
</tbody>
</table>

An analysis and summary of the interviews was incorporated into the project itself, in sections one (teaching philosophy) and two (advice for teachers). Therefore in this part I will talk about the experience of completing the interviews. This was the main focus of my project, the bulk of the research conducted, and the main source for the resulting curriculum project.

I started asking people for interviews in August, and had a slow start the first couple months. I started with a few people I knew well and was pretty sure would be happy to
participate, but fall is a busy time for people, between moose hunting, bird hunting, and berry picking, so I only did a few until October, when things picked up a bit, and finished in November. Even with people I knew well, it was somewhat intimidating to ask if they would be willing to be interviewed, but most people were happy to do it. Once we started the interview, however, I lost most of my nervousness and enjoyed talking with them, hearing their stories and their thoughts on education today and in the past. Most of the interviews took place in people’s homes, often with their families around: kids playing, people watching TV, while making dinner. We would chat about other things before and after the interview questions. They teased and told jokes, and spoke with gestures and facial expressions that are difficult to capture in a recording or transcription. This connected well with Wilson’s (2008) ideas of relational accountability, since it felt more like we were working on a project together instead of doing a formal research project.

One thing that a lot of people talked about that was not mentioned in the final project was how different kids are today than they used to be. Some expressed skepticism that this kind of curriculum would be helpful, because kids today are so different, and the culture today is so different than it was when they were growing up, or when their Elders were growing up. This was a bit discouraging to hear, though those same people still answered my questions and told stories of how they have raised their own kids using some of the same methods their parents and grandparents used. I think it is important to remember that culture is not static; it is always growing and changing. Also, the purpose of this project is not to return completely to traditional ways of teaching. We cannot go back to exactly how things used to be. But we can make school more relevant to the lives they are living now, which is influenced by traditional ways of teaching, even if it has also changed a lot.
A second thing I was very impressed with during the interviews was how deeply people care about their youth and want to see them grow and thrive. Whether it was wanting to see them do something after high school, or be able to express their feelings, or feel a strong sense of identify and belonging. I feel very fortunate to work in a place that so strongly supports their children.

I do feel as though my relationship with the people I interviewed grew stronger through this process, in part because it gave me an excuse to go visit with them, something I have not done much of since the pandemic started. I hope that I have upheld Wilson’s idea of relational accountability in conducting these interviews and member checking, and that these relationships will continue to grow over time.
Project: A Culturally Sustaining/Revitalizing Framework

Part 1: A Scammon Bay Yup’ik Pedagogy—Based on interviews with 25 people

Nearly everyone I interviewed mentioned observing and watching as the main way of learning and teaching in Yup’ik culture. Learning happened as parents went about their daily or seasonal tasks. Children observed, sometimes casually, while they played or did other things nearby, and sometimes more purposefully, going to watch their parents or Elders work on something. As Elizabeth Kasayuli said, “I learned by observation, so I observed practically everybody, seeing what they did, what they did right, what they did wrong, how they do that and how to do that.” Francis Charlie recalled going out on the tundra with his grandpa, and how sometimes he would put his head down, just not pay attention to his area, and his grandpa would say, “You’re not going to learn anything by keeping your head down and not observing things around you.” He said you learn landmarks and things by observation. As parents perceived interest or ability, they would have children do small tasks or simple steps in the process. As children got older they would be given more responsibility, and when the parent or Elder felt they were ready, would give children the chance to try something on their own. “Gretchen” explained, “They taught us by speaking to us, and actually doing it in front of us, and then the way we were taught was we had to watch a person doing something, and then we were given a turn. They had help, they had a lot of girls older than us that helped us learn...And as I got older it was like, can you do this for me? Like, so a little bit of this here and there, and then actually working on a project.” Darlene Ulak said, “My mom or my siblings didn’t give me chores that were too big that I would fail. When she saw that I was old enough, I was capable of carrying a bucket, she didn’t give me a really big bucket, I would follow along with maybe a smaller one.”

In the classroom, this closely matches up with the modern-day teaching model of “I do, We do, You do.” With this method, the teacher first demonstrates a skill, then does it with the class, then lets the class try it on their own. “Scaffolding” is another teaching strategy that is similar to this practice. Like scaffolding on a building, teachers may do most of a task or assignment, and let students do the parts they feel comfortable with. As the student grows and learns more and feels more comfortable, the teacher gradually does less and less until the student is doing the work completely on their own. It is important to give students enough opportunities to observe and see examples, and not overwhelm them with too much at a time, but set them up to be successful.
Listening was another important part of teaching and learning. Some people mentioned listening to their parents or Elders explain as they did or made something, though others said there were no or few verbal explanations. Many talked about listening and learning from stories and songs. One woman remembers her mom telling stories. “She’d tell us those stories, and we’d really think about what she told us and she wouldn’t give us the moral. She never gave us the answer right away, but she gave us some time to think about what we were told and then finally she would give us why she told that story. So a lot of my learning was from observation and listening and problem-solving or thinking about what she shared, and then her finally sharing with what she had to teach us.”

In English class, and in most of school today, reading, learning, and getting understanding from written text is an important skill. These skills should not be ignored because they are important for students to learn in order to be successful in the Western Academic world. However, there is plenty of room for oral skills as well. In fact there is a whole section of the state English standards about speaking and listening. Verbal communication and listening are important skills for people to have even in the Western world, and incorporating oral stories and songs along with written text is valuable for many reasons.

Trying things on their own, making mistakes, and being given many chances to practice was the next step after observation. Several mentioned not getting any feedback, especially criticism. They might be praised for a small accomplishment, or shown a better way, or told to compare to what they knew was good (a model), but they were not criticized for mistakes. They said they knew they would make mistakes by comparing to what their parents could do. One woman talked about how her aunt taught her. “She never corrected me. ‘You have to learn by yourself too. Taste what you make and see if it’s done.’ It’s okay to be laughed at because we’ll learn from our mistakes. When they yell at us, it’s slower for us to learn. Instead of saying, ‘You made a mistake,’ say, ‘Can I help you do it the right way?’ Show examples, ‘This is how it’s done.’ That would be nice. Some people get offended when corrected. Better to say, ‘Can I teach you a better way?’ Things like that.” John Uttereyuk remembers a time he went fishing with his father-in-law and was struggling to get some of the fish out of the net. “He was patient for a long while, just waiting for me...I don’t know how many minutes went by and I’m getting frustrated trying to figure out, and then he...steps over and takes it and he starts taking it off, getting it out, and then he tells me that you have to take off the head first...I can remember after that he never
did take the net from me again. He let me figure it out.” Joann Sundown said, “I didn’t get a lot of feedback, I knew just by experience from watching them that I’d made a mistake. They wouldn’t tell me what I did wrong. I could tell by looking at their finished product and my finished product I made a mistake and you learn from it. I made a basket once and my mom was laughing about it, but she didn’t say I made a mistake, I knew it before I even showed it to her.” Caroline Ulak told about a time she made a boot. “And after my mom see my boot, she used to tell me next time when you start, do it more like this. Not that like this. So they talk to us about how we can make the thing better.” Another woman said, “So [complimenting a child’s fish cutting] is a way of affirming, or encouraging them to want to do more, or cut more fish. I think if we gave them too many negatives, oh the meat is too thick, you didn’t cut slant enough, look how straight they are, things like that, it would really discourage them, or stop them from wanting to learn.”

This idea may be the furthest from how school operates today. Grades often focus on mistakes, and students do not always know when they are doing something wrong. This may be the most difficult shift in mindset to make, at least for me. Focusing on what students did well (at least in feedback—it is still good for the teacher to know what students do not understand so they can re-teach it), and teaching students to compare their work to a model rather than constantly asking if they are doing it right may help them learn better.

