INTEGRATING COMPREHENSION INSTRUCTION, MULTIMODALITIES AND CO-CONSTRUCTION INTO CULTURAL LEARNING

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Abstract

This study explores the impact of a story-based approach to teaching reading strategies, and examines the implementation of and co-construction within multimodal activities. Eight third grade students participated in this study in a charter school focused on Alaska Native cultural learning. The phases of the PACE Model focused on transitional words and phrases in the context of a traditional story from the Tlingit, Haida, and Tsimshian cultures of Alaska. Their attention to the language feature was extended to summarizing and retelling as part of the Extension phase of the model. The results are consistent with previous studies that attributed focus on form to language development and accuracy in dual language and second language settings.
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Chapter 1

My name is Christine Harrington, I am a teacher in the Anchorage School District. I was born and raised in the rural village of McGrath, Alaska. McGrath is located on the Upper Kuskokwim River in the Interior region of Alaska. I attended college at the University of Hartford and the University of Alaska Anchorage. I graduated from the University of Alaska Anchorage with a Bachelor of Arts in Education (K-6) in 2005. From an early age I knew I wanted to be a teacher, specifically in rural Alaska, working with rural children. Actively contributing to my community is something that was modeled in my upbringing, and continues to have strong value today.

I spent two years teaching in the community of Kotzebue, an Inupiaq hub in Northwest Alaska. There I worked with early childhood education teaching a combination pre-K/Kindergarten class. In the school and community both English and Inupiaq are spoken. My students and I received two class periods a week in Inupiaq language instruction, as well as additional language exposure provided by my classroom aide. The first language of all students is English, and a varying degree of Inupiaq is spoken in the home, where Inupiaq words and concepts are integrated into conversation as a natural way of speaking.

I then moved to my hometown of McGrath where I taught special education, and a 3rd/4th combination class for five years. Integrating local culture into theme-based curriculum units was an Iditarod Area School District School Board goal. This was an important part of my own
education and I was excited to be working in a district that valued this way of teaching and learning.

In 2013, I moved to Anchorage and joined the team at the Alaska Native Cultural Charter School (ANCCS). ANCCS opened in the fall of 2007 and serves Pre-K-8th grade students. The Alaska Native Cultural Charter School is an option for parents seeking a unique learning environment for their children. ANCCS is a lottery school within the Anchorage School District. Our school meets the needs of parents who want their children immersed in Alaska Native cultures, values and language.

During my teacher action research, I was a third-grade teacher at The Alaska Native Cultural Charter School. My decision to conduct teacher action research (TAR) stemmed from my desire to more effectively integrate cultural knowledge and learning into the curriculum. This is especially critical because at my school the study of Alaska Native cultural groups is incorporated into each grade level and is integral to its mission. In the third grade, students focus on Tlingit, Haida, Tsimshian, and Eyak cultures. The mission of our school is to provide a thematic approach that combines Alaska Native culture, history, and traditional practices into an inquiry and standards-based educational program. The integration of cultural knowledge into the academic curriculum is valued by both parents and students in my school setting. In my experience, lessons that incorporate traditional practices and history are of high interest and engagement. Au (1993) agrees when she states that, “readers’ background knowledge is often culture-bound and may not match the schemata needed for a given reading text. Reading instruction needs to acknowledge the life experiences and cultural assumptions that second language learners bring to school” (as cited in O’Malley & Pierce, 1996, p. 95). The integration
of cultural knowledge provides this connection for my students and a strong foundation for learning. Over the past three years I noticed a shift in emphasis to English Language Arts (ELA) and Math, which resulted, in my opinion, in a decrease in the integration of cultural learning into the curriculum. The curriculum mandated for both ELA and Math became increasingly more scripted and the amount of time dedicated to this curriculum also increased. For example, my ELA block increased from 90 minutes a day in 2013 to 190 minutes a day in 2018. Finding time to integrate thematic cultural lessons became more and more difficult. I wanted to find a way to better integrate content and literacy with an emphasis in cultural learning, because I understand, like Harvey and Gouvis (2013) that “reading, writing, and thinking across disciplines promotes literacy in the broadest sense of the term” (pp. 438-439), and I believed the integration of literacy skills across content areas would engage students and help them to develop relationships among the disciplines.

In my instruction I aim to use a thematic approach to teaching where academic subjects are not always taught in isolation, but rather where students are able to read, write, speak, and construct knowledge about a theme, such as housing, food, music, folktales or animals. I strive to create lessons that are culturally relevant, project based and incorporate Alaska Native values. I believe it is important that students can see how themes and topics are related, build upon each other and work together to help them build meaning, understanding and show what they know.

Thematic-based teaching has been an important part of my education and now teaching career. In my educational experience it was through thematic based teaching that the bridge between school and community was built. Most units were based on local/historical events in the community, region and the state. Each unit worked to integrate subject matter including reading,
writing, math, science, social studies, culture and fine arts. I became accustomed to this type of learning and found it necessary in seeing how content was interconnected.

As a classroom teacher I continue to develop and implement thematic teaching that incorporates reading, writing, science, social studies and culture in my classroom. Hermes (2007 p. 57) identified that one of the challenges for culture-based curriculum is “culture was not usually integrated into academic disciplines, but rather taught as a separate and isolated subject.” I can relate to the identified challenge, and it is my hope that I can bridge culture with other content areas through thematic-based teaching.

By engaging in teacher action research, I was able to reflect on my current teaching practices, and assess my students' areas of need. In my study, I focused on the need for developing reading comprehension strategies and integrating cultural learning. This led me to my research question: What happens when a multimodal approach to teaching reading strategies is implemented with a focus on co-construction using the PACE Model? I later included a focus on transitions because this was an area of literacy instruction that my students continued to struggle with. The ability to understand and use transitions is linked to not only reading comprehension and students' ability to sequence and retell but is also linked to writing. By addressing this question, I hope to reach not only my immediate colleagues, but also teachers around the state, since they may have similar problems with a narrow curriculum focused mostly on math and ELA.

In the summer of 2016 I attended the first phase of the Literacy for Emerging Bilinguals program at UAF. The program provides instruction in second language acquisition and bilingualism. It was during this time I was introduced to the PACE Model (Adair-Hauck &
Donato, 2002a, 2002b) which has become a focus of my teacher action research. The PACE Model is a story-based approach to teaching grammar, and outlines four phases that focus on meaning, while calling attention to important language features that arise in text. The PACE Model came about because students in second language learning settings were having difficulty learning to communicate effectively. The PACE Model provided a new structure for teaching language features through an authentic approach. Teaching through storytelling allowed students to experience authentic language being used. “Since it is natural to tell stories orally, storytelling is particularly adaptable to second language instruction, stressing listening comprehension, followed by role play and then reading and writing activities” (Adair-Hauck & Donato, 2002a, p. 271). The PACE Model approach provides students opportunities to experience language in context rather than in isolation, as in many other approaches. Adair-Hauck and Donato explain, “these linguistic elements only gain meaning when used in connected discourse forming a coherent whole” (2002a, p. 271). The PACE Model was developed for second language learners, but after reading several studies that implemented the model, I felt it had the potential to meet the needs of the learners in my classroom. The structure of the PACE Model provided a practical approach to integrating cultural learning themes outlined by my school and English Language Arts standards.

In the PACE Model, cultural, often oral stories are used as the foundation of the phases. I chose to use The Girl Who Lived with the Bears by Barbara Diamond Goldin, a traditional Tlingit story as the foundation of my PACE lessons. I made this choice because it connects with the third grade cultural learning at my school site, which focuses on Tlingit, Haida, Tsimshian and Eyak cultures. The story connects with the cultural value showing respect to others, which includes animals, and is a value that is important to my students and their families. Students were
familiar with this value and the story provided a means to expand and deepen their understanding.

The rest of this thesis is outlined as follows. The literature review in Chapter Two focuses on content literacy which has provided me guidance in integrating literacy into the content area with a thematic focus, of cultural learning. I discuss multiliteracies and funds of knowledge as they have contributed to my understanding of content integration across disciplines. I also discuss the PACE Model, which I used as a guide throughout my study. Chapter Three describes the setting of my research and how I collected and analyzed my data, and Chapter Four provides an analysis of the data that I collected. The data are presented through vignettes describing significant findings from each phase of the PACE Model. Chapter Five, the conclusion, includes what I learned by conducting this study, as well as implications for teachers, and future research.
Chapter 2

In this chapter I aim to connect my study to the relevant literature that has guided my research. My research comes from the field of education and focuses on building comprehension from the stance of multiliteracies where community and cultural values and content are integrated as a means to meaning-making. I have also drawn on literature from the field of second language acquisition, which has provided insight on how language is developed, as well as best practices in language instruction. I will discuss the literature in the following order. First, I will discuss comprehension from the standpoint of Content Literacy, which addresses my aim to integrate comprehension development into the cultural learning context. Second, I will discuss multiliteracies and funds of knowledge and how they relate to the PACE Model and integration of cultural learning. Finally, I will discuss the PACE Model, a story based approach to teaching grammar, which was developed in the field of second language acquisition. I chose to adapt the PACE Model as part of my study because it provides a framework with flexibility to meet the needs of the learners in my teaching context. The model incorporates high levels of co-construction, use of multiliteracies, and rich content-based instruction, problem solving, and vocabulary that bring authenticity to the learning environment.

Why incorporate literature from the second language acquisition field? The majority of my students are not bilingual, but many are being raised in households where another language is spoken, or a variety of English is spoken other than Standard American English. For this reason, I feel research in the field of second language acquisition is appropriate for my student population. In addition, all of my students are receiving language instruction in Yuktun, twice a week and have been throughout their educational enrollment at ANCCS.
Comprehension and Content

As a part of my inquiry process I first began looking at my literacy instruction and the literacy learning that was taking place in my classroom. I chose to focus on comprehension and the process of making meaning while reading. My approach to reading and reading comprehension falls within Weaver’s comprehensive literacy approach where “first and foremost, reading means constructing meaning, and using everything you know in order to do it” (2009, p. 3). I began to question if my instructional practices supported my belief, or if I was becoming lost in a skills-based approach, where it is believed that smaller pieces of language must first be mastered before meaning is constructed. I found it striking that when asked, “what is reading?”, Weaver (2009) reported that fewer than 20% of students made reference to meaning making. Bartoli and Botel (1998) share Weaver’s definition of reading comprehension. According to them it is

[a] process that involves the orchestration of the reader’s prior experience and knowledge about the world and about language. It involves such interrelated strategies as predicting, questioning, summarizing, determining meanings of vocabulary in context, monitoring one’s own comprehension, and reflecting. The process also involves such affective factors as motivation, ownership, purpose, and self-esteem. It takes place in and is governed by a specific context, and it is dependent on social interaction. It is the integration of all these processes that accounts for comprehension. They are not isolable, measurable subfactors. They are wholistic processes for constructing meaning. (p. 186)

Therefore, reading and the act of comprehending is not a linear process but one that is constructed through a Transactional, Sociopsycholinguistic View of Reading and can be
represented by the Redundancy Model of the reading process presented by Weaver (2009, p. 37). These processes are intertwined and each type of information supports and is supported by the other both directly and indirectly (p. 36). Key understandings about reading comprehension are outlined by Weaver:

(1) in isolation, most words do not have a single meaning, but rather a range of possibilities  
(2) words take on specific meanings as they transact with one another in sentence, text, social, and situational context  
(3) meaning is not in the text, nor will the meaning intended by the writer ever be perceived-or rather constructed-exactly the same way by a reader  
(4) readers make sense of texts by drawing upon their schemas-their entire lifetime of knowledge, experiences, feelings, and beliefs  
(5) meaning emerges as readers transact with a text in a specific situational context  
(6) thus the process of reading is to a considerable degree whole to part, top to bottom, deep to surface, and inside out (from the reader to the text) (Weaver, 2009, p. 36)

As defined by Weaver (2009), schema, activating one’s prior knowledge, plays a central role in the development of meaning. “The crucial point is that meaning is not in the text itself, whether the text be literary or otherwise. Rather, meaning arises during the transaction between reader and text” (Weaver, 2009, p. 23). To better understand the transaction between the reader and the text I feel you must look at multiliteracies, which I will discuss more in depth later. Another concept that is important is the ideas that students can connect to a wide variety of literacies through instruction that takes their lives and the experiences they come to school with into consideration.
By taking a stance in the comprehensive literacy approach, and looking at reading as a transactional, sociopsychologist process, I began to look for literacy frameworks that not only made meaning making the central component, but also integrated content. I was particularly interested in the integration of cultural learning with an emphasis on Alaska Native Cultures. I wanted to expand the ways in which I drew on my students’ funds of knowledge in order to guide comprehension.

What strategies can be used to help students build comprehension? In my literacy practices I focus on teaching student’s comprehension strategies. Throughout the year we practice asking questions about what we read, making connections, drawing inferences, and evaluating information. In doing so, I model the strategies through think aloud, mini-lessons, and guided practice activities. As Harvey (2011) explains:

We work to give kids a repertoire of strategies that they can use flexibly and thoughtfully across various texts, disciplines, and contexts over time. Truly proficient readers use multiple strategies at once, orchestrating their use to construct meaning and expand thinking (Pressley 2002; Guthrie 2003). We teach kids to connect, question, and synthesize-so they can integrate that thinking, acquire knowledge and act. (p.116)

Harvey, like Weaver refer to the numerous processes that occur as students read, and how those processes depend on one another in order for meaning making to occur. It is through the application of comprehension strategies that students can gain knowledge and begin to apply that knowledge to new learning and experiences. “When comprehension strategies are at the core of science, social studies, and language arts instruction, kids learn and understand more deeply, engage more completely, and build knowledge over time” (Harvey & Goudvis, 2016, p. 52). My
goal was to find a way to more effectively bring together the processes of building
comprehension with the content knowledge. In bringing together the comprehension strategies,
which are processes we practiced and the cultural content, I hypothesized meaning making
would occur. This idea is supported by Harvey who said, “once readers begin to consciously
merge their thinking with the content, they are able to acquire knowledge and gain insight.
Active learners turn information into knowledge by merging their thinking with content” (p. 122).

Harvey and Goudvis (2013) name the following practices essential to classrooms focused on
meaning making:

   Build and Use Background Knowledge to Inform Reading and Thinking- In my
classroom not only do I have to help students use and build their schema I must also take
into consideration the students’ funds of knowledge and help them to bridge what they
already know and value to take in and build understanding of new information.
According to Harvey and Goudvis (2013), “Supporting readers to connect their prior
knowledge to new information is at the core of learning and understanding (p. 437).

   Build a Repertoire of Thinking and Reading Strategies- “We share multiple ways to give
kids a repertoire of strategic tools that allow them to delve into the text and work out their
thinking to construct meaning” (Harvey & Goudvis, 2013, p. 438). Through my language
arts curriculum, I teach students reading comprehension strategies explicitly with
explanations, modeling with teacher led think aloud, guided practice and feedback. As
students develop and implement these strategies, they take control of their learning and
knowledge building. My study was conducted in the last quarter of the school year, at a
time when students had received instruction on a variety of comprehension strategies and could employ them as they saw fit to make meaning.

Scaffold Collaborative Discussions- “When students annotate texts, respond with questions and inferences, and consistently interact with each other, classroom discussions of both specific texts and content seem more thoughtful, our teaching more effective. In collaborative discussions, comprehension strategies provide a variety of entry points into the text and lead to richer conversations about it” (Harvey & Goudvis, 2013, p. 438). It is through collaborative discussions or dialogue that students can not only share their own ideas and connections but are given the opportunity to hear the perspective of classmates. This dialogue provides opportunity for students to think critically as they confirm, add to or dispute conclusions which foster students meaning making. “Conversation allows students to practice the academic language they are absorbing and using from sources such as the teacher, texts, media, and peers” (Zwiers & Crawford, 2011, p.12).

Integrate Reading and Thinking Strategies Across the Curriculum- In my school setting it is expected that cultural learning is integrated across the curriculum, though this study I explore the PACE Model, as a framework for integrating literacy and cultural learning. “Reading, writing, and thinking across disciplines promotes literacy in the broadest sense of the term”. (Harvey & Goudvis, 2013, p. 438-439). By integrating literacy stills across content areas students are pushed to engage in critical thinking as they determine relationships among disciplines. Integration across the curriculum is also supported by multiliteracies through the conceptual framework of Learning by Design (Kalantzis & Cope, 2005).
Over the past few years I have become increasingly frustrated at the lack time in my daily schedule designated for teaching content outside of reading and math. In my teaching context, over the past five years, the English-Language Arts Block has increased from 90 to 190 minutes per day. It has become increasingly important to expand my teaching practices and develop ways to effectively integrate cultural learning as well as social studies, science, and other disciplines through content literacy.

**Multiliteracies**

In my classroom I am responsible for developing literacy and integrating cultural knowledge and teachings across the curriculum. Trying to find balance in developing literacy skills and meaning making relevant to today’s students while incorporating traditional teachings and ways of knowing led me to the work of the New London Group who addressed language education and multiliteracies. The term multiliteracies came about when The New London Group (1996) met to discuss the changing role of literacy in today’s society. The discussions called for an expansion of the term literacies from just reading and writing to meet the ever-changing roles found within literacy today. One of the big focuses was the need for learners to be critical thinkers to meet the demands of today’s society and job market. Learners need to be ready to approach literacy from a critical stance as information is published quickly, from varying perspectives, and for a variety of purposes. In addition, that information is constructed and published in continuously growing forms. Today’s students need to be able to make sense of and meet the demands of sharing information through various modalities.

Cope and Kalantzis (2009) helped to further the understanding of multiliteracies. They broke the term into two key components: multilingual and multimodal.
The term multilingual refers to the ability to speak more than one language and/or dialect. Lincoln (2016) refers to her students and community members as multilingual in that they speak a variety of English (Village English) and Yugtun. The students in my study are not considered multilingual as English is the primary language spoken at school and in their homes.

The term multimodal refers to the varying ways in which literacy has expanded and the modes that it takes on in varying contexts. Cope and Kalantzis (2009) identified seven features of multimodality: written, oral, visual, audio, tactile, gestural and spatial. A brief description of each modality according to Cope and Kalantzis (2009, pp. 12-13) is listed below:

- **Written Language**: writing (representing meaning to another) and reading (representing meaning to oneself)—handwriting, the printed page, the screen.
- **Oral Language**: live or recorded speech (representing meaning to another); listening (representing meaning to oneself).
- **Visual Representation**: still or moving image, sculpture, craft (representing meaning to another); view, vista, scene, perspective (representing meaning to oneself).
- **Audio Representation**: music, ambient sounds, noises, alerts (representing meaning to another); hearing, listening (representing meaning to oneself).
- **Tactile Representation**: touch, smell and taste: the representation to oneself of bodily sensations and feelings or representations to others which ‘touch’ them bodily. Forms of tactile representation include kinaesthesia, physical contact,
skin sensations (heat/cold, texture, pressure), grasp, manipulable objects, artefacts, cooking and eating, aromas.

- **Gestural or Kinesthetic Representation**: movements of the hands and arms, expressions of the face, eye movements and gaze, demeanours of the body, gait, clothing and fashion, hair style, dance, action sequences (Scollon, 2001), timing, frequency, ceremony and ritual.

- **Spatial Representation**: proximity, spacing, layout, interpersonal distance, territoriality, architecture/building, streetscape, cityscape, landscape.

The use of simultaneous written and oral representation may be referred to as a linguistic modality. The use of multimodal texts and multimodal lessons are important in providing students access to the varying forms of literacy available today. The multimodal approach is engaging and allows students to access and use information in new ways. In addition, by incorporating multimodalities students are able to apply their learning in ways that make sense to them and allow for meaning making to occur.

Martin (2008) addressed multiliteracies through her work with Aboriginal cultures. I connected to her findings, as there were many similarities between the Alaska Native Cultures represented in my classroom. Storytelling plays a significant role in passing on and expressing cultural knowledge, “stories are not just for entertainment, but also are the ways through which elements (such as land, animals, climate, skies, waterways, plants, and people) express relatedness and identity” (p. 62). She credits the multimodalities approach with empowering educators to maintain relatedness to Aboriginal students in that the emphasis is on meaning-
making, that occurs not by throwing out existing pedagogy, but by acknowledging other ways of learning and students’ funds of knowledge.

Martin (2008) defines relatedness as “sets of conditions, processes, and practices that occur among and between elements of a particular place” (p. 61). Aboriginal people identify through relatedness to animals, plants, skies, climate and waterways. “Relatedness among these elements is experienced in depths, or degrees, that are obvious and conscious, and also implicit and subconscious” (p. 61). Cultural representation as described by Martin (2008) become artifacts that demonstrate relatedness. She describes modalities such as body gestures, painting, and dancing as ways in which relatedness is translated, expressed or represented (p. 65). In her work she describes two representations of the same geographical area, one from a cultural perspective, and the other a standard map. While the two representations describe the same place, they differ greatly in design and show how visual and spatial literacies play a role in meaning making when funds of knowledge are present in the representation. This example illustrates that “relatedness between the elements of land and people in terms of kinship, and beyond embodied, physical forms, in a way that is quite simple, but deeply profound” (p. 61).

Much like the design described by Martin, symbolism plays a significant role in the Southeast Alaska cultural art of Tlingit, Haida, and Tsimshian cultures, which is the focus of my third-grade cultural studies. Symbols are used to represent family history and ancestry and show relatedness to the land and natural resources. “The distinctive art of the Tlingit is reflective of their culture, ancestry, and collective histories. Like many styles of the Northwest native cultures, creatures from nature and mythology are displayed in various states of realism” (Richardson, n.d., Tlingit Art, para.1). The art of carving drew from the environment and the
resources provided, including cedar. The art forms often display reoccuring symbols of animals and humans. The art work includes painting, shallow relief carving, or a combination of the two, which is a relief carving that is fully or partially painted (Holm, 1965, pp. 11-12). In works of art such as totem poles symbols played an important role in documenting the culture and clan history. “Totem poles are not read, but "recognized." They contain nothing more or less than a system of memory devices which, taken in their proper sequence, will recall a story, if one already knows it” (Keithahn, n.d., How to read a Totempole section, para. 2). Clan stories and values can be represented through many works of art. It is through the use of multimodal activities that students can draw on elements of cultural values, design and symbolism to develop their understanding of literature from a cultural stance, or relatedness as described by Martin. Stories portrayed in totem poles can be “read” from the top downward, but some are designed from bottom to top, or in montage style depending on the story, artist and culture being represented. In my study students explored symbols as a way of representing a story. Storytelling concepts were taken from totem poles and applied to cedar paddles as students worked to represent the story, *The Girl Who Lived with the Bears* by Barbara Diamond Goldin.

While engaging in storytelling and story representation, students draw on their funds of knowledge. Funds of knowledge are what students already know, their accumulated knowledge and experiences. Students are continuously accessing and building their funds of knowledge. Funds of knowledge are not considered general background knowledge related to students’ interests, but is knowledge derived from the students’ culture and community. Unfortunately, this type of knowledge is often not valued in traditional school settings (Moll et al., 1992). Designing lessons that build off students’ funds of knowledge allows them to access deep meaning, while expanding their literacy and language skills. Without accessing funds of
knowledge, it difficult to go from surface to deep meaning making and more difficult to push students’ literacy and language skills using unfamiliar contexts. Weaver (2009) says, “comprehension is not a one-way process from surface structure to deep structure. Indeed, as we interpret what we hear or read, we in effect impose deep structure on surface structure. Our prior knowledge and experiences determine our understanding of the relations among the words in a sentence-or our inability to understand what a sentence means” (p. 32). In Hunt’s (2015) study students relied on their funds of knowledge, through their knowledge of village English (their home dialect), in addition to cultural experiences to understand and interpret the story being told. The use of culturally relevant literature can help foster students’ funds of knowledge and bring authenticity to the learning environment.

The Design Cycle

Within multiliteracies, Cope and Kalantzis (2009) also introduced the concepts of Available Designs, Designing, and Redesigning (p. 12). The design cycle is a process in which meaning-making occurs and is built upon.

Available Designs are described as resources that are already available to learners. This may include, but is not limited to books, oral stories, songs, dances, language, and written work. Available designs also include a learner’s funds of knowledge. Funds of knowledge are described by Moll et al. (1992) as a learner’s historically accumulated knowledge, which is socially and culturally accumulated. In my study, I chose to present a traditional Tlingit story with a moral that has been passed on for generations and remains relevant in the lives of my students. The story, *The Girl Who Lived with the Bears* by Barbara Diamond Goldin, served as my available design. The story, previously only told orally, is now available in book form.
Through the story, I was able to draw on students’ funds of knowledge by connecting with cultural values through stories, which is prevalent in Alaska Native Cultures.

Designing is described as the way in which a learner uses or processes an available design. It is the learners’ interpretation of the available design, which becomes their understanding. Meaning making occurs when the learner is able to process and internalize an available design such as a story and use it as a model in which they can apply and expand upon. Funds of knowledge become an available design that students can use to construct and build new learning. Relying on what you already know, and applying it to new situations, contexts and materials becomes the designing process. Through my study, students collaborated through writing and drawing pictures to build their understanding of the story by focusing on main events to build a sequence. Students also worked to establish the moral of the story.

Redesigning occurs when a learner takes what they have learned from the designing process and makes it their own. This redesign then becomes a new available design for learners to access. The redesigning process in my study occurred as students collaboratively built a human timeline to retell the story using pictures and words from events they found significant. They also developed symbols to represent the three most significant events in the story, and incorporated those symbols into a Tlingit paddle, which they painted and used as a mechanism to retell the story.

Through the development of literacy and language using multimodal lessons students can see how themes and topics are related. “Literacy is multi-modal: reading, writing, speaking and listening; and is the basis of learning itself” (Wells, 2009). Students must learn that all of their literacies build upon each other and work together to help them build meaning and understanding.
and show what they know. Showing students that they are valued and the knowledge of the
world around them is meaningful and can be applied to learning new content will bring out the
best in our learners.

**PACE Model**

My desire to expand the use of content literacy into my cultural lessons, with co-
construction and multimodal learning experiences led me to the *PACE Model* developed by
Adair-Hauck and Donato (2002a). I also spent time examining Lyster’s (2007) approach called
*Content and Language Integrated Learning (CLIL)*, which in many ways mirrors the PACE
Model. Both the Pace Model and CLIL focus on teaching grammar through content. As I
examined the models, I wondered if the framework could be expanded beyond the teaching of
grammar and be used as a framework for comprehension development within the cultural
learning context. The PACE Model and CLIL have contributed to my understanding of teaching
grammar within content areas, although I have chosen to focus on developing comprehension
strategies as an interpretation of grammatical form.

The PACE Model is a story-based approach to teaching grammar and language features
through content. The PACE Model was designed for the teaching of a second language. After
examining the model and studies where the model had been implemented, I felt it had the
potential to meet the language and literacy development needs of my students. The model brings
together a familiar context, in that traditional cultural stories are used to teach literacy. While the
stories may be new to students, they have strong connections to their own cultures, and are very
enthusiastic about cultural learning in our classroom. The context provides students opportunities
to access and apply prior knowledge. The literacy lessons outlined in the PACE Model also
provided students a whole story, which is often not the case in language arts curriculums. I
predicted that my students would benefit from this approach, rather than from texts that often do not share familiar setting or familiar cultural connections. The PACE Model also incorporates opportunities for students to work together to develop literacy skills, and for extended practice that can include hands-on, project-based activities. In the past, I have found that project-based activities that allow for collaboration between peers have been very successful in student retention of the content knowledge. The PACE Model brings together aspects of literacy development and content teaching that I felt would benefit my students’ literacy and content learning.

The PACE Model was developed after finding that language learners who were being instructed primarily in explicit grammar teaching, which is a conscious focus on a language feature, were unable to communicate effectively in the target language (Adair-Hauck & Donato, 2002a, p. 265). They found that students struggled to communicate in authentic situations that language learners would face when applying language in real-world settings. Learners were often unable to communicate their needs or solve problems in the target language. In addition, Adair-Hauck and Donato discovered that students who were being taught primarily through communication skills, with grammar and language features being taught implicitly, in the moment, struggled with the use of appropriate grammar usage and language features.

The implicit teaching of grammar and language form follows the Input Hypothesis presented by Krashen (1982). Through the Input Hypothesis language was taught primarily through input. With a sufficient amount of comprehensible input, which is language that can be understood by listeners even if they are unable to understand all the words or structures spoken, the language learner was expected to pick up on underlying grammatical features and language
form. This put the teacher in the primary role of providing comprehensible input to students, in hopes that they begin to internalize and apply the grammatical and language forms. This of course could not be guaranteed, and was often found to be ineffective (Swain & Lapkin, 1998).

In developing the PACE Model Adair-Hauck and Donato (2002a) considered the work of Vygotsky (1978), who looked closely at the learning processes. Learning processes that occurred outside of classroom settings were found to be more child centered, with the caregivers guiding children in building knowledge, and providing feedback as they attempted to build up to mastery of a skill. This type of guided practice was considered in the outlining of the PACE Model.

The PACE model is not built using implicit or explicit instruction, but a middle ground that incorporates some aspects of each that allows the teacher to become a facilitator in the language acquisition process and provides students time to be in control of their learning, through guided practice.