A majority of those interviewed also talked about the importance of “hands-on” learning or being involved in what their parents are doing. Hands-on learning usually involves a practical application of knowledge, such as building a sled instead of just talking about how to build it. Learning by doing is another way of putting it, or making learning meaningful—having a real-life, practical purpose, something concrete rather than abstract. In math this might be building something using measurements; in science, doing an experiment or dissection. Larson Hunter explained, “The Yup’ik way is hands on, sort of like on the job training. You can sit in a classroom and hear methods and techniques of how to do or make something, but until you go out and do it, you don’t really learn.” Darlene gave an example of how her mom taught her about sharing. “When my dad came back from checking his black fish traps, my mom, knowing that I’m capable, would fill a bucket to bring to my grandparents. She’d say bring this to your ap’a. And then when they received it, you know how they’d show they’re grateful, that made me feel
really good inside, like you wanted to do it more, to see how they receive, how they were 
grateful. She taught me without saying, sharing is part of our culture.”

English is not always a very “hands-on” subject: it is not as linear as math nor as physical 
as science. So what does “hands-on” look like in an English class? For one, it means teaching 
grammar and vocabulary in the context of reading and writing: teaching students grammatical 
rules and techniques while they use them to write things, and teaching vocabulary from the texts 
they are reading. Instead of memorizing long lists, they use the terms and strategies as they learn 
them. Another way to make learning hands-on is to use movement into the classroom, using 
strategies such Total Physical Response (TPR) (Augustine, 2008), stations, or games. Finally, by 
giving meaning and purpose to what they are learning: connecting the materials to culture and 
their lives, such as reading about how to deal with disagreements or the history of seal hunting. 
They could also use writing for a purpose that is used and shared with the community, such as 
writing PSAs on winter traveling or a persuasive essay against drinking. When a skill or task is 
not immediately practical, explain to students how and why are they learning it—what skills can 
transfer? As George Smith said, “I tell people the highest I went in math was Algebra 2, but I’ve 
never had to use Algebra in my whole life. I do use the one thing Algebra taught me, which is 
how to solve problems.”

Teaching in a culturally responsive way, then, involves at least four principles:

1. Students need careful, repeated observation of a skill before trying it themselves.
2. Give students the chance to try after enough observation, easing them into a task with 
multiple opportunities to practice.
3. Mistakes are part of learning, but criticism is not.
4. Learning should be as concrete, practical, and meaningful as possible.

Part 2: Advice for New (and all) Teachers:

There is a saying that is often attributed to Theodore Roosevelt: “Nobody cares how 
much you know until they know how much you care.” From the interviews I did, as well as my 
own experiences, this idea holds true. Nearly everyone mentioned getting to know the village, 
the culture, the students, and/or the families. “Mozeke” commented, “New teachers first come, I 
rarely see them talk to people. It’d be nice if they could go introduce themselves, let people 
know who they are, and what they’ll teach. Only a handful come down and walk around town.
That’d be nice if they came around.” Several others said that participating in village life, going around and getting to know people, trying Native food, and participating in cultural activities was important for new teachers. In addition, learning about the culture as well as some of the challenges of village life was suggested. Anganaran suggested, “Read as much as possible about the history of Yup’ik and their beliefs. Ann Fienup-Riorden has many books on the Yup’ik—even stories and such that have Yup’ik translations as well as the English.” Mary Kaganak said new teachers should learn about village life and how it is different from city life. “Tough living in the village in some ways, like with the weather we have to live with, expensive food in the store. If new teachers were taught by an Elder or someone who’s older how to help our students in dealing with...drugs, there’s alcohol, some people are poor, there’s nothing to do for them except for school activities or go out walking in winter time.” A few people suggested learning from Elders, as well as going to people’s homes and meeting parents. Gemma Akerelrea said that new teachers should “visit parents of their students—they’ll learn something. A long time ago our teachers used to visit parents and I think that’s the best way. Used to go house to house—get to know them, teach them something, talk about if they’re having problems.” This might be difficult for some new teachers, especially if they are from a culture where going to someone’s house uninvited can be rude. Some ways to help might be going with another teacher or school staff member who is from the community or knows it well.

When visiting and getting to know people, it is important to remember to treat everyone with love and respect. Elizabeth Kasayuli said, “Express love in all you do. Treat all people with love, as you yourself want to be treated. Don’t be quick to judge others. Each student is gifted with skills and abilities from the Creator.” Anganaran said that new teachers should be aware that “many parents do not have formal schooling past high school...and their priorities in life are different. [Also] most students don’t have their own rooms or even their own beds. Most don’t have...the everyday tools...to help their learning at home.” Despite this bit of culture shock that might surprise new teachers, she said it is important “to not look at the children of the village through their already preconceived or conditioned prejudices, but accept them as students who need extra help in learning about things that the new [Western Academic] culture expects them to learn.”

Francis Charlie and Anthony Ulak (translating) said, “It’s like if we wanted to have the new teachers know something about the students, we need to communicate together equally.
Like our way of talking, our way of teaching our kids, and then the teachers, the new teachers have their own way of teaching too. We need to be at least equal among answering questions between two parties, us and them. Answer what do you want to know? We’ll answer and same thing. Let the same question apply to the new teachers. That way they’ll be even.” Elizabeth Kasayuli added, “You learn from my culture, and I’ll learn from your culture. And to me, Francis said equality to me will make us live and work more together. Mostly humility, you know.” Humility and patience are important, because learning a new culture does not happen overnight. As Alice Rivers pointed out, “It will take a long time for them to learn our culture.”

**Part 3: Overview of the Curriculum Framework**

The goal of this framework is to provide teachers with ideas, resources, strategies, and mindsets to make their classes more culturally sustaining and revitalizing. While it is written with a high school English Language Arts (ELA) class in mind, it can be used or easily adapted to different subjects and grade levels. This is why I call it a “framework,” with the idea that it can fit as a frame around a set curriculum. Many classes have a required curriculum they have to follow, so the idea of this is that it can be adapted to fit in with whatever curriculum the teacher is using.

The curriculum is divided into 16 weeks, with one Yup’ik value the focus of each week (or in some cases, values are grouped together over multiple weeks) for a one-semester class. If the framework were being used for a year-long class, the focus could be on each value for two weeks to a month. In addition, the order of the values could be adjusted to fit better with a specific curriculum or seasonal subsistence practices.

Each value has suggested writing prompts, multicultural readings including from Yup’ik culture, and at least one additional activity and lesson that go along with it (for example, for “Knowledge of Family Tree” students would create a family tree).

Additional resources include:

- teaching strategies to go with any lesson
- a list of small projects for students to work on
- a list of practical word options for the “Yup’ik Word/Phrase of the Week”
• a list of local Elders/community members and topics or activities they would feel comfortable sharing with students

Part 4: Weekly Themes/Suggested Activities & Lesson Plans

Week(s). Value(s)
*Bold indicates a complete lesson plan

1-2. Ukvengqelleq/Takaqiyaraq (Spirituality/Being Respectful)
  • Lesson on awareness
  • Mask making
  • Read/listen to stories related to theme
  • Connection of self to surroundings
  • Reciprocity
  • Do’s and Don’ts*

3-4. Qaneryaraput nalluvkenaku/Ilaput nalluvkenaki (Knowledge of Language & Family Tree)
  • Create a family tree (invite an aide or someone to come help students who may not know their family tree well)*
  • Have students learn about/share their Yup’ik names
  • Start a language chart comparing Academic English, Village English, Yugtun, & Texting English*
  • Translate simple stories
  • Read short Yup’ik books
  • Listen to recordings
  • Write children’s story from personal experience

5. Tuvqakiyaraq (Sharing)
  • Create something to share
  • Indoor picnic where students bring Yup’ik food to share
  • Share pictures or artifacts
  • Share songs, news, words of the day, weather, newsletter
  • Sharing feelings*