Glisan and Donato (2017) summarize the following attributes of the PACE Model:

- maximizes the teacher’s and students’ use of comprehensive target language
- fosters a discourse community in which students and teachers investigate cultural texts and the role of making meaning in these texts
- promotes interaction, interpretation, and text-based discussion
- through interactive presentation of cultural texts (e.g., stories, folktales, legends), a rich context is created for dialoguing with learners about the relationship of grammatical forms to their meanings and uses
For this study, the language feature I chose to focus on was transition and time order words used to help students sequence events and ideas, and to show time, in order to help students’ sequence and summarize a story or event. I chose the story *The Girl Who Lived with the Bears* by Barbara Diamond Goldin because it is a traditional Tlingit story that has been retold for many generations. Gilmore (2007) states, “The concept of authenticity can be situated in either the text itself, in the participants, in the social or cultural situation and purposes of the communicative act, or some combination of these” (p. 98). Given my teaching context, I felt that the plot and characters would be very engaging for students. The story is also rich in transition words, the language feature I felt my students needed extended work in to build meaning through sequencing and summarizing. The story offers rich cultural connections to traditional transformation stories as well as Alaska Native cultural values. In addition, I felt the story provided many opportunities for multimodal activities in the extension phase that would help students build meaning.

The PACE Model is constructed under four phases: Presentation, Attention, Co-Construction, and Extension.

**Presentation phase.**

In the presentation phase a story is selected and presented to the students. The primary purpose of the presentation phase is for the learner to build meaning, and comprehension of the story being presented. It is important to choose a story that is culturally relevant, contains engaging characters and plot and contains a larger theme that can be expanded upon beyond the language feature (Glisan & Donato, 2017). This story serves as a front-loading activity of the language feature that is being addressed in the PACE lesson. The language feature that is being
focused on should appear naturally within the text and frequently enough that students can be drawn to it as they focus on grammatical form.

Prior to reading the story it is suggested that the teacher engage students in pre-reading activities. “Many prestorytelling activities can play a critical role by tapping into the learners’ higher critical thinking skills” (Adair-Hauck & Donato, 2002b). Pre-reading activities should be brief, and may include building or accessing students' understanding of setting, characters, genre, or information about the author. Vocabulary introduction and prediction activities can also be included. The pre-reading activities serve as a way to allow students to access their funds of knowledge as they prepare for the story.

In the presentation of the story the teacher tells an oral story using different modes that may include sounds, gestures, or visuals to help students construct meaning. In my study, I chose to read the story from the book, however this is not recommended by the authors. I felt in my situation, where the story was being told in the students’ primary language that a more complex text was appropriate. My story selection is a traditional oral story now available in print. Although I chose not to tell the story orally, I did become very familiar with the story, so I was able to present it in a more engaging manner that I hoped would draw students in and allow them to engage with me, the storyteller, as I checked for comprehension. The presentation phase can be connected to the work of Krashen’s Input Hypothesis. Through the storytelling, students are being exposed in a non-explicit way to the language feature and are constructing meaning from input.
Attention phase.

The next phase is the attention phase. “The purpose of the Attention Phase is to direct learners to notice some aspect of language relevant to the story and represented in sufficient quantity” (Gilsan & Donato, 2017, p. 97). In the attention phase students have already become familiar with the story and can use their prior knowledge or funds of knowledge, as described by Moll et al. (1992), their prior experience with the story and accumulated experiences to guide them. The teacher uses focus on form by calling attention to the language form in this phase. Focus on form as described by Long (1991), occurs when language instruction briefly shifts from a focus on meaning to a focus on language form (examples of language form might include grammatical features like tense endings, or pragmatic features like making a request). In this phase a teacher might highlight, circle or underline words or phrases to draw students’ attention to the form. This heightens students’ awareness of the form and helps them to notice how the form works in the particular context. Glisan and Donato (2017) describe the use of focus on form.

By using the term Focus on Form, we distinguish lessons designed around teaching the grammar point of the day from lessons that draw attention to form in meaningful cultural texts and contexts, for larger communicative purposes, and for expressing and interpreting social and cultural meaning in various modes of communication. (p. 89)

During the attention phase of my study, I drew students’ attention to transition words, which is the language focus of this activity. For the remainder of this study, when I discuss transition words, I will use the terms “grammatical feature” and “form” interchangeably.
Co-construction phase.

Co-construction is the third phase in the PACE Model. “A key element in this phase is that the teacher and learners engage in a dialogic interaction to arrive at a description of the grammatical concept” (Glisan & Donato, 2017, p. 98). Through co-construction students are producing output by working with each other and the teacher to consider the language form. With guidance from the teacher students are expected to co-construct with peers to hypothesize and construct meaning of the language form. Co-construction is considered a socio-cognitive process where the primary focus is on constructing meaning through dialogue. This is often done by charting and listing examples, and allowing students to test, confirm, or discard possible explanations. The co-construction phase is supported by Swain’s (2000) Output Hypothesis. Through co-constructing with peers, students are problem solving through co-construction and producing output in the process. Students are working to fill the gap in their language understanding and use, they are hypothesis testing and, using metalanguage in the process of formulating output. The act of co-constructing is more than engaging in dialogue, it refers to the building of meaning achieved through dialogue. In my study the term co-construction can be extended to reflect meaning making that occurs between students and/or the teacher during multimodal events.

The co-construction phase is supported by the work of Vygotsky (1978), who introduces the Zone of Proximal Development (ZPD). ZPD helps us to understand the way children develop first, “what they can currently do alone and without support”, and second, “what they can potentially do with assistance of others, such as peers or adults” (Glisan & Donato, 2017, p.98). The teacher’s role in co-construction allows for informal assessment through dialogue that
evaluates where students are according to the ZPD. The teacher can then scaffold, provide temporary support, to meet the learners’ needs to develop further understanding of the language feature. Glisan and Donato (2017) suggest that feedback move from implicit to explicit assistance and gradual control be given back to the student as they become more comfortable with the language feature and its use.

Over time and with experience, students will begin to learn to dialogue about language. Over time and with experience, students will begin to learn to dialogue about form and internalize the assistance of the teacher for making their own observations about the language of texts. (Glisan & Donato, 2017, p. 100)

In this phase students worked to determine what role the form played in the text. For example, they had to decide if a word was being used to indicate a transition in the story events. Scaffolding was necessary during this phase as students were successful in identifying transitions words, but sometimes struggled to distinguish if the word indicated a transition in the particular context.

**Extension phase.**

The last phase of the PACE Model is the extension phase. There are many types of activities that can be implemented into the extension phase. Glisan and Donato (2017) highlight the purpose.

The importance of the Extension Phase is to provide evidence that the students can use the form in their own way and for their own purposes and that they can generalize the use of the form across different contexts of use. (pp. 101-102)
In this phase students’ primary focus is on meaning making, with tasks designed to elicit the target language form called on from the attention and co-construction phases. The extension phase can serve as an assessment in that it will help to identify whether or not the student understood the form and its function. During the extension phase students completed three activities that moved students into sequencing and summarizing the story. In the extension activities I planned students did not use the target language form explicitly, but understanding of the form in context was necessary to successfully complete the activities. The extension activities incorporated multimodal tasks that allowed students to use linguistic, visual, spatial, kinesthetic, and tactile modalities.

This chapter provided a summary of the literature that guided my research. Through the implementation of the PACE Model, I was able to address my areas of focus including extending literacy teaching across content areas with an emphasis in cultural learning. It also allowed me to focus on students co-constructing for meaning as they built and employed comprehension strategies. The use of multimodal learning experiences is encouraged and emphasized in the Extension Phase which help to provide connections to students’ funds of knowledge as they construct meaning.
Chapter 3: Research Methodology

My teacher action research addresses literacy and language development in my 3rd grade classroom. My study focuses on what happens when co-construction activities from the PACE Model are implemented to promote literacy development within social studies content implementing the PACE Model. The goal of my study was to deepen my understanding of how students develop literacy skills. Through my research I strived to find an approach to teaching literacy instruction that deepened students’ comprehension of texts. In addition, my goal was to teach literacy within the cultural learning content area.

Over the years, I have found that my students have not been as successful as I hoped for in retaining and applying information read from a text. One consideration I made, similar to Hunt (2015), who addressed grammar, was the lack of authentic material, as well as texts such as reading anthologies, that do not always provide a complete story, but an excerpt. I felt that without meaningful context and the use of authentic materials students may not have the opportunity to fully develop the literacy skills being addressed in the classroom. There are specific content and literacy outcomes that need to be addressed in my classroom, but there is not a curriculum or guideline that integrate the two in a way that best facilitates student growth.

Research Questions

The goal of my research is to find an approach to teaching literacy instruction that students will use and apply in their oral and written language. In addition, my goal is to teach literacy within the cultural learning content area to create authentic learning experiences for students where the literacy skills can be applied. My research is centered around the question: What happens when co-construction is used to promote language and literacy development
within cultural learning content implementing the PACE Model? My initial question helped me to focus on what it was that I really wanted to improve upon, which led me to explore the question: What happens when a multimodal approach to teaching reading strategies is implemented with a focus on co-construction using the PACE Model?

**Study Design**

Teacher action research.

Teacher action research (TAR) is an approach that allows teachers to continually improve their practice. Mills (2018) describes teacher action research as a process in “developing the professional disposition of teachers, that is encouraging teachers to be continuous learners-in their classrooms and in their practice” (p.13). Teacher action research is made meaningful in that teachers identify the needs of their own students and focus on developing effective practices to address those needs. Both the teacher and the students benefit in that the needs of students are being addressed, as the teacher continually develops their methods and practices.

The relevance of teacher action research has been questioned, and even dismissed by some as an illegitimate form of research. Mills (2018) challenges these claims and explains the value that teacher action research offers.

As teacher researchers, we are challenging the experimental researcher’s view that the only credible research is that which can be generalized to a larger population. Many examples of teacher research are generalizable to other classroom settings, but the power of action research is not in its generalizability. It is in the relevance of the findings to the researcher or audience of the research. (p. 162)
The relevancy that Mills refers to is what I believe makes my teacher action research so valuable. There are no shortage of educational studies and resources to draw upon, but there are however, a lack of studies that reflect the unique needs of students in my particular demographic.

The teacher action research process consists of four steps: identify an area of focus, collect data, analyze and interpret data, and develop an action plan (Mills, 2018). This cyclical process allows for continuous evaluation and development within the classroom. Educators who commit to the process are able to make data-driven decisions that meet the particular needs of their students and improve student learning outcomes.

Teacher action research is a developing process within my current school. Teachers meet weekly with grade level partners and the literacy coach to analyze and interpret data and develop action plans for various groups of students. Teacher action research is appropriate for my educational setting because it is centered on student learning outcomes and is driven by data collected by the teacher. The continuous process allows the teacher to monitor student progress and adjust the plan of action when appropriate.

Teacher action research, as with other types of research, calls for credibility and trustworthiness throughout the process (Mills, 2018). When implementing teacher action research, I took many precautions in my design and implementation to ensure that credibility and trustworthiness were maintained. For example, I collected several types of data. My data included video and audio recordings of whole group and small group lessons, student artifacts including work samples, student interviews and discussions, assessments, and a teacher reflection journal of the design, implementation and analyzing process. Accurate data collection was essential to maintain trustworthiness and credibility in my research. Daily data collection
procedures were established to help maintain accurate data collection. A variety of data collection methods as described above were also important because it allowed for the triangulation process of evaluating data to occur. Triangulation allows for comparison across data types to ensure accurate analysis. It was also important to be open and honest about any biases that I may have had. By clearly stating bias or conflicts that may have occurred in the research process, the reader will have the opportunity to be fully informed and any inconsistencies that emerged as a result were already explained and will not serve as a reason to question the research credibility or trustworthiness.

An adequate amount of data must be collected to address the research question being asked. Research projects that do not allow enough time for data collection may not be considered credible. For this teacher action research, I scheduled a three-week timeline to allow the complete implementation of the PACE Model. The timeline also provided room to expand as necessary to completely capture all phases of the model.

Feedback and collaboration are also important in maintaining the trustworthiness and credibility of teacher action research. Relying on colleagues, university professors and cohorts was helpful in remaining focused and identifying any potential ‘holes’ in the research, and helped me to maintain data collection methods that focused on addressing the research question. Mills (2018) called attention to the idea that the researcher should talk less and listen more. This advice served as a simple reminder that as the researcher, even though I was providing the instruction, in order to maintain accurate research, I really needed to take on the role of the listener in the data collection process. Active listening was especially important in my data collection as I focused on the co-construction phase of the PACE Model. Developing a better
understanding of how students used language and constructed meaning was a primary focus, and accurate data collection called for high levels of listening and observing. Therefore, in this study, I was a participant observer working with my 3rd grade students.

Teacher action research is appropriate in my setting because our charter has set specific goals for integrating cultural knowledge and learning into the content, but there are not developed methods for doing this. My teacher action research will serve as a guide in developing and implementing approaches that integrate content and language specific to the cultural learning that is outlined at my school. My research has the potential to serve teachers at my school in addition to other Alaskan teachers as they implement the State of Alaska Cultural Standards into their own classrooms.

**Constructivist grounded theory.**

In choosing teacher action research as an approach for conducting my qualitative study, I have also chosen to follow the analytical framework of constructivist grounded theory (CGT). “Grounded theory methods consist of systematic, yet flexible guidelines for collecting and analyzing qualitative data to construct theories from the data themselves. Thus, researchers construct a theory ‘grounded’ in their data” (Charmaz, 2014, p. 1). Like teacher action research, constructivist grounded theory is a cyclical process that guides the researcher as they move between data collection and data analysis. The process allows the researcher to continuously interact with their data as they build upon their analysis, with the goal of constructing theories that emerge from the data itself. This framework has flexibility, which allows me as the researcher to follow up on parts of the data I find interesting, all within clear guidelines that maintain the integrity of the study (Charmaz, 2014).
In my study I explored how co-construction can be used to promote language and literacy development with social studies content implementing the PACE Model. The constructivist grounded theory (CGT) framework allowed me to explore how and why events occur in my particular teaching context, which is also supported by teacher action research. Charmaz (2014) explains that “a constructivist approach means more than looking at how individuals view their situations. It not only theorizes the interpretive work that research participants do, but also acknowledges that the resulting theory is an interpretation” (p. 239).

Constructivists grounded theory allows the researcher to cycle through the data collection, coding, theory building and memo-writing process in an organic way. This theory therefore relates to the four steps outlined by Mills (2018) for conducting teacher action research, and provides a process for collecting, interpreting, and analyzing data. This process has allowed me to explore and interpret my data at increasingly deeper levels as categories related to my research question have emerged.