6. Elmikutuulleq (Humility)
  • Lesson on humility, pride, and identity (what does it look, feel like)
  • Not boast or praise ourselves
  • Service Project*

7. Kenekluki mikelnguut (Love for Children)
  • Read stories to children (Yup’ik stories or translated stories)
  • Invite someone to tell stories
  • Write children’s story from personal experience
  • Positive affirmations
  • Teaching children self-love*

8-9. Kenkiyaraq/Inglukiunritleq (Love for Others/Avoid Conflict)
  • Conflict/Resolution strategies*
  • Talking circle

10-11. Ilakellriit caarkait/Ikayurtaugutleq (Family Roles/Cooperation)
  • Group Project (roles in a group)
- Have students make a list of each family member’s role
- Team-building games
- Create poster/graphic organizer to show different community entities*

12-14. Calirpagyaraq/Nukalpiarullerkaq/Enemi caarkat nalluvkenaki
   (Hard Work/Hunter Success/Domestic Skills)
- Hunting/Gathering Excursion
- Yuraq
- Create a map of local place names in Yugtun
- Hands-on project
- How-To Paper/Speech*

15. Nuna takaqluku/Ellamiutaat takaqluki (Respect for Land/Nature)
- Outside excursion
- Art Project
- Science of land erosion/change/not overusing
- Resource management*

16. Anglaniyaraq (Humor)
- Make a silent movie
- Share jokes or watch funny videos
- “picingsaka,” humor without offending*
- “ilangciaq,” teasing cousins

<table>
<thead>
<tr>
<th>Spirituality/The Way of Being Respectful: Alerquutet &amp; Inerquutet (Do’s and Don’ts)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective</strong></td>
</tr>
<tr>
<td>• Students will reflect on the right ways to behave.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cultural Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>• A.1, 3</td>
</tr>
<tr>
<td>• B.3</td>
</tr>
<tr>
<td>• C.2-3</td>
</tr>
<tr>
<td>• D.1, 3, 6</td>
</tr>
<tr>
<td>• E.1, 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ELA Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>• SL.9-12.1</td>
</tr>
<tr>
<td>• W.9-12.2, 4, 10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials/People</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Elder or community member</td>
</tr>
<tr>
<td>• Paper/writing utensil, or computers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Procedure</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Warm Up: Have students brainstorm a list of do’s and don’ts that their parents and/or Elders have taught them</td>
</tr>
<tr>
<td>• Invite an Elder to come speak to the class about alerquutet and inerquutet</td>
</tr>
<tr>
<td>• With the Elder, or after, lead a circle time discussion about these (which one is most beneficial, which one is easiest/hardest for you, which one was new to you, why do you think we have these, etc.)</td>
</tr>
</tbody>
</table>
- Wrap Up: Have students write a reflection after the discussion about what they learned and how they can follow these do’s and don’ts.

<table>
<thead>
<tr>
<th>Knowledge of Family Tree: Create a Family Tree</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective</strong></td>
</tr>
<tr>
<td>• Students will create a family tree.</td>
</tr>
<tr>
<td><strong>Cultural Standards</strong></td>
</tr>
<tr>
<td>• A.2</td>
</tr>
<tr>
<td>• D.1, 3</td>
</tr>
<tr>
<td>• E.8</td>
</tr>
<tr>
<td><strong>ELA Standards</strong></td>
</tr>
<tr>
<td>• SL.9-12.1</td>
</tr>
<tr>
<td>• W.9-12.6, 10</td>
</tr>
<tr>
<td><strong>Materials/People Needed:</strong></td>
</tr>
<tr>
<td>• Local person</td>
</tr>
<tr>
<td>• Poster paper</td>
</tr>
<tr>
<td>• Art supplies</td>
</tr>
<tr>
<td><strong>Procedure:</strong></td>
</tr>
<tr>
<td>• Use the website familyecho.com to have students create a family tree based on what they know.</td>
</tr>
<tr>
<td>• Invite local/Native aides, teachers, or Elders to come help students who may not know much about their family trees.</td>
</tr>
<tr>
<td>• Print out family trees and display them.</td>
</tr>
<tr>
<td>• Optional Bonus Activity: Have students work together to figure out how they fit into each other’s family trees.</td>
</tr>
<tr>
<td>• Art Project—Have students create a tree (or other design of their choice: constellation, map, etc.) including the people they consider close family, including friends.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Knowledge of Language: Language Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Adapted from</em></td>
</tr>
<tr>
<td><strong>Objective</strong></td>
</tr>
<tr>
<td>• Students will identify and use different types of language for different tasks and audiences.</td>
</tr>
<tr>
<td><strong>Cultural Standards</strong></td>
</tr>
<tr>
<td>• A.5</td>
</tr>
<tr>
<td>• B.1</td>
</tr>
<tr>
<td>• E.4</td>
</tr>
<tr>
<td><strong>ELA Standards</strong></td>
</tr>
<tr>
<td>• SL.9-12.1</td>
</tr>
<tr>
<td>• L.9-12.3</td>
</tr>
</tbody>
</table>
Materials/People Needed:
- Poster paper
- Marker

Procedure:
- Warm Up: Discuss using different language in different settings, like using different clothing in different weather/situations
- Create a chart with students listing different categories (Formal/School English, Informal/Village English, Yugtun, Texting). Provide students with categories or have them come up with them on their own.
- Fill in some words or phrases on the chart, and add to it as time goes on.
- Wrap Up: Have students practice writing the same text (such as an announcement or description) using each type of language.
- When giving a writing assignment, have students consider the audience and purpose of the writing, and choose the appropriate category/categories.

Example:

<table>
<thead>
<tr>
<th>Academic English</th>
<th>Yugtun</th>
<th>Village English</th>
<th>Texting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good-bye, I will talk to you later</td>
<td>piuraa</td>
<td>Later / See ya</td>
<td>hr, later, hyl</td>
</tr>
<tr>
<td>What are you going to do?</td>
<td>caqatorcit?</td>
<td>Whatcha gonna do?</td>
<td>wygd</td>
</tr>
</tbody>
</table>

Sharing: Share Yourself

Objective
- Students will learn the importance of sharing their feelings.
- Students will practice sharing their feelings.

Cultural Standards
- C.2, 3
- D.1, 3, 5, 6
- E.8

ELA Standards
- SL.9-12.1
- W.9-12.2, 3, 4
- L.9-12.5

Materials/People Needed:
- Elder or community member
- Sample poems that express feelings (poets.org and poetryfoundation.org have a wide selection of poems)
- Materials to teach poetry devices (rhythm, rhyme, metaphor, etc.)

**Procedure:**
- Warm Up: As a class, brainstorm a list of emotions. Have students discuss which ones are harder to express than others and why.
- Have students reflect, orally or in a short essay, how well they are able to share their feelings with others and why.
- Invite an Elder or community member to come talk with students about the importance of sharing their feelings.
- Wrap Up: Tie into a poetry unit, or do short lesson/mini unit on poetry. Have students write a poem about an emotion or an experience they have had that led to strong emotions.

### Humility: Service Project

**Objective**
- Students will be able to define humility.
- Students will practice humility in doing an act of service.

**Cultural Standards**
- A.1
- C.2, 3
- D.1, 3
- E.3, 8

**ELA Standards**
- SL.9-12.1
- RI.9-12.1-2, 6, 10
- RL.9-12.1-2, 10
- W.9-12.3, 4, 10

**Materials/People Needed:**
- Text on humility and/or Elder/community member

**Procedure:**
- Warm Up: Define humility or have students work together to come up with a definition
- Read a text or tell a Yup’ik story about humility, such as The Sandpiper and the Crow.
- Invite an Elder/community member to speak about humility
- Assign students to do an act of service for someone in the village without them knowing it (get wood, pack water, sweep/shovel stairs, take out trash, wash dishes, make food, etc.). If they get caught, they cannot accept payment or reward.
- Wrap Up: Have students share about their experience with each other and write a reflection.

### Love for Children: Self-Love and Positive Affirmations

**Objective**
- Students will learn about the importance of positive self-talk.
- Students will create something to teach younger students about positive self-talk.

**Cultural Standards**
### Love for Others/Avoid Conflict: Healthy Conflict

**Objective**
- Students will learn about healthy conflict resolution.
- Students will learn about effective change without violent conflict.

**Cultural Standards**
- A.1, 3
- B.1
- C.2, 3
- D.1, 3, 4, 5, 6
- E.3, 5-8

**ELA Standards**
- SL.9-12.1
- RI.9-12.1-2, 6, 8-10

**Materials/People Needed:**
- Elder/community member
- Articles/essays about people who work(ed) for change (e.g., “Letters from a Birmingham Jail” by Martin Luther King Jr., Elizabeth Peratrovich [https://www.alaska.edu/uajourney/notable-people/juneau/elizabeth-peratrovich/], etc.)
- Conflict-Resolution Strategies

**Procedure:**
- Warm Up: As a class, discuss different types of conflict and different ways to resolve conflict.
- Invite an Elder or community member to tell about how yuraq replaced war. Also ask them talk about different ways to resolve conflict.
- Read stories/articles/essays about civil rights leaders who worked for change without violent conflict. Discuss when and how conflict is necessary or not.
- Teach students about different conflict-resolution strategies. Have students role-play these in groups. You can use a method such as Restorative Practice/Circle Time, or another that you like.

<table>
<thead>
<tr>
<th>Family Roles/Cooperation: It Takes a Village</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective</strong></td>
</tr>
<tr>
<td><strong>Cultural Standards</strong></td>
</tr>
<tr>
<td><strong>ELA Standards</strong></td>
</tr>
<tr>
<td><strong>Materials/People Needed:</strong></td>
</tr>
<tr>
<td><strong>Procedure:</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hard Work/Hunter Success/Domestic Skills: How-To Paper and Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective</strong></td>
</tr>
<tr>
<td><strong>Cultural Standards</strong></td>
</tr>
</tbody>
</table>
ELA Standards

- SL.9-12.1, 4-6
- W.9-12.2, 4-5, 10

Materials/People Needed:

- Paper, pencil
- Computer access

Procedure:

- Warm Up: Individually/as a class, have students brainstorm a list of hunting/subsistence and domestic skills they have.
- Each student will choose one task and write out detailed instructions for how to accomplish it. Include materials, step-by-step instructions, and advice. A fun way to test the instructions is to “play dumb” and follow them exactly to see if their instructions have been written thoroughly.
- Have students turn their paper into a presentation using visual aids and/or props (no real guns). Teach students to use a notecard or slideshow notes and present their skill/task to the class.

Respect for Land/Nature: Resource Poster


Objective

- Students will learn about natural resources in their area.

Cultural Standards

- A.4
- C.2
- D.1, 3, 4
- E.2, 8

ELA Standards

- SL.9-12.1c, 4, 6
- W.9-12.7, 8

Materials/People Needed:

- Board Game (see link above)
- Poster/art materials

Procedure:

- Warm Up: In small groups, have students play the board game. You can use the game described on the ANKN website link above. Alternatively, you could have students play Kahoot or Jeopardy, or some kind of game to learn/review the types of resources available in your area, as well as when and how they are gathered and stored.
- Have students choose a resource available in their area (animal, plant, etc.)
- Teach students how to write good interview questions, and have them choose someone to interview about their chosen resource.
- Students will create a poster about their resource, including information on where to find it, how to gather it, how it is stored, what it is used for, and anything else they might know or have learned from their interview. You can also have them do research online to find more information, if desired.
• Wrap Up: Have students present their posters, or do a gallery walk and invite family and other classes to view them as well.

<table>
<thead>
<tr>
<th>Humor: Picingsak (Humor Without Offending)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective</strong></td>
</tr>
<tr>
<td>• Students will be able to articulate the different between bullying and teasing.</td>
</tr>
<tr>
<td><strong>Cultural Standards</strong></td>
</tr>
<tr>
<td>• A.6</td>
</tr>
<tr>
<td>• D.1, 3, 5, 6</td>
</tr>
<tr>
<td>• E.3</td>
</tr>
<tr>
<td><strong>ELA Standards</strong></td>
</tr>
<tr>
<td>• SL.9-12.1, 4-6</td>
</tr>
<tr>
<td><strong>Materials/People Needed:</strong></td>
</tr>
<tr>
<td>• Elder/community member</td>
</tr>
<tr>
<td>• Video-making tools (phones, cameras, iMovie or other editing software)</td>
</tr>
<tr>
<td><strong>Procedure:</strong></td>
</tr>
<tr>
<td>• Warm Up: Have students discuss/brainstorm the different between teasing and bullying.</td>
</tr>
<tr>
<td>• Invite an Elder or community member to talk about the importance of humor, teasing cousins, and the idea of “picingsak.”</td>
</tr>
<tr>
<td>• Students will work in small groups to create a PSA that shows the difference between teasing and bullying and how to handle each. Have students record and edit their PSAs, then share them with the class and the school.</td>
</tr>
</tbody>
</table>

**Part 5: Writing Prompts for Each Value (different types of writing)**
This is a list of writing prompts that could go with each value. I have tried to include a variety of topics and to hit each type of writing. These can be adapted to fit different grade levels or classes, or for longer/shorter writing assignments or speeches. This is by no means an exhaustive list, but should be able to give teachers some options to start with and give ideas for more writing prompts.

1. **Ukvengqelleq (Spirituality)**
   a. Write about a spiritual belief you have. (informative)
   b. Compare & contrast two different belief systems. (informative/comparison)
   c. Tell or retell a story that teaches a moral. (narrative)
   d. Explain why spirituality (morals, awareness, belief, etc.) are important to a person’s wellbeing. (persuasive)

2. **Takaqiyaraq (The way of being respectful)**
   a. Why is respect important? (persuasive)
   b. Define respect. What does it mean to you? (informative)
   c. Is respect given, earned, or both? Explain. (persuasive)
   d. Do you think Elders are respected well in our village? Explain. (persuasive)
   e. Tell a story about a time you or someone you know was disrespectful. What lesson did you learn from that experience? (narrative)

3. **Ilaput nalluvkenaki (Knowledge of Family Tree)**
   a. Describe an important person in your family (informative/descriptive)
b. What does “family” mean to you? (persuasive)
c. Tell a story about a favorite family memory you have. (narrative)
d. Why is it important to know your family tree? (persuasive)

4. Qaneryaraput nalluksenaku (Knowledge of language)
   a. Tell a story or write a poem using both English and Yugtun words (narrative/descriptive)
   b. What part does language play in shaping our identities? (persuasive)
   c. Write a short introduction speech in English & Yugtun, including your parents and where they are from. (informative)
   d. Write about your Yup’ik name(s). Who are you named after and why? (informative, research)

5. Tuvqakiyaraq (Sharing)
   a. Write an essay convincing someone to share something with you. (persuasive)
   b. Write a folk tale or fable about sharing. (narrative)
   c. Write an essay arguing why it is important to share with others. (persuasive)
   d. Describe how sharing is part of Yup’ik culture. Give examples of how, when, and why people share things. (informative)
   e. Tell a story about a time you shared something with someone else. Be sure to include details and describe how it made you feel. (narrative)
   f. Write a poem about sharing (descriptive)

6. Elmkututulleq (Humility)
   a. What does it mean to be humble? (informative/definition)
   b. How can one be proud and humble at the same time? (persuasive)
   c. Tell or retell a story that has a moral related to pride (such as “pride goes before the fall”) (narrative)
   d. What is the difference between being proud of yourself (usually positive) and being prideful (usually negative)? (explanatory/persuasive)