Charmaz, like Mills, supports data collection methods that stem from the research question or inquiry. “Grounded theorists evaluate the fit between their initial research interests and their emerging data. We do not force preconceived ideas and theories on our data. Rather, we follow leads that we define in the data, or design another way of collecting data to pursue our initial interests” (p. 32). As stated above, I collected several types of data, which allowed me to explore the actions of my participants in a variety of tasks, but all related directly to my research question.

The first step in looking at my data was initial coding. “Coding is the pivotal link between collecting data and developing an emergent theory to explain these data. Through coding, you define what is happening in the data and begin to grapple with what it means”
During the initial coding phase I looked at my data line by line and provided a name or code for the language and/or action that was occurring. Through coding I was able to put myself back in the classroom, interact with the participants and observe the events in a new way, through the data. The initial coding provided me with information on areas to further explore and allowed me to categorize the events that were occurring within my data. Charmaz (2014) explains that “coding should inspire us to examine hidden assumptions in our use of language as well as that of our participants” (p. 115).

Next, I worked on developing focused codes. “Focused coding means using the most significant and/or frequent earlier codes to sift through and analyze large amounts of data. Focused coding requires decisions about which initial codes make the most analytic sense to categorize your data incisively and completely. It also can involve coding your initial codes” (Charmaz, 2014, p. 138). In the focus coding process, I was able to look closely at my initial codes and begin to develop categories based on patterns that emerged from the data. In the focused coding process, I looked at my classroom transcriptions as well as student artifacts, which allowed me to further develop categories that took multimodalities into consideration. The focused codes highlighted areas of significance that I felt warranted further analyzing.

I was able to use memo-writing as a formal way to capture highlights, wonderings, inconsistencies, and connections forming from my data collection and analysis. “Memo-writing is the pivotal intermediate step between data collection and writing drafts of papers. Memo-writing constitutes a crucial method in grounded theory because it prompts you to analyze your data and codes early in the research process” (Charmaz, 2014, p. 162). Memo-writing provided me with a way to dive into and explore my data throughout the process, it served as a place where I could explore and fine-tune patterns that emerged. Memo-writing also served as a way
to raise focus on the codes and categories that began to emerge in my data. Charmaz (2014) explains the process,

Treating focused codes as tentative categories prompts you to develop and scrutinize them. Then you can evaluate these tentative categories and decide whether they are categories for this analysis. If you accept these codes as categories, clarify what they consist of and specify the relationship between them. To begin, assess which codes best represent what you see happening in your data. (p.189)

With the guidance of constructivist grounded theory, I was provided a process for collecting, coding and analyzing my data. It is through this process that theory building began to emerge.

**Setting**

The Alaska Native Cultural Charter School (ANCCS) is located in Anchorage, Alaska. The city of Anchorage is Alaska’s largest and most urban city. ANCCS is located in Northeast Anchorage, in the Airport Heights neighborhood, near the border of the Mt. View neighborhood. The school is located on Bragaw Street, one block south of the Glenn Highway and Mt. View. Because ANCCS is a charter school within the Anchorage School District (ASD), it must provide a building by lease or ownership to house the school. The Municipality of Anchorage has a fire station located just outside my classroom window, which constantly has firetrucks and ambulances on the go. Students quickly learn to tune out the noise and seem to enjoy the active neighbors.

My current teaching environment is unique in that we are operating in an urban setting, but it is our villages and cultures that unite us as a school family. The school is often referred to as a family by parents and staff. We are a lottery school within the Anchorage School District; parents enter their children in a lottery system to be enrolled. Our school meets the needs of
parents who want their children immersed in Alaska Native cultures, values and language. We meet every morning as a school family in the gym. This morning meeting involves K-8th grade students and all teaching staff. The morning message is interactive. Students recite the Pledge of Allegiance in English and Yupik. An “Animal Helper” is introduced every two weeks. The Animal Helper links cultural values to the students’ everyday lives. Examples of the cultural values are provided from an elder perspective and students give examples of how they demonstrate this value today. The school grounds offer a small playground, and field for recess activities. During the 2015-2016 a school garden was added to the front of the building. The garden features five large raised beds with plants from the five regions of Alaska as well as a composting center, herbal plant bed, and potato bed.

The Alaska Native Cultural Charter School is home to 281 Pre-K-8th grade students (Data Dashboard Anchorage School District, 2018). The students are supported by a site administrator, twenty-two teachers, and ten support staff members in addition to special education and gifted education staff. ANCCS is one of ten charter schools in the Anchorage School District and is the only Title I charter school. “Title I is a federal program under the Elementary and Secondary Education Act that provides supplementary funding to improve academic achievement for low-income students” (Anchorage School District, 2016).

One hundred forty-eight students enrolled at ANCCS identify as Alaska Native, 23 as Hispanic and 95 as two or more races (Data Dashboard Anchorage School District). This compared to ASD as a whole, which is represented by 43% White, 16% Asian or Pacific Islander, 15% two or more races, 11% Hispanic or Latino, 9% Alaska Native or American Indian, and 6% African American or Black. A further comparison can be made to charter schools within ASD which are represented by 65% White students as a whole.
Despite the urban setting, subsistence activities are still a vital part of the community at ANCCS. Many families spend the summer and fall months participating in subsistence activities. Family members may travel to home villages to gather fish, berries, moose, caribou, and seals. Others use the resources in and around Anchorage and travel to the Kenai Peninsula for fishing, and Mat-Su Valley area for berry picking. Because of the role of subsistence activities, a number of students (125) qualify for support through the Migrant Education Program.

There are 99 languages spoken by the nearly 47,000 students enrolled in the Anchorage School District (Anchorage School District, 2018). English is the primary language spoken at ANCCS and of the students in my classroom, with 250 students reporting English as their home language (Data Dashboard Anchorage School District, 2018). The Yugtun language is taught at ANCCS. Students are instructed in a traditional foreign language educational setting where “the focus is on language and culture, unlike immersion where the focus is on content (i.e. science) taught through the language” (World Language Programs. Anchorage School District. (n.d.)). Students receive lessons in the Yugtun language twice a week for 45 minutes. Instruction in the Yugtun language is provided to all students K-8.

Alaska Native Cultural Charter School is an option for parents seeking a unique school program and environment for their children. The school incorporates active engagement with today's Alaska Native community. The school offers students a curriculum focused on Alaska Native culture and a rigorous academic program that develops academic achievement. The mission is Building Student Success Through Traditional Cultural Learning. The school follows a theme-based model in incorporating Alaska Native Cultures by grade level as seen below.
Table 3.1: Alaska Native Cultures Taught by Grade Level

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Cultures Taught</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-K</td>
<td>Alaska Native Art/Dance/Story Telling</td>
</tr>
<tr>
<td>Kindergarten</td>
<td>All Alaska Native Cultures</td>
</tr>
<tr>
<td>First Grade</td>
<td>Yupik, Cupik</td>
</tr>
<tr>
<td>Second Grade</td>
<td>Unangan (Aleut) and Sugpiaq</td>
</tr>
<tr>
<td>Third Grade</td>
<td>Tlingit, Haida, Tsimshian, Eyak</td>
</tr>
<tr>
<td>Fourth Grade</td>
<td>Athabascan</td>
</tr>
<tr>
<td>Fifth Grade</td>
<td>Inupiak/Siberian Yupik</td>
</tr>
<tr>
<td>Sixth Grade</td>
<td>All Alaska Native Culture Review</td>
</tr>
<tr>
<td>Seventh Grade</td>
<td>Alaska Native Government &amp; Issues</td>
</tr>
<tr>
<td>Eighth Grade</td>
<td>Alaska Native/American Indian Literature</td>
</tr>
</tbody>
</table>

The cultural learning is set up in a way that every grade level will build on the central theme of the quarter and engage in a culminating project in the final quarter that demonstrates understanding of the knowledge of that ethnic group. Teachers are encouraged to include community-based activities, which implement the academic and cultural standards. In addition,
teaching methods are to be based in Native ways of instruction and learning, include active, inquiry/project-based learning environments and involve Alaska Native Elders, and languages.

First quarter: Living in place
Second quarter: Language and Communication
Third quarter: Culture and Expression
Fourth quarter: Tribe and Community

(Curriculum Overview. Alaska Native Cultural Charter School. (n.d.))

**My Classroom**

My third-grade classroom is tucked away at the end of the hallway, making it a quiet environment most of the day. My classroom consists of individual student desks, a large kidney table and two rectangle tables used for guided reading and learning centers. There is a four-station computer area located against the windows. One wall in my classroom is designated the culture wall and is the main focal point. There is a large map of Alaska that is surrounded by photographs and documents that represent the Tlingit, Haida, Tsimshian and Eyak cultures. Both Alaska Native Values and Tlingit Values posters are present and referred to often. An easel style whiteboard is located in this area and is the main gathering place for min-lesson, read aloud and many whole group activities. The front of the room has wall to wall whiteboards, the center is used to project lessons while the board to the right is a literacy focus wall and the wall to the left is a math focus wall. The classroom library runs along one wall under the windows. Book bins organize texts by series with others on the shelf. Books have been collected over the years and extend from first grade to sixth grade reading levels to meet the needs of my students. Most
activities conducted for this study took place gathered on the carpet near the culture wall and then at centers spread out across the classroom for small group work.

**Participants**

Participants in this study were enrolled at ANCCS. The participants were 3rd grade students during the 2017-2018 school year who were assigned to my classroom. All 23 students assigned to my class were encouraged to participate in the study. After seeking consent and assent from my students eight choose to participate in the study. One student received parental consent but chose not to participate. Of the eight participants two were boys and six were girls. The students in the study are of Inupiaq, Athabascan, and Yupik descent, and identify as being two or more races. My students have been primarily raised in Anchorage. Six of the eight students travel at least yearly to their home village, which has strengthened their cultural connections and cultural identity.

Five of the eight students were working at or above grade level in reading and language arts. Three students were working below grade level but made continuous gains throughout the school year. One of the eight students was identified as having a reading disability, an individual education plan was implemented this school year to help provide extra support. Literacy instruction is evaluated in five core areas at my school, with individual standards addressed in each. I highlighted each student’s strength and an area where they have room for growth. Determining the main idea and supporting details in literary text stood out to me, it was the lowest area for four students, but not what I would consider an area of strength for the remaining four.
The students in the study had excellent attendance, with several of them striving for a perfect attendance award at the end of each quarter. They were engaged students who participated fully in classroom activities. Layla, Renee and Shannon stood out as leaders in the classroom, and the school. They excelled academically, were very outgoing, and eager to participate in any activity available. Ana and Danielle were serious students who worked hard to complete every task that came their way. They both struggled with reading, and were very aware of the struggles they faced, they experienced short periods of frustration, but both were very determined and never gave up on a task until it was completed. While they struggled in reading, they were much stronger writers. Danielle especially enjoyed journal writing and capturing the silly and serious experiences. Malory was a shy student, especially around new people or new situations. She worked hard and did well academically. She struggled most with vocabulary and could get lost in multistep directions. English and Inupiaq were spoken in her home, and she often made cultural connections by sharing her experiences and how they related to what we were learning. Pete was very well liked, students jumped at the opportunity to be his partner, he was very friendly and silly. He was a struggling reader and struggled more so with writing and spelling. He had strong auditory comprehension. He worked hard to improve his reading skills and understood the concepts that were being taught. Justin excelled academically. He did not enjoy creative tasks such as story writing, or art activities. He was a perfectionist and was detail oriented. He was uncomfortable trying new things and sometimes shut down if a task became challenging in any way. Justin did not like pushing himself outside his comfort zone academically. He was athletic and could relate just about any topic to basketball.

Renee, Danielle and Malory did not participate in all activities related to the study due to family travel plans. Renee and Danielle were out of town from April 9-April 13 causing them to
miss Days 1-3 of the study. Malory was out of town and completed a consent and assent form after returning asking to join the study. She entered the study on April 23, Day 5 of the study.

Table 3.2: Participant Descriptions

<table>
<thead>
<tr>
<th>Student Name</th>
<th>Literacy Strengths</th>
<th>Literacy Areas of Improvements</th>
<th>Other</th>
<th>At or above grade level</th>
<th>Below grade level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Layla</td>
<td>Vocabulary Acquisition and Use.</td>
<td>Determining main idea and supporting details in Literary Texts</td>
<td>Outgoing, strives to do her best in all subject areas. Strives for perfect attendance. Shows compassion for others. Writes with strong voice.</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Ana</td>
<td>Vocabulary Acquisition and Use.</td>
<td>Determining main idea and supporting details in informational texts.</td>
<td>Very determined, sees a task through even when it is difficult. Strong auditory comprehension. Friendly and very helpful in nature.</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Renee</td>
<td>Strong understanding of informational texts including authors purpose, text features and drawing conclusions.</td>
<td>Determining main idea and supporting details in informational texts.</td>
<td>Outgoing, strives to do her best in all subject areas. Writes with strong expression and is artistic.</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Danielle</td>
<td>Determining main idea and supporting details in informational texts.</td>
<td>Evaluating author’s point of view, purpose and perspective.</td>
<td>Is an observer and is very thoughtful in her contributions. Works at a slow pace, but with accuracy. Is protective of classmates and an enforcer of rules.</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>
Table 3.2: Participant Descriptions Cont.

<table>
<thead>
<tr>
<th></th>
<th>Strong understanding of informational texts including authors purpose, text features and drawing conclusions.</th>
<th>Consistently determining main idea and supporting details in both literary and informational texts.</th>
<th>Outgoing, strives to do her best in all subject areas. Applies new concepts easily. Strong informational and creative writing.</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shannon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malory</td>
<td>Determining main idea and supporting details in informational texts.</td>
<td>Vocabulary Acquisition and Use.</td>
<td>Shy, hesitant to speak up. Works carefully and thoughtfully. Can get lost in multi-step directions. Has a positive attitude, is helpful and friendly.</td>
<td>X</td>
</tr>
<tr>
<td>Pete</td>
<td>Vocabulary Acquisition and Use.</td>
<td>Determining main idea and supporting details in Literary Texts</td>
<td>Shy around new people and situations. Is known as a great friend to all his classmates. Strong verbal comprehension, shows enthusiasm for learning in all subjects.</td>
<td>X</td>
</tr>
<tr>
<td>Justin</td>
<td>Determining main idea and supporting details in informational texts.</td>
<td>Evaluating author’s point of view, purpose and perspective.</td>
<td>Extreme attention to detail. Very cautious especially with new activities. Shows signs of frustration when tasks are difficult.</td>
<td>X</td>
</tr>
</tbody>
</table>

**Instructional Plan**

Literacy instruction in my classroom primarily comes from the core reading program, *Reach for Reading* by National Geographic. This was my first year implementing this curriculum. My literacy block consisted of 75-minute core reading, 30-minute intervention block
and 40-minute block which I used for literacy centers. During the core reading block lessons were delivered in vocabulary- academic, science and social studies, grammar, spelling, reading comprehension, and writing- daily response to reading and daily quick writes. During the intervention block all third-grade students from both classes were broken into small groups and divided among two classroom teachers, one ELL teacher, and three reading interventionists. Students were grouped by literacy needs and provided instruction specific to their needs. My literacy centers included three stations: Computer – Lexia Learning (phonics program), spelling and grammar from Reach to Reading, and guided reading is my teacher directed center. The guided reading books are leveled and come from the Reach for Reading program. All books are on the same topic but vary in readability.