7. Kenekluki mikelnguut (Love for Children)
   a. What is something that shows love for children? (persuasive)
   b. What is something that does not show love for children? (persuasive)
   c. Write or retell a story that teaches children something. (narrative)
   d. What are some parenting or child-caring strategies that are healthy for children? (research)

8. Kenkiyaraq (Love for others)
   a. Write a persuasive speech about a specific way to love others (not drinking, not bullying, taking care of others, sharing, helping, etc.). (persuasive)
   b. Write a story about a time you felt loved. (narrative)
   c. Describe how different relationships (strangers, friends, parents, etc.) show love differently (informative)

9. Inglikunritileq (Avoid conflict)
   a. Write a story about a time you had a conflict with someone and how it was resolved. (narrative)
   b. Why is it important to avoid conflict? Is conflict ever okay? (persuasive)
   c. Research someone who has used nonviolent protest as a means for change. (research/informative)

10. Ilakellriit caarkait (Family roles)
a. Should families always stick to traditional family roles (e.g., men hunt and women cook)? Explain. (persuasive)
b. Describe how families share roles to function. (informative/descriptive)
c. Describe the different roles each of your family members plays. (descriptive)

11. Calirpagyaraq (Hard work)
   a. Tell about a time you had to work hard. (narrative)
   b. Why is perseverance helpful in life? (persuasive)
   c. Do you think it is more work to live in a city or a village? Explain. (persuasive)
   d. Write directions for a task. (informative)

12. Ikayurtaugutleq (Cooperation)
   a. Tell about a time you had to cooperate with someone else to accomplish a task. (narrative)
   b. Why is cooperation necessary in life? (persuasive)
   c. Describe a task that requires cooperation with other people. (informative/descriptive)

13. Nukalpiarullerkaq (Hunter success)
   a. Write a personal narrative about hunting. (narrative)
   b. Write tips for being a good hunter/fisher/berry picker. (informative)
   c. Research a subsistence practice. (research/informative)
   d. Life is like _____ (subsistence practice) (persuasive/informative)

14. Enemi caarkat nalluvenaki (Domestic skills)
   a. Write directions for how to do or make something. (informative/how-to)
   b. Which domestic skills are the most important for young people to learn? (persuasive)
   c. Should schools teach students domestic skills? Explain. (persuasive)

15. Nuna takaqluku/ Ellamiutaat takaqluki (Respect for land and nature)
   a. Write a description of an outdoor place. (descriptive)
   b. Write an argument for how to respect the land. (persuasive)
   c. Tell a story about being outside (narrative).
   d. Write a poem about nature using English and Yugtun. (descriptive)

16. Anglaniyaraq (Humor)
   a. Tell a funny story (narrative)
   b. Use satire to make an argument (persuasive)
   c. Make a silent movie to tell a story without using dialogue. (narrative)
   d. Explain how teasing is part of Yup’ik culture. (informative)
   e. Explain the difference between teasing and bullying. (informative)

Part 6: Suggested Texts and Other Text Resources

Part 6: Suggested Texts and Other Text Resources
There are many excellent, culturally relevant texts available. Many of them encompass multiple values, or may not tie in with any specific value but might be relevant to another teaching topic. Instead of organizing the texts by value, then, I have included a list of texts and other resources along with a short description.

Not all of the suggested texts are from Scammon Bay Yup’ik culture. Some are Central Yup’ik, and some are Inupiaq, Athabascan, or another Alaska Native culture. I have included texts from other cultures, but not because they are all the same or are interchangeable. Central
Yup’ik is different from the Scammon Bay dialect, but several people I interviewed still suggested having students read books written in Central Yup’ik because it is very similar. Books and stories from other Alaska Native cultures will also have a lot of similarities to Yup’ik culture, so that students can still see elements of their lives reflected in the texts, as well as have an opportunity to compare and contrast the cultures.

Paper Books
- *What the Elders Have Taught Us: Alaska Native Ways*, compiled by Will Mayo
  - This is a collection of short essays written by people from ten different Alaska Native cultures. All the essays are based on a specific value, some of which overlap with the values listed in this framework.
- *The Storytellers’ Club* by Loretta Outwater Cox
  - This book tells the story of Sikki and her friends, Inupiaq women who gather to tell stories and use picture writing. While not Yup’ik, it does tell both stories of the old days in Alaska as well as traditional tales with morals. It also has a lot of examples of storyknifing.

Digital Online Books
- Yup’ik School Books, LKSD Collection
  - Description from website: “Yup’ik School Books. This digital only collection of Yup’ik School Books contains volumes published by The Eskimo Language Workshop in 1973 through volumes published by the Lower Kuskokwim School District (LKSD) in 2010.”
  - On this website are links to PDFs to over 100 short children’s books. Some are in Yugtun and some are in both Yugtun and English. They cover a variety of topics including a lot of subsistence themes, and some have worksheets and questions attached as well.
- Unite for Literacy
  - Link: [https://www.uniteforliteracy.com/](https://www.uniteforliteracy.com/)
  - This website has children’s books in English and other languages, including some books narrated in Yugtun by someone from Scammon Bay. The books are mostly very basic books for small children, but may be good practice in vocabulary.
  - Titles with Yugtun narration:
    - Is It Cold Outside?
    - Big Sister
    - I Can Help
    - Animals I Know
    - Shapes at the Playground
    - Spot the Shapes
    - I See Colors
    - What is Blue?
    - I Read Everywhere
    - Everyone Reads
    - Show Me a Shadow
    - I Hear
• Spring Senses
• Let’s Brush Our Teeth
• Bedtime

• List of Central Alaskan Yup’ik Language Resources
  o Link: https://www.uaf.edu/anla/collections/cayupik/list/
  o This website has links to over 2000 different documents on a variety of topics. Some are only a listing for a physical copy at UAF, but others have full text pdfs available for free online.

• Books Narrated by Piiyuuk Shields
  o This website contains youtube videos of Piiyuuk Shields reading some Yup’ik books, while the words and illustrations show on the screen. This would be a great resource especially for non-Yugtun speaking teachers or anyone who has trouble reading Yugtun.

Book Reviews
• Honoring Alaska’s Indigenous Literature (HAIL)
  o Link: http://ankn.uaf.edu/Resources/mod/glossary/view.php?id=14&mode=letter
  o While not the books themselves, this website has links to book reviews done for lots of books written about Alaska. The reviews specifically look at Indigenous representation, accuracy, and sensitivity. There are a variety of books listed, including fiction and nonfiction, books for children and adults.

Video Interviews
• Project Jukebox
  o Link: https://jukebox.uaf.edu/all-projects
  o This website is the digital archive of the Oral History Program at UAF. It includes photographs, audio and video recordings, maps, and texts on a variety of topics from all across Alaska.

• Waves of Wisdom Interviews
  o Link: https://americanarchive.org/catalog?f%5Baccess_types%5D%5B%5D=online&f%5Bcontributing_organizations%5D%5B%5D=KYUK+%28AK%29&q=waves+of+wisdom
  o These are interviews done with Elders that had been shown on KYUK in the past. There are about 17 interviews currently online.

Part 7: Ideas to go With Any Lesson:

❖ Storyknife
  ➢ If possible, use dirt or mud (collect in fall or spring, use small containers, lids, or trays) and either have kids make story knives or use sticks.
  ➢ Could also use board/marker or pencil/paper
  ➢ Have students retell parts of a story using the knife.
  ➢ Have students draw something for a partner or group to guess (vocabulary words, characters, part of a story, main ideas, etc.)
Music
- Use music to teach/remember things like vocabulary words, parts of speech, story elements, etc.
- Youtube has a lot of songs
- Use Yup’ik songs to teach Yup’ik vocabulary
- Use rhythm as well as music to learn/teach

Yuraq
- Listen/learn yuraq songs and analyze as a poem or story
- Make up a yuraq (or have students write one as a project option) to retell a story read in class
- Have an Elder come in to do yuraq with students—could ask them to do a song/story related to a theme or topic. Could have students write about the experience afterward.

Show & Tell
- Have students bring in an artifact related to the curriculum topic or theme of the week. Could do all students or have them take turns.
- Invite parents or Elders to come share an artifact.
- As a culminating project, have all students bring something and do a write-up about it, explaining its significance and/or connection to the curriculum. This could be tied in to the curriculum or as a standalone practice for writing. Do a gallery walk and invite parents and Elders to come as well.
- Could also show pictures of an object and have students discuss it

Listening to Stories
- Have students sit comfortably (but not falling asleep) in a circle on the floor, preferably. Read or tell a story aloud to them while they listen. Then go re-read the story with the text in front of them (or have students read to themselves).
- Ask students to share stories related to the theme or topic.
- Invited Elders or parents to share a story related to the theme or topic of the curriculum. Lead or facilitate a discussion (with the guest or after they leave) about the story.
- Give students something quiet to work on with their hands while listening, such as sewing, drawing what they hear, etc.

Teach Listening Skills
- Practice listening skills by having students retell a story after listening to it.
- Play a game like telephone but with stories.
- Have students try out different quiet activities to see if it helps them focus (sewing, drawing, fidget toys, etc.)
- Follow simple directions then gradually get complex
- Pictionary/follow directions in drawing game

Public Speaking
- Provide multiple opportunities for students to speak in different settings:
  - Circle time
  - Reading aloud (poem, lyrics, directions)
  - Sharing something they have written
  - Sharing their opinions on a topic
  - Sometimes from their seats, in circle time, or standing in front of the room.
- Teach public speaking strategies
Anchor Charts/Posters
- Have visual representations of different concepts: grammar, vocabulary, sentence/essay structures, etc.
- Post words in Yup'ik around the classroom to label various items

Roots & Base Words
- Point out root words and endings in English whenever you see them or are explaining a word; point out base words and endings in Yup'ik in the same way.
- Explain the similarities/differences between English root words and Yup'ik base words in a lesson (invite the Yup'ik teacher or another language expert to help)
- Use scrabble letters to build on root/base words

Yup'ik Word/Phrase of the Week
- Have a new word or phrase in Yup'ik every week to learn and practice. Practice saying it (have a recording of a Native speaker if you have trouble pronouncing the word).
- Choose useful, practical words for the classroom (may I drink water?, pencil, where is ____?, help me, etc.)
- Add words to a bulletin board or poster so kids can see them and be reminded.
- Praise students for using the words, maybe make it a game or give out a prize, something fun.
- Communicate word/phrase with families via Facebook so they can practice at home

Make Things
- Have little projects for kids to work on: learning to sew or sewing a simple bag, or making a pin cushion; soap or wood carving; if students have other more complex projects like skin sewing they could work on those. Nothing too big or needing instruction.
- Have students work on these projects when listening to Elders or storytellers (keeps hands busy and minds focused, but do not do anything too complicated that will distract or interrupt).
- Could connect the project to a theme or curriculum (make something to give away, design something related to a story, have students write a how-to paper after completing the project, etc.)
- Could have an Elder or expert come and show students how to do something more complicated. Afterwards reflect on the learning process with students and connect the learning process to how they learn things in school.
- STEAM (science, technology, engineering, art, math) projects

Elder/Parent Visits
- Invite Elders to come visit and talk with students. Could suggest a topic, story, or theme, or just let them share whatever they want to (be prepared for that to happen anyway).
- Consider having the students work on something quietly (sewing, etc.) while Elders visit. Or have the Elder bring a project for them to work on while they visit (combing musk ox, scraping seal skin, etc.)
- Some Elders may feel more comfortable coming up with a friend or working with a partner
- Try to do this regularly, either weekly or every other week
- Consider offering incentives or compensation for visits—lunch or coffee, thank you notes, passes to school activities, door prizes, or money if available
- List of Elders and what they are good at
Visit/Record Elders
- Arrange for students to visit Elders and interview them. Work with students to write strong interview questions and practice interview skills. Turn interviews into a book or calendar to share with the community.
- Arrange for students to visit Elders (or Elders to come up) to record an interview or story. Use cell phones or video camera or audio recorders to record either video or audio, if the Elder is willing. Have students edit them using iMovie or GarageBand and save to school archive (Google Drive, external hard drive, or CD).
- *Be sure to ask Elders politely to share, make sure they understand what the interviews are for and how they will be used/stored, and give them time to prepare. Ask if they would prefer to come to the school or do it at home. Make sure students are well-prepared.

Read Yup'ik Stories
- Have students read stories in Yuktun and/or Yup'ik stories in English.
- Use ones that are already translated, or have students work together to translate.
- You can use stories that connect to your curriculum—have a similar theme or topic. Exchange for a story from the curriculum or add it in and compare them, or have it add to the discussion.
- Send some home to be read with parents or siblings

Seasonal Excursions
- Take students outside for short or long field trips related to season activities (picking berries or greens, manaq, setting traps, getting woods, etc.) or just to go for a walk.
- Could partner with science, math, or social studies teachers for a joint project.
- Could ask an Elder or community expert to join and teach/demonstrate.
- Make connections to themes in curriculum (e.g., smart decision-making, families, heroes, etc.).
- Create a writing assignment related to excursion: a narrative, how-to, persuasive, reflection, informational, etc.)
- Could also work on descriptive/observation skills by having students go outside and sit and write about what they observe.

Mistakes
- Use the “no opt-out” strategy for asking/answering questions (call on students randomly, if they do not know go on to someone else, as soon as someone gets the right answer, go back through and everyone who did not know has to give the right answer).
- Have students reflect on mistakes they make in writing, quizzes, etc. Let students re-do work or re-take quizzes.
- Focus on positive feedback, growth, what was done well, and less criticism.
- Make “mistakes” a word that feeds growth mindset

Language Chart
- Create a chart near the beginning of the year/semester that includes words/phrases in School English, Village English, Yuktun, and Texting.
  - Add to the chart over the course and leave it up so students can see it.
- Let students know when writing what columns are allowed and which are not.
- Allow students to choose or use a combination for certain assignments (stylistic choice).
Awareness/Survival Skills
- Invite an Elder, parent, or Search and Rescue members to come in and talk about awareness and survival skills on the tundra, especially seasonally.
- Teach about (or use a video or guest speaker) awareness and survival skills in the city.
- Have students write a compare and contrast essay, how-to, or informative essay about the survival skills in different places.
- Hidden picture games

Hands-On Learning
- Incorporate movement:
  - Have students move to different areas of the room to answer questions or show opinion
  - Set up stations
- Use matching games, sorting games, to practice grammar and vocabulary.
- Come up with actions for vocabulary words
- Much of English is very abstract. Look for ways to make things concrete with examples, visual aids, etc.
- Teach grammar and vocabulary in context, with many opportunities for students to see and use the words.
- When possible, choose writing topics related to current issues that affect students (fishing openings, subsistence rights, phones in school, gas prices, mental health, etc.). Have students create informational documents or persuasive letters to send to real people (politicians, students, communities, etc.).

Part 8: List of Simple Things to Make (with minimal instruction, something for students to work on while listening)
- Sew shell bag
- Sew pincushion/pillow
- Crochet dish cloth
- Crochet headband
- Carve storyknife
- Carve soap or wood
- Beading
- Baskets (grass or yarn)
- Draw/abstract art
- hand crochet
- origami
- string story
- More complex projects (for advanced)
  - mittens
  - booties
  - manaq
  - malarai
  - harpoon tip
  - bags
  - quilt (hand-sewn)
Part 9: Ideas for Yup’ik Word/Phrase of the Week

*Special thanks to Anganaran and Darlene Ulak for their help translating.