Social studies and cultural content is taught by unit. In my instruction, I alternate social studies and science units to allow two-three weeks to focus on a single area of study. The instructional focus for my thesis was using the PACE Model in teaching social studies content to my third-grade students. In my educational setting, there are two aspects of social studies. The first is the district curriculum which focuses on Alaska history and geography and the second, our charter's mission of integrating cultural learning across the curriculum. In the third grade, the cultural focus is the Southeast cultures of Alaska: Tlingit, Haida, Tsimshian, and Eyak (see table). Both Alaska History, and the cultures of Southeast Alaska are rich with oral stories. The Tlingit, Haida, and Tsimshian cultures are especially rich in oral stories including trickster tales, transformational stories and storytelling traditions such as totem poles and dance. The two areas of focus flow well together and allow for projects that incorporate aspects of both. My instructional approach tends to be more hands on, with a cumulating project resulting. Projects include songs, stories or class books, artifact creation such as maps, structures, or art creation. A
variety of resources are incorporated included traditional and cultural stories, videos, music, maps, and curriculum resources collected over the years and integrated into lessons.

The attention and co-construction phases of the PACE Model bring in aspects of my current literacy instruction, while the extension phase of the PACE Model bring in aspects of project-based learning, which I have incorporated into my social studies teaching. The PACE Model served as an instructional method to bring the teaching of literacy and content together.

For this study I chose to focus on the literacy skill Language-ELA 2. Determine the author’s purpose, message, lesson or moral and explain how it is conveyed through key details in the text, summarize stories (Alaska State Standards). I chose to focus on literary text, because students in my classroom displayed a higher degree in their ability to determine main idea and supporting details in informational texts than literary. I believe a contributing factor is that our new reading program, Reach for Reading, has a substantial amount of informational texts compared to literary texts. As I stated above in my participant description this was an area that did not come up as a weakness across the board, but also was not what I would consider a student strength. The activities I outlined aimed to develop student understanding of main idea, supporting details, and sequencing of literary text. I also wanted students to develop their understanding of author’s purpose or message and the link between oral story traditions in Alaska Native Cultures.

**Research Procedures**

After my study was approved by the university's Institutional Review Board (Appendix A), informed consent forms were sent home on March 26, 2018, and again on April 2, 2018, due to lack of response. I had previously discussed the study with a group of parents who attended the Academic Parent Teacher Team (APTT) meeting on February 21, 2018. Parents/guardians
were given time to look over and ask any questions regarding the form. The school phone number and my email address were provided in case questions arose and they need to contact me. Parents were informed through the consent form that anyone agreeing to participate in the project may at any time during the course of the research choose to withdraw their child from participation by sending a written note either myself or to faculty advisors whose names, addresses, phone number, and email were included at the bottom of the consent form. I made several attempts to remind parents of the forms in person during student pick up, and by email. In the end, the majority of consent forms (six of eight) returned were from parents who attended APTT and heard me speak of the study in person. Once the parent consent forms were approved and signed I met with students who had permission on April 9 prior to our first study activity. I read aloud the assent form and ask for questions or clarifications. Students were given the option of taking the form home so they could discuss it with their parents before they signed, but none chose to do so. Consent and assent forms were stored in a locked cabinet for confidentiality purposes as they were received.

The following table provides a brief timeline of the study activities. I also included some key dates that demonstrate why breaks in the study occurred. The study activities followed the PACE Model and were based off the story *The Girl Who Lived with the Bears* by Barbara Diamond Goldin. I developed the activities in the summer of 2017, creating a *Portfolio of Activities* centered around this story. Modifications were made primarily in the extension phase where I chose to have students create Tlingit paddles using symbols as a way to demonstrate their ability to sequence the story. I have included three of the activities in the appendices (Appendices B-D). These activities served as a foundation for the activities that were implemented in this study, with some modifications.
<table>
<thead>
<tr>
<th>Date/Study Day</th>
<th>Description of Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 26/27</td>
<td>TESTING</td>
</tr>
<tr>
<td>March 26</td>
<td>Consent Forms Sent Home</td>
</tr>
<tr>
<td>April 2</td>
<td>Consent Forms Send Home (2\textsuperscript{nd} Attempt)</td>
</tr>
<tr>
<td>April 9</td>
<td>Student Assent Forms Completed</td>
</tr>
<tr>
<td>Day 1</td>
<td>Presentation Phase</td>
</tr>
<tr>
<td>April 9</td>
<td>Read Aloud-interactive</td>
</tr>
<tr>
<td>Day 2</td>
<td>Attention Phase: Transition Word Discussion</td>
</tr>
<tr>
<td>April 11</td>
<td>Co-Construction Phase: Close Reading</td>
</tr>
<tr>
<td></td>
<td>Identifying Transition Words</td>
</tr>
<tr>
<td>Day 3</td>
<td>Co-Construction Phase: Close Reading – continued</td>
</tr>
<tr>
<td>April 13</td>
<td>Identifying Transition Words</td>
</tr>
<tr>
<td>Day 4</td>
<td>Extension Phase: Close Reading Main Events</td>
</tr>
<tr>
<td>April 16</td>
<td></td>
</tr>
<tr>
<td>April 17-April 20</td>
<td>FULL DAY CULTURE WEEK</td>
</tr>
<tr>
<td>Day 5</td>
<td>Extension Phase: Human Timeline (kept only study kids from Yupik)</td>
</tr>
<tr>
<td>April 26</td>
<td></td>
</tr>
<tr>
<td>April 27</td>
<td>TESTING</td>
</tr>
<tr>
<td>April 30</td>
<td>TESTING</td>
</tr>
<tr>
<td>Day 6</td>
<td>Extension Phase: Paddle Symbol Planning</td>
</tr>
<tr>
<td>May 2</td>
<td></td>
</tr>
</tbody>
</table>

Table 3.3: Study Timeline
Table 3.3: Study Timeline Cont.

<table>
<thead>
<tr>
<th>Day</th>
<th>Activity Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 7</td>
<td>Extension Phase: Extension Phase: Paddle Symbol Planning (continued)</td>
</tr>
<tr>
<td>May 4</td>
<td>Sanding/Prepping Paddles</td>
</tr>
<tr>
<td>Day 8/9</td>
<td>Extension Phase: Extension Phase: Sanding/Prepping Paddles</td>
</tr>
<tr>
<td>May 7 &amp; May 9</td>
<td>Drawing and Painting Designs</td>
</tr>
<tr>
<td>May 8</td>
<td>FULL DAY DATA LOOK MEETINGS-TEACHER OUT</td>
</tr>
<tr>
<td>Day 10/11</td>
<td>Extension Phase: Extension Phase: Clear Coat, Protection Applied</td>
</tr>
<tr>
<td>May 14 &amp; May 16</td>
<td></td>
</tr>
<tr>
<td>May 18</td>
<td>ALL SCHOOL-FULL DAY FIELD DAY</td>
</tr>
<tr>
<td>Day 12</td>
<td>Extension Phase: Paddle Complete</td>
</tr>
<tr>
<td>May 21</td>
<td>Comprehension Assessment- Kahoot</td>
</tr>
<tr>
<td>Day 13</td>
<td>Extension Phase: Paddle/Project Interviews</td>
</tr>
<tr>
<td>May 22</td>
<td></td>
</tr>
</tbody>
</table>

**Data Collection**

Audio and video recordings were collected and analyzed in addition to a teacher reflection journal and memos, student artifacts, photographs, and student interviews.

The table below illustrates the type of data that was collected for each activity throughout the study. All video and audio recordings from the study were transcribed and coded as part of the data analysis process. Field notes were taken during most activities and used to guide me as I reflected on each activity. Student artifacts were collected and used as part of the data analysis.
process. Student artifacts provided insight to conversations that were transcribed, and helped me to understand how students developed throughout the process.

Table 3.4: Data Collection Timeline

<table>
<thead>
<tr>
<th>Study Day/Date Activity</th>
<th>Data Collected</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 26-April 9</td>
<td>Consent Forms</td>
</tr>
<tr>
<td>Consent Forms Sent Home</td>
<td></td>
</tr>
<tr>
<td>April 9, April 16, April 23</td>
<td>Student Assent Forms</td>
</tr>
<tr>
<td>Student Assent Forms Completed</td>
<td></td>
</tr>
<tr>
<td>Day 1 - April 9</td>
<td>Video and Audio Recording, Field Notes, Teacher Reflection Journal</td>
</tr>
<tr>
<td>Presentation Phase: Read Aloud- interactive</td>
<td></td>
</tr>
<tr>
<td>Day 2-April 11</td>
<td>Video and Audio Recording, Field Notes, Teacher Reflection Journal</td>
</tr>
<tr>
<td>Attention Phase: Close Reading, Identifying Transition Words</td>
<td></td>
</tr>
<tr>
<td>Day 3-April 13</td>
<td>Video and Audio Recording, Field Notes, Teacher Reflection Journal</td>
</tr>
<tr>
<td>Attention Phase: Close Reading – continued</td>
<td></td>
</tr>
<tr>
<td>Identifying Transition Words</td>
<td></td>
</tr>
<tr>
<td>Day 4-April 16</td>
<td>Video and Audio Recording, Field Notes, Teacher Reflection Journal, Student Artifact- Main Event Sticky Notes</td>
</tr>
<tr>
<td>Attention/Co-Construction Phase: Close Reading, Identifying Main Events</td>
<td></td>
</tr>
<tr>
<td>Day 5-April 26</td>
<td>Video and Audio Recording, Teacher Reflection Journal, Student Artifact- Event Drawing</td>
</tr>
<tr>
<td>Co-Construction Phase: Human Timeline</td>
<td></td>
</tr>
<tr>
<td>Day 6- May 2</td>
<td>Video and Audio Recording, Teacher Reflection Journal, Student Artifact- Symbol Planning Paper</td>
</tr>
<tr>
<td>Extension Phase: Paddle Symbol Planning</td>
<td></td>
</tr>
<tr>
<td>Day 7-May 4</td>
<td>Video and Audio Recording, Teacher, Reflection Journal, Student Artifact- Symbol Planning Paper Photographs- Paddle Prep</td>
</tr>
<tr>
<td>Extension Phase: Paddle Symbol Planning (continued) Sanding/Prepping Paddles</td>
<td></td>
</tr>
<tr>
<td>Day 8/9-May 7 &amp; May 9</td>
<td>Video and Audio Recording, Teacher Reflection Journal, Student Artifact- Symbol Planning Paper, Photographs- Paddle Prep</td>
</tr>
<tr>
<td>Extension Phase: Sanding/Prepping Paddles, Drawing and Painting Designs</td>
<td></td>
</tr>
<tr>
<td>Day 10/11-May 14 &amp; May 16</td>
<td>No data collected</td>
</tr>
<tr>
<td>Extension Phase: Extension Phase: Clear Coat, Protection Applied</td>
<td></td>
</tr>
</tbody>
</table>
Table 3.4: Data Collection Timeline Cont.

<table>
<thead>
<tr>
<th>Day 12-May 21</th>
<th>Photographs- Completed Paddles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extension Phase: Paddle Complete</td>
<td>Kahoot Generated Spreadsheet with</td>
</tr>
<tr>
<td>Comprehension Assessment- Kahoot</td>
<td>responses</td>
</tr>
<tr>
<td></td>
<td>Teacher Reflection Journal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day 13-May 22</th>
<th>Video Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extension Phase: Paddle/Project</td>
<td>Teacher Reflection Journal</td>
</tr>
<tr>
<td>Interviews</td>
<td></td>
</tr>
</tbody>
</table>

| April 23-July 30                   | Data Analysis- continue transcribing, coding, |
| (ongoing process)                  | memo-writing, and developing/describing theory. |
|                                   |                                                  |

It is from the data collected that my analysis journey began. My data analysis will be further discussed in Chapter 4.
Chapter 4: Data Analysis

The purpose of this study was to investigate what would happen when I used the PACE Model to teach reading strategies within cultural learning, using culturally responsive texts. The lessons implemented in my study explored students' use of multimodal resources and their funds of knowledge as they focus on transitional words and phrases in the context of the PACE Model. The analysis of this study will be discussed by looking at each phase of the PACE Model, and discussing, through the use of vignettes, the significant findings. Through this study I found that the PACE Model is an effective model in teaching reading strategies, as a language form. This study focused on the teaching of transition words. I also found that the PACE Model is an effective model that can aid educators in the integration of cultural learning and English Language Arts content. Co-construction fostered the development of the language form not only in the co-construction phase, but throughout the Extension Phase activities. I also found that activities that drew on multimodalities fostered the construction of meaning making and the language form. Through this study my students were able to extend the language form to sequence, retell, and summarize using multiple modes. The analysis of attention to language form, co-construction, funds of knowledge, and multimodal learning were analyzed through lesson transcriptions, coding, memo-writing and evaluating student artifacts.

Throughout this chapter the terms prior knowledge and funds of knowledge will be used in the same way they are described in chapter 2 of this study. Funds of knowledge are what students already know, their accumulated knowledge and experiences. Funds of knowledge are not considered general background knowledge but is knowledge derived from the students’
culture and community. Prior knowledge refers to more general knowledge and interests often gained at school from formal lessons.

Text Selection and Summary

I chose to focus my study on the story The Girl Who Lived with the Bears retold by Barbara Diamond Goldin and illustrated by Andrew Plewes. I made this choice because it connects with the third-grade cultural learning at my school site, which focuses on Tlingit, Haida, Tsimshian and Eyak cultures. The story connects with the cultural value showing respect to others, including animals, and is a value my students were familiar with and were working to expand their understanding. There is no formal cultural curriculum at my school site, it is up to the individual teacher to develop lessons to teach each theme as explained in Chapter Three. I feel the lessons developed using the PACE Model and this text fit within the theme Culture and Expression.

The Girl Who Lived with the Bears retold by Barbara Diamond Goldin and illustrated by Andrew Plewes is used throughout the phases of the PACE Model. The traditional story has been passed on for many generations and remains a popular story in Tlingit, Haida and Tsimshian cultures of Southeast Alaska. The story is an example of a transformational story, as the bear people can transform between bears and humans. The story shares a girl’s journey as she learns an important lesson about respect between humans and animals.

The story begins when a young girl, a chief’s daughter, trips over a bear track while out berry picking with her friends. The girl insults the bears by talking badly about them. While trying to recover her lost berries from the fall the girl falls behind her friends, leaving her alone in the woods. Suddenly, the strap on her basket breaks, and she loses her berries again. As
darkness sets in, two men appear. The girl believes her father has sent them to help guide her home, and does not realize she is heading in the opposite direction of her village.

Upon arrival, the girl quickly realizes she has not been taken to her own village. In this new village she is not treated as a chief’s daughter, but she is taken by two slaves and locked in a dark shed. While in the shed, Mouse Woman appears. Mouse Woman explains to the girl that she has been taken by the Bear People because she insulted them while berry picking. It was the chief of the Bear People that used his magical powers to break her basket strap and sent his nephew to guide her to their village. She explains that the Bear People can transform from bear to human by putting on their bear skin. She advises the girl that marrying the chief’s nephew may be the only way to get out of being a slave. Mouse Woman offers the girl advice in exchange for some wool and fat, and the girl agrees.

She instructed the girl to break her copper bracelet into pieces. When she heard the slaves coming to bring her food to place a piece of the copper under her tongue. When she was done eating she would say, “I wish to give a gift to your chief” and cough up the copper. The girl was horrified at the thought of marrying into the Bear People, but did as Mouse Woman instructed.

For several days the girl coughed up a piece of copper after eating until she was finally taken to the chief’s lodge where she was told she was obviously of high rank, and she would marry the chief’s nephew. The two were married with a wedding feast.

The girl joined the life of the Bear People, but the longing for her family and her village did not go away. Eventually, the girl gave birth to twin sons. They were also Bear People and
possessed the ability to transform from human to bear. She loved her sons, but continually hoped to be rescued and taken home.

Time passed and the girl, now a woman, noticed her husband growing sad and quiet. She asked what was troubling him and he explained that he had dreams. In his dreams her brother was searching for her. He explained that they would have to move to a cave above the cliff so they would not be found. The family moved, but the woman secretly felt happy at the thought of her brother searching for her. They lived in the cave all summer, until one day her husband announced that her brother was close by and he would soon find them. The woman feared her husband would kill her brother, but he explained that from his dreams he knew that he must allow her brother to kill him.

The husband explained that her brother must kill him, and that it was important that his spirit be set free and returned to his people so they would be able to look over her and their sons. He instructed the woman to follow these steps once he was killed: build a fire and decorate my head with feathers. Then have your brother must sing the death song and burn my bones in the fire to release my spirit. He explained that whenever her people killed a bear for food these steps must be followed so the Bear People would not become angry. The woman agreed.

The woman and her brother followed her husband’s instructions and returned home with her two sons the next day. The woman instructed her people in the death song and the proper ceremonies of killing a bear. She reminded them to always treat bears and all animals with respect.
Presentation Phase

Vignette: interactive read aloud of *The Girl Who Lived with the Bears*.

To begin my study, I gathered my students on the blue carpet, an area in the classroom used for the majority of whole group discussions and mini-lessons. The students sat criss-cross grouped in front of me. I sat in my office chair next to the small easel used for mini-lessons and holding anchor charts. This is a familiar setting for students, for daily classroom read aloud. I opened up the conversation by activating students’ funds of knowledge. The study of Tlingit, Haida, Tsimshian, and Eyak cultures had been ongoing throughout the school year, and students had many opportunities, through reading, guest speakers and other hands-on projects to develop their funds of knowledge and build upon their cultural learning from their families as well as previous grade level studies. I started the conversation, which is considered a Pre-reading event of the PACE Model, by asking a general question, “What are some of the things we have already learned about Tlingit, Haida and Tsimshian cultures this year?” During this conversation students referred to potlatch, regalia including button blankets, symbols including clan crests and extended their knowledge of clan crests to clan houses. Both Tlingit houses and button blankets had been studied earlier in the school year and helped to provide students with background knowledge. The conversation moved to totem poles as a way of telling stories and students reflected on Raven stories that they had read earlier in the year and the role of Raven as a trickster and transformer. At this point I was able to transition to transformational stories, another popular genre from the Tlingit culture. I briefly introduced the word *transformation* and helped students to connect by returning to the popular Transformers characters, the commercial toys, which they are all familiar with. They oohed with excitement and we began the story.
**Discussion.**

In the PACE Model, the primary focus of the Presentation Phase is for students to build understanding of the text that will be used in the later phases. While the story was read aloud, I stopped and checked in with students by asking questions during key events, or in places where I thought they could employ their funds of knowledge or previous learning. For example, Excerpt 4.1 below demonstrates how Ana, Pete and Justin connected with the character and explained how she must have felt during a key story where the girl trips over the bear tracks while berry picking.

**Excerpt 4.1: Interactive read aloud and funds of knowledge**

<table>
<thead>
<tr>
<th>Transcription: Day 1, Interactive Read Aloud</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher: the bear tracks...how did she react when she tripped over those bear tracks</td>
</tr>
<tr>
<td>Ana: angry</td>
</tr>
<tr>
<td>Teacher: how did she react Pete</td>
</tr>
<tr>
<td>Pete: frustrated</td>
</tr>
<tr>
<td>Teacher: she was frustrated...what kind of words did she use</td>
</tr>
<tr>
<td>Justin: disrespectful [whispering]</td>
</tr>
<tr>
<td>Teacher: what did you say</td>
</tr>
<tr>
<td>Justin: disrespectful</td>
</tr>
<tr>
<td>Teacher: disrespectful words Justin said......what did her friends warn her about when she used disrespectful words</td>
</tr>
<tr>
<td>Ana: that it will make the bears mad</td>
</tr>
<tr>
<td>Teacher: it would make the bears mad</td>
</tr>
<tr>
<td>Teacher: when I think about our values I think about the treatment of animals I wonder if that matches any of our cultural values</td>
</tr>
</tbody>
</table>
I coded this as a meaning-making event in which students accessed their funds of knowledge because these students have a lot of experience berry picking, and can relate to the frustration and anger that can result when your hard work is lost or damaged. Glisan and Donato (2017) recommend the use of a text that “reflects some aspect of the culture(s) of the target language communities” (p. 95); this example shows how students were able to connect on a deeper level with the event because it is familiar and allowed them to extend their understanding to interpret the girl’s feelings in the situation.

Excerpt 4.1 also shows how the text provided an opportunity for front-loading of cultural values, which links not only to understanding the author’s message, but for students to rely on their funds of knowledge to determine the moral of the story. This was an opportunity to step away from literal questions that help to check students’ understanding and get students thinking more complexly about the author’s message and how it might relate to their own lives. While I did not expand on this during the presentation phase, I did later see evidence in the Extension Phase of one student in particular circling back around to this event. This will be discussed more in depth later.

I found that some of the best evidence of student engagement and understanding came from the giggles, gasps, ooohs and whispered comments throughout the story, but especially during key events from the story. This feedback helped me to gauge if students were developing understanding of the text, or if I needed to intervene. The reactions helped gauge students' engagement, another key component of text selection highlighted by Glisan and Donato (2017).
During the presentation phase there was only one student, Pete, who had me stop to ask clarifying questions. Pete has strong listening comprehension skills from my observations of him throughout the school year. His questions stood out to me, because it illustrated his desire to understand the content and his ability to rely on his strength as a reader to do so. In these examples from Excerpt 4.2 Pete is taking responsibility of his learning. He also moves from a clarification question to a prediction question which helps to show how he is engaging with the text. The excerpt takes place during the marriage event in the story.

Excerpt 4.2: Interactive read aloud and student engagement

<table>
<thead>
<tr>
<th>Transcription: Day 1, Interactive Read Aloud</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pete: [p. 18-19] which one’s the nephew</td>
</tr>
<tr>
<td>Teacher: I think that the nephew is sitting there next to her because they are being married at this potlatch [pointing to the illustration]</td>
</tr>
<tr>
<td>Pete: [raises hand at end of p. 22] did she turn into a bear now</td>
</tr>
<tr>
<td>Teacher: humm let’s see [continued reading]</td>
</tr>
</tbody>
</table>

The primary focus of the Presentation Phase is to help students build understanding of the story so in upcoming phases the focus can shift to the language feature. For this reason, the authors of the PACE Model suggest using a short story and if a longer story is chosen to break it up over multiple sessions. Since I had decided on a longer story, I toyed with the idea of breaking it up but decided prior to the reading to ascertain student engagement and if I felt like I was losing them to continue the next day. The read aloud, with the discussion that took place before, during and after lasted longer than I had planned, just over 30 minutes. Students showed high engagement throughout and based on their interaction with myself and the text I was comfortable moving into the Attention Phase.
Attention Phase

After completing the Presentation Phase of the PACE Model, we moved into the Attention Phase the following afternoon. The attention phase focused around discussing transition words using an anchor chart (Figure 4.1). I chose transition words as the language form of focus with the intention of building students’ abilities to sequence and retell stories as a meaning-making strategy. Transition words are used in writing to connect one idea or event to the next. Transition words are used to help the reader move from one event or idea to the next and build connections to the significant events in a story. When students understand the meaning of transition words they are better equipped to navigate a text and build understanding of the events. Transition words in elementary education may also be referred to as time order or sequence words.

![Diagram of Transition Words and Sequence of Events](image-url)
Vignette: transition words, a class discussion.

All 21 students in attendance gathered on the blue carpet in the back left of the classroom. This is a common gathering place for mini-lessons and whole group discussion. The students sat criss-cross on the floor facing a small easel style whiteboard used to hang the anchor chart. The classroom culture wall is located on the wall behind the students. I introduced the lesson by asking literal questions about the text we read the day before focusing on the title and author and moving into genre using ‘retold by’ as a clue. Students offered other stories they were familiar with that also used ‘retold by’ such as *Raven Tales* with Layla and Shannon offering folktale as a genre. We quickly moved into reviewing the anchor chart (Figure 4.1) where students read from the chart to gain familiarity of transition words with selected examples before discussing why transition words are important. Students explored the difference between using transition words to tell a process and how they can be used in a story such as a folk tale. Excerpt 4.3 illustrates how students interacted with the teacher during this part of the Attention Phase.
Excerpt 4.3: Transition word discussion

**Transcription: Introduction to Close Reading Activity, Day 2**

Teacher: Those are all transition words why are transition words important [wait looking for more hands to respond]

Shannon: why are they important they’re important because...if you just said the instructions then they won’t know if to do this first or the other thing first

Teacher: Very good so it tells you the process but what about in a story like this folk tale is this telling us a process of how to do something

All: no

Teacher: So how do these transition words work in a story like a folk tale...I have 3 girls who are really thinking about that I was hoping to have a few others who thought about why that would be [looking around at the group pause to wait for more students ready to respond] (8) Layla

Layla: You can say the order of events

Teacher: you can say the order of events why is the order of events important when you are writing or when you are listening to a story Pete

Pete: It might get mixed up

Teacher: Can you add a little bit to that it might get mixed up

Pete: Or confused

I was excited that Shannon immediately made the connection to expository writing after reading the transition words listed. We had previously worked on expository writing that shows the process of doing something, and read a variety of non-fiction books that allowed students to pick out the process being demonstrated. With the words *first, next, then, and finally* listed it showed that she was using her prior knowledge and making connections to previous lessons in our language arts block. What I found even more exciting, was when asked, “what about in a story like this folktale; is this telling us a process of how to do something” all the students quickly replied, “no”. This helped me to begin to understand their knowledge of how transition
words can differ between genre. While Shannon, a strong reader, made the connection, I wanted to gauge if other students had the same level of understanding. I provided extra wait time with my follow up question, “so how do these transition words work in a story like a folk tale.” I really wanted my students to consider this and rely on their prior knowledge to make hypotheses. Layla responded by referring to the order of events, and Pete followed up with, “it might get mixed up” and “or confused.” Pete’s ability to expand on Layla’s response indicated he was making connections to how transition words are used, and their function as a way to build understanding of a story plot.

The Attention Phase lasted just under four minutes, and provided students the opportunity to become aware of transition words (a specific language form) through the use of an anchor chart and highlighting the function. We immediately moved into the Co-Construction phase.

Co-Construction Phase

Moving into the Co-Construction Phase I felt that students had a good understanding of the story, and that they made connections to the text accessing both funds of knowledge and prior knowledge. The Co-Construction Phase was the phase that most attracted me to the PACE Model, as stated in my research question: What happens when a multimodal approach to teaching reading strategies is implemented with a focus on co-construction using the PACE Model? Glisan and Donato (2017) provide several examples of ways in which co-construction can be achieved. I chose to focus on having students compare the use of the language form and discuss what role the form plays in the text (p. 97). In the Co-construction Phase of my study I designed and implemented an activity that focused on identifying how the language form works in context. The activity will be discussed below. Glisan and Donato (2017) discuss the need for teachers to use various strategies during the Co-construction Phase to help students notice the
language form, and develop hypotheses on how it is used in context. They also task the teacher with re-conceptualizing the language form as a concept rather than a rule (p. 101). I hoped to achieve both through the activity I designed.

I designed a student recording T-Chart (Figure 4.2) to be used to record transition words as small groups worked together to identify, discuss, and chart examples found in the text. I felt students were ready to move to a more independent activity where they could explore the language form in context.

![T-Chart](image)

**Figure 4.2: Close Reading Activity T-Chart**

**Vignette: close reading, students identify transition words in context.**

Students quickly transitioned from the Attention Phase to the Co-Construction phase. All students were placed into small groups during this activity. A group of four students from the study (Layla, Ana, Shannon, and Pete) were present for the first day of this activity. Justin was absent but was present for the continuation of this activity on day three of the study. They
gathered around a group of four student desks and started with the text in front of Ana. Pete sat across from her with Layla to her right and Shannon sitting in front of her. All four students were propped up on the end of their chairs hovering over the text while Ana began to read. They quickly worked out a system of taking turns recording transition words on the T-Chart deciding that each person would record during two pages of the text before passing to the next person. They stuck with this system throughout.

During this activity Layla and Shannon waited to share examples of transition words they found until the end of the page. Pete and Ana would excitedly repeat the transition word they read in the text or that was being read aloud by another group member until they got the attention of the group or the designated recorder at the time. Excerpt 4.4 from the transcription provide examples of this.