- I need help—Ikayurnarqua.
- I don’t have a pencil—Alngarsutaitua.
- I want water—Meqsugtua.
- Can I use the bathroom?—Yuqercumaungaqa?
- What time is it?—Qaiyucita?
- Paper—kalikaq (1) kalikat (3+)
- Pen/Pencil—alngarssuun
- Do your work—Cali (work, 1), calitek (2), caliluci (3+)
  - caliarkaten (your work that needs to be done), caliaqluki (do all your work)
- I’m hungry—kaigtua
- Where is my book?—nauga naquisuuteka
- Clean up—eqci (3+)
- I’m tired—mernurtua
- I might be sick—nangteqngatua
- It’s snowing—qanirtuq
- The weather is nice—ellakegciuq
- It is cold (in the room)—nengllirtuq man’a
- It is hot (in the room)—kiircetuq man’a
- Can I open the window?—egaleq ikircumaqa?
- Can I close the window?—egaleq patuyumaqa
- Where?—nani
- Here—wani (by speaker), maani (this place)
- I need to call/need to use the phone—qanerssuutekun tuqlurnarqua
- I’m done—taqutua
- Yesterday—akwaugaq
- Tomorrow—unuaqu
- Yes—ii-I, aang (when they say thank you)
- No—qang’a
- pay attention—murilkelluten(1), murilkellutek (2), murilkelluci (3+)
- watch—tangvagluten(1), tangvaglutek (2), tangvagluci (3+)
- listen—niicugniluten (1), niicugnilutek (2), niicugniluci (3+)

Part 10: Elder/Community Member List

NOTE: The names for this section are purposefully left out of the published version of this curriculum in order to protect the privacy of those included. The list of names is available for those who want to use the curriculum locally.
Conclusion and Final Reflection

Education today often feels like trying to solve an impossible word problem. How do you best educate children from one culture with teachers from an entirely different culture, using a system that is considered outdated even by many within the mainstream culture? How can these children, who cut fish and learn coding, who pack water and make tiktok videos, be taught in a way that both honors, sustains, and revitalizes their culture while preparing them for life in a modern, multicultural world? These are questions I have struggled with over my years of teaching in Alaska, and will probably continue to struggle with in the future. This project, though, was a practical step I could take in the direction of becoming a better educator for my students.

Before starting the interviews, I thought I had a pretty good idea of what I would learn. Afterall, I have spent time talking with people and Elders, and have learned already some of the traditional Yup’ik ways of teaching. But this project has challenged me to approach my lessons differently, expand my teaching repertoire, and incorporate more creative ways of teaching and learning. At times it felt overwhelming, trying to incorporate all of the projects, ideas, and strategies I was putting together, but I started with just a few easy ones and tried to build from there. Overall I am happy with how the project turned out; I wanted to find a way to really mix together culture and curriculum in a practical way, and I think this project does that.

There are some limitations, of course. This project was created specifically for Scammon Bay, and the words, phrases, and values were translated in the local Yup’ik dialect. If someone at another school wanted to use it, they would need to translate the words into their own dialect and make sure that the activities fit their local culture. It also does not include an exhaustive list of activities, strategies, lessons, or texts that could be used to create a more culturally
revitalizing/sustaining classroom. Some of the lessons and activities require the teacher to learn about Yup’ik culture and their local community themselves before using them. It also requires a teacher to have a frame of mind that is humble and respectful to use the lessons well.

My hope is to continue to incorporate more and more of the strategies I have learned over time into my classroom, and to share them with my colleagues as well. Some of the activities especially I would like to incorporate school-wide, such as the Yup’ik phrase of the week. Beyond that, I hope that this project will be useful and practical to other teachers in my school and district, both to use in and of itself, and as an inspiration to learn more about Yup’ik culture and work to incorporate more culturally sustaining and revitalizing practices into their teaching.
References


[http://ankn.uaf.edu/curriculum/Yupiaq/DelenaNorrisTull/9Yup'ik%20discipline.htm](http://ankn.uaf.edu/curriculum/Yupiaq/DelenaNorrisTull/9Yup'ik%20discipline.htm)

[http://hdl.handle.net/11122/9032](http://hdl.handle.net/11122/9032)

Retrieved from ScholarWorks@UA. ([http://hdl.handle.net/11122/9673](http://hdl.handle.net/11122/9673))


Appendix A

Yup’ik Glossary (besides values and word of the week)

alerquutet & inerquutet --------------------------------- do’s and don’ts

ap’a ------------------------------------------ grandfather

ayuq-------------------------------------------- tundra tea/Labrador tea

elitnaurista-llu atuunem maligtaqulluk ---------------------- ways of teaching and learning

ilangciaq ------------------------------------------ teasing cousins

malarai ------------------------------------------ fur hat

manaq ------------------------------------------ hook (fishing)

picingsaka------------------------------------------ teasing without offending

qanemcit ------------------------------------------ factual story

qanruyutet------------------------------------------ wise words

qasgiq------------------------------------------ men’s house

qulirat---------------------------------------- legend

quyana------------------------------------------ thank you

quyana caknek--------------------------------thank you very much

Yugtun ------------------------------------------ Yup’ik language

yuraq------------------------------------------ traditional Yup’ik dance

yuuyaraq------------------------------------------ way of life
Appendix B

IRB Approval and Informed Consent Forms

IRB APPROVED: June 22, 2022

IRB ID: 1864730-2

---

Re: Walkie are you available to review this submission? - Topkok (New project -title change)

WCharles <swcharles@alaska.edu>
To: Cassie Pinkel <cjpinkel@alaska.edu>

Tue, Jun 21, 2022 at 3:59 PM

I approve!

On Tue, Jun 21, 2022, 3:51 PM Cassie Pinkel <no-reply@irbnet.org> wrote:

Message from Cassie Pinkel:

Re:[1864730-2] Masters Project: A Culturally Sustaining/Revitalizing English Language Arts Curriculum for Yup'ik Students in a Yup'ik Community

Committee: University of Alaska Fairbanks IRB
Agenda Date: Unassigned

The Student edited the title per your suggestion and removed the name of the community. Please let me know if you approve the project now or if you have further comments or insight to provide.

Regards,
Cassie Pinkel
Informed Consent Form—School Staff
A Culturally Sustaining/Revitalizing English Language Arts Curriculum for Yup’ik Students in a Yup’ik Community

IRB# 1864730-1
Date Approved: 6/22/2022

Description of the Project:
You are being asked to take part in a research project to help create a culturally-sustaining high school English curriculum. This project will create a set of lessons that bring students’ culture into what they learn in school. The goal is to help students feel more connected to their culture in school and become more successful in school.
You are being asked to take part in this project because you are a teacher or teacher aide in Scammon Bay and a member of this community. If you decide to take part, you will be asked to complete an anonymous survey. The survey will probably take between 15 and 30 minutes.
Please read this form and ask any questions you may have before you agree to be a part of this project.

Risks and Benefits of Being part of this Project
There are no major risks to you if you participate in this study. You do not have to answer any question that makes you feel uncomfortable. Your participation in this project will help us create a better curriculum for students in Scammon Bay. There is no guarantee that you will benefit directly from participating in this project. However, your help will have an impact on your community and the students and teachers in our school.

Confidentiality:
I am creating this project through the University of Alaska Fairbanks (UAF). The results will be available to other people. I will not collect any identifying information about you in this study and will make every effort to protect your identity.

Voluntary Nature of this Project:
Your decision to take part in this project is voluntary. You are free to choose not to take part in this project. You are free to stop participating at any time without any penalty.

Contacts and Questions:
If you have any questions now, feel free to ask me. If you have any questions later, you can contact me at (907) 558-6399 or hwilliams@lysd.org or my committee chair Dr. Sean Asiqluq Topkok at (907) 474-5537 or estopkok@alaska.edu.