Excerpt 4.4: Identifying transition words

<table>
<thead>
<tr>
<th>Close Reading Activity, Day 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Story Event: Receiving advice from Mouse Woman.</strong></td>
</tr>
<tr>
<td>Shannon: [reading to the group] to bring you food slip the bracelet under your tongue and keep it there after you’ve eaten say [Pete: After] I will I wish to give a gift to the chief your chief… then cough up [Pete: then] a copper the copper [Pete: then] the bears [Ana: did you get then] will think [Pete: yes] you can turn food into copper and copper is a [Pete: then then you forgot then] precious to them as it is to you your people perhaps instead of making you a slave the chief will let you marry his nephew marry a bear</td>
</tr>
</tbody>
</table>

| **Story Event: The brother is approaching.** |
| Layla: [reading to the group] it was the time [Ana: it was the time] when the salmon spawn in the stream when the young woman [Ana: you have to write it was the time] noticed how quiet her handsome bear husband had become when she looked at him she saw deep sadness in his eyes that she had not seen before |
Discussion.

In the transcription of the close reading activity I began to notice two categories emerge (1) students who were distinguishing if a word indicated a transition in context, and (2) students who were identifying potential transition words, but not considering context to make their final determination. All the students displayed success in their ability to identify transition words within the text. At some point during the story they all contributed to the conversation through both writing and speaking. Pete and Ana consistently called out examples of transition or time order words as they appeared in the text. However, they did not show evidence of considering the context when making suggestions, and did not attempt to explain or defend suggestions when questioned by other group members. This is illustrated in Excerpt 4.5 below.

What caught my attention was the students’ ability to determine if a word was being used as a transition word in context. There were three instances throughout the transcription where students had to determine if a word fit the form we were focusing on. Two students, Layla and Shannon, were able to make this distinction, and provide an explanation as to why it did not fit in the context of this story, at that particular time. Teacher prompting is seen in one example where I attempted to extend the conversation, while the other two were done independently.

Excerpt 4.5: Identifying transition words

<table>
<thead>
<tr>
<th>Close Reading, Day 2, Example 1</th>
</tr>
</thead>
</table>

Layla: first time

Shannon: this isn’t the first time I don’t think it is because umm it’s not telling time changed that much

Layla: ya
Close Reading, Day 3, Example 2

Ana: in this way
Layla: in this way how is that a time order word
Shannon: I don’t know where I leave off
Ana: oh wait it’s not a time order word
Shannon: oh ya what the in this way [searching] in the fire release my spirit whenever one of your people kills a bear he
Teacher: did you guys go back and find in this way
Ana: yes
Teacher: okay so what did you guys decide about that
Ana: we don’t think it’s a time order word
Teacher: one person suggested another seems to think not so how are you going to decide if it is or isn’t
Pete: because in this way is just like
Layla: take a vote
Shannon: take a vote
Layla: if you think in this way is a time order word raise your hand if you don’t think it a time order word raise your hand
Teacher: [shaking head no] so why or why not
Layla: it’s not really telling when [Shannon: when it happened] you’re doing it
Teacher: what does it tell then
Shannon: it tells how
Layla: how you’re doing it
Teacher: okay thanks for thinking about that

Close Reading, Day 3, Example 3

Layla: you see anything Pete
Pete: at least
Shannon: at least

Layla: at least I don’t think that’s a time order word does that sound like a time when you’re doing it I’m doing it in at least what time is it when it’s at least

Pete: at least means at five thirty [joking]

ALL: giggle

Layla: I don’t think that’s how it works

In my Day 2 field notes (April 11, 2018 p. 6) I reflected on what I had noticed which students were distinguishing transitions in context, and who were not. Using what I noticed, during the introduction to the second day of the activity, I prompted students to see that there may be transition words that do not serve as transition words in the context of the story. This was an extension of the Attention Phase before we moved back into the Co-Construction activity. It was a quick conversation, and I did not provide examples, which may have been beneficial. During this brief discussion, Shannon was able to reflect on the previous day, and provide an example to the class of a word she helped decide was not a transition word in the context of the story (Excerpt 4.5 Example 1). The ability to determine if the form is being used appropriately, in context, shows a deeper level of meaning-making, which helped me to see the two emerging groups. Those who were distinguishing transition words in context, and those who were not, as discussed above.

The two students (Layla and Shannon) who displayed the ability to distinguish the use of the form in context are proficient readers. As described in Chapter 3, they read at or above grade level, with fluency. They have strong vocabularies, and are actively building meaning from text, and can often apply and extend their understanding in classroom discussions, writing, or hands on activities.
On the other hand, Ana and Pete are struggling readers. Despite strong listening comprehension and vocabulary, they struggle with phonics and fluency skills at grade level. During independent reading they expend a lot of effort in decoding, and maintaining fluency while also trying to construct meaning. In this activity, I was unable to determine if they were so focused on the “task” of identifying transition words that they lost sight of considering the meaning in context. I also looked for a difference in consideration of meaning when they were reading to the group compared to when they were listening to another group member read. I wondered if their struggle to decode and their effort to be fluent to the group hindered them from deeper consideration of the language form or if their listening comprehension strength would make a difference. I could not find evidence in my data to support either, but both or a combination of both could be a factor. They were however very successful in identifying possible transition or time order words, and would benefit from extended practice with a text at their instructional reading level.

**Extension Phase**

On the Monday following the Co-Construction Phase, we moved into the Extension Phase of the PACE Model. In this phase students applied their knowledge of the language form in creative ways, through determining the main events, sequencing the story through multimodal activities, and creating symbols that represent the main events of the story. In the culminating activity students designed Tlingit paddles to represent the events of the story. I worked to incorporate multimodalities into the activities as they progressed to aid in the meaning making process. According to Glisan and Donato, “The extension phase allows the learners to use the form (and possible other story elements) in an interpersonal exchange or in the creation of a product that incorporates and extends the target structure in a new and meaningful context”
The activities in the Extension Phase bring the students’ focus back to extending their understanding of the story, while incorporating what they have learned in the Attention and Co-Construction Phase. The authors of the PACE Model suggest activities in the Extension Phase that explicitly incorporate use of the language form. I planned activities that moved away from explicit use of the form transition words, but were activities that provided many opportunities for their use through dialogue. Throughout the Extension Phase I designed three activities that fostered the continuation of co-construction as well the role of multimodalities.

Vignette: activity 1-students determine main events from the story.

In this activity I wanted students to move away from just identifying transition words, and begin to sequence the story using the information they gained by identifying examples of transition words used in the text. Again, I gathered students on the blue carpet and quickly showed the text, reviewing the title and author. We referred back to the anchor chart and I asked students why transition words can be important in a text in which they responded with order of events. I then explained that today we would be picking out the main events in the story and putting them in the order they occurred. I explained that they would write a beginning event, ending event, and four main events from the middle of the story. I held up the book cover, where I had six sticky notes placed and touched each sticky note as I named beginning, middle, and end (Figure 4.3). We briefly discussed that they would not be writing all the details, but would have to summarize in their groups the most important parts, writing a sentence for each event.

For this activity I placed all seven of the students in the study in one group. Danielle and Renee were joining us for the first time today, and were not yet familiar with the story. I explained to them that they would work in the group, and become familiar with the text as the
other students summarized each event. The students gathered around a group of six desks and brought up another chair as seen in Figure 4.4, I reviewed the directions one more time and went to check on other groups working in the classroom.

<table>
<thead>
<tr>
<th>Ana</th>
<th>Abe</th>
<th>Pete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renee</td>
<td>Layla</td>
<td>Shannon</td>
</tr>
</tbody>
</table>

![Figure 4.3 Seating Chart](image)

**Figure 4.4 Main Events Instructions**

As students gathered around the desks, they immediately began taking a sticky note each and tried to decide which event each person would complete. At first it appeared they each wanted to take a turn writing an event. They spent a few minutes trying to decide who would take each event. When I returned to check in, I noticed that Renee and Danielle who had been absent for the Presentation, Attention, and Co-Construction Phase were reading the last page of
the book together. They explained they were assigned the last event so they were reading the end of the story. When I questioned this I quickly realized that not all group members understood that they would have to agree upon the main event and construct a sentence together to represent that event. They viewed the events as individual work, but did not consider they would not know where an event stopped or started without working together to construct the sequence as a group. This prompted me to provide the group with assistance by working out the first event together. Students were able to co-construct for meaning and move toward summarizing events when I was assisting; however, they were not able to maintain this as I rotated and worked with other groups. I considered abandoning the activity as planned and completing it as a whole group, but I also considered the group size as a factor. After 15 minutes, the group only had one event written, the one I assisted with and the second one started. At this point I made the decision to break up the group into two then three smaller groups.

Group 1: Abe, Layla, Danielle, Renee

(Three minutes into the new grouping Danielle and Renee reported they felt left out because they did not know the story well enough. At this point I provided them with the text, and they completed a partner read on their own to familiarize themselves with the text).

Group 2: Ana, Shannon, Pete

I will focus on Group 2 as three patterns emerged when I analyzed the data from their time together. The patterns included: Presenting a Story Event, Focusing on Details, and Co-Constructing for Meaning.
The first example occurs in the Excerpt 4.6 below as Shannon and Ana work to determine the beginning event in the story.

Excerpt 4.6: Identifying main events (beginning) discussion

<table>
<thead>
<tr>
<th>Transcription: Main Events, Day 4</th>
<th>Student Artifact</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Story Event: The girl trips on a bear track while berry picking.</strong></td>
<td>![Image of student artifact]</td>
</tr>
<tr>
<td>Shannon: um ah the chiefs daughter went berry picking and then insulted when she tripped over the bear marks and saw it she</td>
<td>In the beginning they went berry picking and the girl tripped on a bear track and picked more berries to replace the rotten ones.</td>
</tr>
<tr>
<td>Ana: um she ah she was supper mad and so then uh…that was the big meaning</td>
<td></td>
</tr>
<tr>
<td>Shannon: and then her friends said to not insult bears because they’ll come after you</td>
<td></td>
</tr>
<tr>
<td>Ana: no she was saying mean things about the bears</td>
<td></td>
</tr>
<tr>
<td>Shannon: ya</td>
<td></td>
</tr>
</tbody>
</table>

**Discussion.**

In the transcription above Shannon presents the first event in the story by summarizing three key aspects of the beginning of the story including the chief’s daughter, berry picking and insulting the bears. Ana follows up by adding, “she was super mad” and stating, “that was the big meaning”. Shannon responds by providing additional information, “then her friends said not to
insult bears because they’ll come after you”. Ana, not understanding the word ‘insult’ still constructed meaning of the event in context, follows up with, “no she was saying mean things about the bears” to clarify her understanding. This exchange is an example of how the two girls co-constructed for meaning as they processed the summary that Shannon presented.

The next example (Excerpt 4.7) shows Ana presenting the second event in the story. In this event Ana provides many details, but does not attempt to summarize the event. Shannon recognizes the need to summarize and advises Ana to wait. Shannon has recognized two key events in the details that Ana has presented. It is evident that the group continued to struggle as they divided the event presented by Ana into two. The student artifact shows they repeat the girl was brought to a village that was not her own, although stated in two different ways. They divided the sticky note into two adding, “They brought her to the shed”. I was unable to determine if this was done because they recognized they had repeated themselves, or if they considered this one event.
Excerpt 4.7: Identifying main events (middle) discussion

Transcription: Main Events, Day 4

**Story Event: Two men appear and bring the girl to their village.**

Ana: okay [sigh] what you gunna do oh ya in the she stopped for a while cause her friends went on and started picking more berries in then these two men came up and the girl thought to herself maybe my dad brought help cause I was taking forever and they took her to her a different village and she said this is not my village and the man says no its mine [laughs] and then he went inside to talk to his uncle and then two slaves came out and put her in a shed.

Shannon: ya it was a shed

**Story Event: The girl is locked in a shed.**

Anna: and moved a rock on the only door and then she started banging and I think she was saying let me out I forgot and then a mouse woman came.

Shannon: wait that’s like two parts right there

Student Artifact

In the middle, she headed home and saw two men and asked to carry her basket. The woman thought her dad went to send help but he took her to a village.

In the middle the to men brought her to their village and that is not her village and the nephew ask. They brought her to the shed.

The final example in Excerpt 4.8 highlights how students co-constructed to clarify, extend, and explain information from the text.
Excerpt 4.8: Main events and co-construction for meaning

<table>
<thead>
<tr>
<th>Transcription: Main Events, Day 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Story Event: The girl goes berry picking with her friends.</strong></td>
</tr>
<tr>
<td>Pete: They went to go berry picking</td>
</tr>
<tr>
<td>Shannon: [writing] They [JW: berry picking] went berry picking [JW: then the lady tripped on a] not a lady a woman</td>
</tr>
<tr>
<td>Pete: the woman</td>
</tr>
<tr>
<td>Shannon: the chief’s daughter</td>
</tr>
<tr>
<td>Pete: it’s actually the girl the girl the girl</td>
</tr>
<tr>
<td><strong>Story Event: Mouse Woman appears.</strong></td>
</tr>
<tr>
<td>Shannon: [giggling] ... wait the girl felt a little pinch and then the mouse woman was there and then Pete should go next [giggles]</td>
</tr>
<tr>
<td>Pete: then the mouse mouse woman there was a mouse a mouse woman and she told her to rip up</td>
</tr>
<tr>
<td>Ana: can I say the first part first the mouse woman said give me some fat and some wool</td>
</tr>
<tr>
<td>Pete: and then mouse came woman she told her to break up the copper bracelet and so she did</td>
</tr>
<tr>
<td>Ana: and she said put it under your mouth and when the</td>
</tr>
</tbody>
</table>

The transcriptions and the details displayed in the student artifacts from this activity show that the students remembered many details from the story. As they co-constructed to determine main events, they continuously added and clarified what the other had said. It was obvious to me that the students connected to the story and remembered the characters, setting and plot well. What did stand out was the difficulty they had summarizing and focusing in on “big movements” in the story plot. Their unwillingness to let go of details became frustrating as I checked in with the groups. At one point I intervened and got them narrowed down to “they brought her to their
village and locked her in the shed” which felt like a major milestone only to later find a much more detailed event on their sticky note. The group did not finish two of the middle events due to time in the schedule. With my prompting they did the end event before completing the remaining middle events. I did this to help them see they only had two remaining spots. I hoped this would help them focus on main events, moving away from details. (Teacher Reflection April 16). It later occurred to me that during this activity students co-constructed a retelling of the story, rather than focus on determining main events as I had hoped. I am not sure if students were not ready at this point to create a summary of main events, or if the activity I had planned did not lend itself to summarizing main events from the students’ perspective. Either way, this activity highlighted the need for additional summarizing practice so I could determine if students were having difficulty with the skill of summarizing itself. Glisan and Donato (2017) emphasize the importance of dialogue not just between students but also conversing with the teacher as a way of building their understanding. This group of students would benefit from more practice summarizing. Explicit teacher instruction followed by activities that allow gradual release of teacher involvement would help to build this reading strategy.