If you have questions or concerns about your rights as a research subject, please contact the Research Coordinator in the Office of Research Integrity at (907) 474-7800 (Fairbanks area) or 1 (866) 876-7800 (outside the Fairbanks area) or uaf-ori@alaska.edu.
Statement of Consent:
By signing this form you agree that you understood the information described above, your questions have been answered to your satisfaction, and you have been provided a copy of this form. You agree to participate in this study in the specific activities initialed below.

________ I consent to completing a survey.

_______________
Printed Name of Participant

_____________________
Signature of Participant & Date

_____________________
Signature of researcher, Holly Williams, & Date
Informed Consent Form—Community
A Culturally Sustaining/Revitalizing English Language Arts Curriculum for Yup’ik Students in a Yup’ik Community

IRB# 1864730-1
Date Approved: 6/22/2022

Description of the Project:
You are being asked to take part in a research project to help create a culturally-sustaining high school English curriculum. This project will create a set of lessons that bring students’ culture into what they learn in school. The goal is to help students feel more connected to their culture in school and become more successful in school.
You are being asked to take part in this project because you are Alaska Native and a member of this community. If you decide to take part, we will have informal conversation or semi-formal interviews lasting approximately 1-2 hours. We may do this in small groups of 3-6 or individually, depending on what you prefer. I will take notes. If you agree, I may record interviews with you to refer back to later. I may invite you to participate in follow up interviews to explain or clarify information. You will have a chance to review what I write before it is published. If you want to, you can change, add or remove any information you gave. Please read this form and ask any questions you may have before you agree to be a part of this project.

Risks and Benefits of Being part of this Project
There are no major risks to you if you participate in this study. Some people are uncomfortable being observed or interviewed. I will make every effort to create a comfortable environment. You do not have to answer any question that makes you feel uncomfortable.
Your participation in this project will help us create a better curriculum for students in Scammon Bay. There is no guarantee that you will benefit directly from participating in this project. However, your help will have an impact on your community and the students and teachers in our school.

Confidentiality:
I am creating this project through the University of Alaska Fairbanks (UAF). The results will be available to other people. I will not collect any identifying information about you in this study and will make every effort to protect your identity. Only I will listen to any recordings that I make. I will erase the recordings after completion of my thesis. You may request copies of recordings of yourself for your own use.
I would like to include your name or other identifiable information in my thesis crediting results from my research project. I want to identify you to give you credit for your help in this project and to help explain some of the information. However, you have the option to not have your name used when data from this study are published. If this is the case, please indicate so on this form.

Voluntary Nature of this Project:
Your decision to take part in this project is voluntary. You are free to choose not to take part in this project. You are free to stop participating at any time without any penalty.
Contacts and Questions:
If you have any questions now, feel free to ask me. If you have any questions later, you can contact me at (907) 558-6399 or hwilliams@lysd.org or my committee chair Dr. Sean Asiqluq Topkok at (907) 474-5537 or estopkok@alaska.edu.

If you have questions or concerns about your rights as a research subject, please contact the Research Coordinator in the Office of Research Integrity at (907) 474-7800 (Fairbanks area) or 1 (866) 876-7800 (outside the Fairbanks area) or uaf-ori@alaska.edu.

Statement of Consent:
I understand the information presented to me. My questions have been answered to my satisfaction. I have been offered a copy of this form. I agree to participate in this study in the specific activities initialed below.

_______ I consent to participating in a group meeting.
_______ I consent to participating in an interview.
_______ I consent to being recorded.

____________________________
Printed Name of Participant

____________________________
Signature of Participant & Date

____________________________
Signature of researcher, Holly Williams, & Date

Please indicate whether you agree to have your full name used alongside your comments in the final project that results from this research.

_____ YES (if you change your mind about this at any time, please let Holly know)
_____ NO

_____ Name or Pseudonym (Fake Name) to be used: ____________________________________________
Informed Consent Form—Parents
A Culturally Sustaining/Revitalizing English Language Arts Curriculum for Yup’ik Students in a Yup’ik Community

IRB# 1864730-1
Date Approved: 6/22/2022

Description of the Project:
Your child is being asked to take part in a study about their experiences with a new curriculum. This curriculum was created with the help of Elders, teachers, and other community members. The goal of this curriculum is to improve student success by helping students connect to their culture through learning in school. Your child is invited to participate in this study because they are currently enrolled in the course that is trying out this new curriculum. Students who choose to participate may be asked to complete a survey or participate in a group or individual interview. Interviews may be recorded for note-taking purposes. These surveys or interviews will only take about 20 minutes and will be done towards the end of the quarter. The teacher/researcher may also take notes on her observations during the course. Please read this form carefully. Feel free to contact the researcher (Holly Williams) if you have any questions.

Risks and Benefits of Being part of this Project
There are no major risks to your child if they participate in this study. Some people are uncomfortable being observed or interviewed. I will make every effort to create a comfortable environment. Students do not have to answer any question that makes them feel uncomfortable. Students have the chance to make their classes better in the future by sharing their thoughts and experiences about this project.

Confidentiality:
I am creating this project through the University of Alaska Fairbanks (UAF). The results will be available to other people. Any information with your child’s name will not be shared with anyone. Your child’s name will not be used in reports, presentations, or publications. Only I will listen to any recordings that I make. I will erase the recordings after completion of my thesis.

Voluntary Nature of this Project:
Your choice to allow your child to take part in this study is voluntary. You are free to choose not to take part in this study. You are free to remove your child from the study at any time by contacting the researcher (Holly Williams). Their participation or non-participation will not in any way affect their grade or educational services at Scammon Bay School.

Contacts and Questions:
If you have any questions now, feel free to ask me. If you have any questions later, you can contact me at (907) 558-6399 or hwilliams@lysd.org or my committee chair Dr. Sean Asiqluq Topkok at (907) 474-5537 or estopkok@alaska.edu.

If you have questions or concerns about your rights as a research subject, please contact the Research Coordinator in the Office of Research Integrity at (907) 474-7800 (Fairbanks area) or 1 (866) 876-7800 (outside the Fairbanks area) or uaf-ori@alaska.edu.
**Statement of Consent:**

By signing this form you agree that you understood the information described above, your questions have been answered to your satisfaction, and you have been provided a copy of this form.

________ I consent to allowing my child to participate in this study.

________ I consent to having my child’s work and quotes to be included in the published research project without their names attached. This includes using materials produced by your child for educational purposes, reports, presentations, or publications.

_________________________
Parent/Guardian name (Printed)

_________________________
Parent/Guardian Signature & Date

_________________________
Your Child’s Name (Printed)
Student Assent Form
A Culturally Sustaining/Revitalizing English Language Arts Curriculum for Yup’ik Students in a Yup’ik Community

IRB# 1864730-1
Date Approved: 6/22/2022

I [teacher] am doing a project to make a new curriculum. The goal is to help you do better in school by connecting your culture to what you are learning in school. These lessons were made with the help of Elders, teachers, and others in your village.
Your class is testing out this new curriculum. I may be taking notes on how the lessons go. These notes will be about the class in general and the activities and lessons we do. Your names will not be included in these notes.
I would also like to ask you questions about the new curriculum. I would ask you about how you liked the lessons and if they helped you learn better. You can answer the questions on paper or by talking aloud. It will take about 20 minutes.
You can choose if you want to help with this project. You do not have to answer any of the survey questions you don’t want to. If you are uncomfortable with the survey or interview you do not have to finish it. Your participation in the surveys will not affect your grade.
I will include your answers in my project report. This report will be available for other people to read. Your name will not be in the report.
If you have any questions please ask me.

By signing this form you agree that you understand the information above and your questions have been answered. You agree to participate in this project and have your answers included in the project report.

________________________________________
Print Name

________________________________________
Sign Name & Date