Figure 4.5 and Figure 4.6 show the final main events picked out by the two groups. I used the events they selected for the next extension activity.
First, the chief’s daughter and a few friends went berry picking. She bears footprint and insulted the bears.

Next, the bear people believed she could turn slave’s food into copper.

Mouse Woman told the girl to put a piece of her copper bracelet under her tongue every time she eats the slave food.

In the end the woman’s husband told her to make her brother kill him. He said, “It’s important”.

In the beginning they went berry picking and the girl tripped on a bear track and picked more berries to replace the rotten ones.

In the middle, she headed home and saw two men and asked to carry her basket the woman though her dad went to send help but he took her to a village.

They brought her to the shed.

In the end, they and the death song to her husband and to pass on to her village.
Discussion.

During my reflection on the Main Events activity, I thought about what I needed to do differently to promote co-construction among my groups. I looked at the interactions during the larger group (seven students) and the small group (2-3 students) and saw that the dialogue that led to meaning-making increased in the smaller groups, as students had more opportunities to contribute to the conversation. The delegation of tasks that were supposed to be collaborative remained collaborative instead of moving to individual tasks, as they did in the larger group. It also occurred to me that I did not explain to my students what co-construction was, and why I wanted them to engage in this form of collaborative learning. We use many collaborative structures in the language arts block and other parts of the day, but I found that students did not employ the same collaboration skills I see in other parts of the day to this task. As a result, I started out the next activity in the Extension Phase with a discussion about co-construction.

**Vignette: co-construction, a whole group discussion.**

Before beginning The Human Timeline activity, we started out with a group discussion about co-construction. Based on interactions during the previous activities, I wanted students to know more about my study, and why I was having them participate in the activities using collaborative groups. I want to highlight two interactions from this discussion in Excerpt 4.9, because they provided a foundation on which the students moved forward for the next activity. An increase in co-construction was evident, and I believe is the result of both group size and the co-construction conversation.
Excerpt 4.9: Cultural values and co-construction

<table>
<thead>
<tr>
<th>Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher: One of the reasons why I’m doing this study is because I want to know if kids learn better if they’re working together and in my program we call that co-construction... co-construction co means working together partners or a group and construction means building right so I want you to be building your knowledge not all by yourself but together taking other people’s ideas putting it together with your own ideas and seeing if that helps our learning</td>
</tr>
<tr>
<td>Renee: [raises hand]</td>
</tr>
<tr>
<td>Teacher: does that word remind you of something Renee</td>
</tr>
<tr>
<td>Renee: Co reminds me of coworker that’s when two partners that are working together</td>
</tr>
<tr>
<td>Teacher: exactly coworkers work together ahhh does the job get done easily with one person or more than one</td>
</tr>
<tr>
<td>ALL: more than one</td>
</tr>
<tr>
<td>Teacher: more than one it works very well so ooooh [looking to Layla who got up to look at the cultural values poster when I introduced the word co-construction] did you find a cultural value that matches that... what does it say</td>
</tr>
<tr>
<td>Layla: kinda of ..., ya</td>
</tr>
<tr>
<td>Teacher: what does it say</td>
</tr>
<tr>
<td>Layla: it says take care of others you cannot live without them</td>
</tr>
</tbody>
</table>

Discussion.

In the transcription above both Renee and Layla redefine what co-construction means to them as they process what I am sharing and the breakdown of the word parts. Renee uses her funds of knowledge to relate the word to co-workers and provides the explanation that partners are working together. Layla also used her funds of knowledge, but from a cultural perspective. She looked to the classroom cultural wall, which provides a poster of Alaska Native Values and found a value in which she thought co-construction was represented. In doing this she redefined co-construction from a cultural perspective. “Take care of others: you cannot live without them”
is the value that she selected to represent co-construction. The value stems from survival but grounds us in the idea that we need others not only for survival but to utilize the strengths of each of the people around us to build our knowledge. Students do not always have the opportunity in the classroom to process and share what a term or an action means to them. This event highlighted the importance of allowing students to share their connections using funds of knowledge, and allowing students’ funds of knowledge to hold value in their education. With co-construction defined, and redefined by the students in the group using their funds of knowledge we moved into the activity.

**Human Timeline (story sequence) Phase 1**

All eight students were present for the Human Timeline activity. I explained to the students that I had looked at their main events sticky notes created in the Main Events activity and typed them up. The typed main events from the previous activity were used as the story events in this activity. Students were divided into pairs and each pair was given an event to read, discuss, and then draw a picture that represented the event. Each group completed two events for a total of eight story events that emerged from the Main Event activity. In this activity students worked on co-constructing for meaning as they discussed what drawing best represented the event, in doing this they relied on their funds of knowledge and prior knowledge from the Presentation, Attention, and Co-construction phases. Additionally, this activity utilized the modalities: oral and written language, visual, spatial, and kinesthetic. As students created their drawings and built a sequence of the story using their bodies and images, they used multiple modalities. There were three phases to this activity: Phase 1. Drawing the main event (partners) Phase 2. Choosing if the main event occurred in the beginning, middle or end of the story (small groups) Phase 3. Constructing a human timeline (sequence) of the story (whole group).
Throughout the activity two patterns emerged as I analyzed the data. Students co-constructed for meaning and used their funds of knowledge to complete each phase of the activity.

**Vignette: Renee and Justin phase 1, illustrate and discuss story events.**

Renee and Justin, almost immediately after reading their events, divided the paper into two large sections, symbolizing that they thought of the event as two distinct parts. They used arrows as symbols to specify the act of transformation from bear to human as well as the addition of the thought bubble to indicate the girl was missing her family. The multimodal representation allowed them to make sense of the event and show a progression from left to right. Visual and spatial modalities captured the transformation as well as the girl’s feelings. In the creation of this drawing students pulled from their prior knowledge of genre implementing aspects of cartoon-like storyboards and symbols.

There was also evidence of co-construction of meaning as the two interacted. In Excerpt 4.10 Justin played a more passive role in the exchange, while Renee took charge of the drawing. He did however provide key details from the text that helped to build Renee’s understanding of the story. During one exchange Renee indicated she was going to draw two bears to represent the twins, with Justin’s feedback she added a third so the father was also represented. In another exchange Renee drew upon her funds of knowledge to draw the family the girl was missing. She began to add a dog, which fits her idea of a family. Justin stepped in and confirmed there was not a dog in this family.
<table>
<thead>
<tr>
<th>Transcription</th>
<th>Student Artifact</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Renee and Justin Partner Group</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Story Event:</strong> The girl gave birth to twins, who could transform from human to bear.</td>
<td></td>
</tr>
<tr>
<td>Renee: the twin boys that were bears and we could put arrows that turns into humans and um...and a girl with a like a thought bubble picture of the family [smiling and looking for Justin’s approval]....you’re in charge of the background</td>
<td></td>
</tr>
<tr>
<td>Renee: no we got to make another bear really</td>
<td>[Image of family with one girl]</td>
</tr>
<tr>
<td>Justin: you gotta make 3 bears cause because of the sons</td>
<td></td>
</tr>
<tr>
<td>Renee: look it’s twin..wait there’s 3</td>
<td>[Image of three bears]</td>
</tr>
<tr>
<td>Justin: umhumm [yes]</td>
<td></td>
</tr>
<tr>
<td>Renee: dang it</td>
<td>[Image of family with a thought bubble]</td>
</tr>
<tr>
<td>Justin: two of the boys they were bears too and they change back to human [continues to toss erasers while MN draws]</td>
<td></td>
</tr>
<tr>
<td>Renee: oh wait I forgot the speech bubbles I mean the thinking bubble about the family</td>
<td>[Image of family with a speech bubble]</td>
</tr>
<tr>
<td>Justin: okay [passes the drawing back to MN]</td>
<td></td>
</tr>
<tr>
<td>Renee: [drawing, Justin watching her and looking at other groups and the camera]</td>
<td></td>
</tr>
<tr>
<td>Renee: they didn’t have a dog</td>
<td>[Image of family with no dog]</td>
</tr>
<tr>
<td>Justin: no they don’t</td>
<td></td>
</tr>
<tr>
<td><strong>Story Event:</strong> Two men appeared and took the girl to their village and locked her in the shed.</td>
<td>[Image of two men and girl in a shed]</td>
</tr>
<tr>
<td>Renee: okay, [takes the sentence strip] two men came in and took the girl to a different village and they ... you’re going to draw the shed.</td>
<td></td>
</tr>
<tr>
<td>Justin: I don’t know how to draw a shed.</td>
<td></td>
</tr>
<tr>
<td>Renee: fine then I’ll draw the shed you’ll draw the people and the path and the men taking the girl I’ll start with the shed [grabs a pencil] I’ll do like...like there’s this look [trying to get JA’s attention] there’s the two men first taking the girl then they’re at the shed so I’ll draw the shed.</td>
<td></td>
</tr>
</tbody>
</table>
Vignette: Ana and Malory phase 1, illustrate and discuss story events.

The marriage event in the story was completed by Ana and Malory. They relied on their funds of knowledge to construct the wedding scene event. The picture shows a modern wedding scene with a bride and groom standing under an arch. The bride is wearing a gown and “mesh thing” (veil) on her head. The modern wedding scene reflects their funds of knowledge and not the wedding image portrayed in the book setting; however, it is intertwined with cultural aspects from the girls’ lives. Malory tells Ana, “I got the agutaq”, as they constructed the picture they added traditional food often served at celebrations including weddings. Ana who completed all the phases of the study began to co-construct for meaning by advising Malory of the scene portrayed in the book illustrations. Ana tells Malory, “no they don’t have it (mesh thing) she has a hat (cedar bark) on with a blanket”. The girls attempted to work in scenes from the story, including changing the veil to a hat. They also attempted to incorporate the bearskin blanket that Ana brought up, but ended up adding it to the top right corner of the paper, and not as part of the scene. This is illustrated in Excerpt 4.11.
Excerpt 4.11: Ana and Malory main event drawing

**Transcription: Anna and Malory Partner Group**
**Story Event: The girl gave birth to twins, who could transform from human to bear.**

Malory: this a girl getting married
Ana: hair
Malory: ya
Ana: that’s not how I [AM jumps in]
Malory: you draw the man you draw the man
Ana: I don’t know how to draw a man
Malory: just draw it like a girl without a dress
Malory: I got akutaq
Ana: hold on I’ll make the food you make the people I like making food
Ana: are you making the hair
Malory: no this is you know how they have that mesh thing
Ana: no they don’t have it she has a hat on with a blanket
Malory: look I drew the bear skin [off to the side]

**Student Artifact**

---

**Vignette: Layla and Danielle Phase 1, illustrate and discuss story events.**

The first event in the story was composed by Layla and Danielle. This group spent the majority of the time discussing the event, ways in which they thought it could be drawn, and modeling the scene with their bodies. Visual, spatial, linguistic and kinesthetic modalities were present in their discussion. Both girls used the kinesthetic modality to model the position of the
girl prior to drawing. In addition, Danielle took on the role of the character at one point to remember what was said during the event. Danielle had a clear vision of the event and suggested using a cartoon structure to create the scene. She used both her funds of knowledge as an avid reader of graphic novels and visual/spatial modalities to explain her idea. “Let’s break it up like a comic”, Danielle suggested to Layla and followed up with clear scenes for each frame, “walking with her friends... berry picking then she trips over the footprint”. In the end she was unable to convince her partner, who felt it needed to be a simpler drawing, than creating a comic. The conversation in Excerpt 4.12 however, demonstrates how Danielle incorporates her funds of knowledge, and her use of visual and spatial representation to build meaning.

Excerpt 4.12: Layla and Danielle main event drawing

<table>
<thead>
<tr>
<th>Transcription</th>
<th>Student Artifact</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Layla and Danielle Partner Group</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Story Event: The girl went berry picking with her friends, she tripped on a bear track and insulted the bears.</strong></td>
<td></td>
</tr>
<tr>
<td>Danielle: so do you want to draw her picking berries or tripping over the bear print</td>
<td></td>
</tr>
<tr>
<td>Layla: I'll well we have to try to like she's how about she's holds a basket of berries and then you can see her broken basket and she's so she's like gunna be like this [modeling] and then here's the bears foot print probably like right here [pointing] and then her broken basket can cause in the story she says it says that she has a broken basket</td>
<td></td>
</tr>
<tr>
<td>Danielle: so let's break it up like a comic should we</td>
<td></td>
</tr>
<tr>
<td>Layla: what</td>
<td></td>
</tr>
<tr>
<td>Danielle: like a comic story</td>
<td></td>
</tr>
<tr>
<td>Layla: umm</td>
<td></td>
</tr>
<tr>
<td>Danielle: where we break it up and like</td>
<td></td>
</tr>
</tbody>
</table>
Vignette: Pete and Shannon phase 1, illustrate and discuss story events.

Pete and Shannon also relied on their funds of knowledge as they constructed the picture of their scene. Having limited knowledge of the inside of a Tlingit home they conversed to decide how they would show the chief was of importance. Shannon offered a throne, Pete agreed, and offered to make the throne while Shannon clarified first an Indian throne, then a Tlingit throne. The addition of a throne signifies that they understand the role of the character, being of importance to the clan, and they employ their ideas of seating for a person of similar importance. In the second event the two worked to construct the scene of the wedding potlatch. They were excited to receive this scene, exclaiming, “potlatch” and “we got the potlatch”.

Potlatches in and out of school continue to be celebrations the students look forward to. Again,
the two relied heavily on their funds of knowledge as they constructed the potlatch scene. Pete quickly stated, “I know what to draw” and Shannon added, “I know what to draw too”. They began by adding a large table at the center of the paper and extending the use of a throne to place the chief at the head of the table. This was the first indication that their personal experiences of a potlatch were coming through. They added the girl sitting at the other end of the table, and like Malory and Ana they dressed her in a wedding gown, another reflection of their funds of knowledge coming into play. Once the characters were situated around the table the two moved on to the food. Pete started off by offering to draw chicken, a non-traditional food, Shannon exclaims, “oh, my gosh” and offers more traditional food choices. This again illustrates how the pair is using their funds of knowledge to make meaning. The majority of potlatches Pete has experienced have occurred at our school in his K-3 grade years. We host several potlatches throughout the school year and being located in an urban setting allows for a wide variety of foods, including chicken (usually several rotisserie chicken from the grocery store). Shannon on the other hand travels to her mother’s home village and has extensive experience at more traditional potlatches, so it was not surprising that she offered more traditional foods including berries, agutaq and moose soup. Shannon’s potlatch experience also comes through with her placement of the moose soup on the ground. This surprised Pete, who questioned why. Shannon replied, “cause every time I go to a potlatch the moose soup is on the ground”.

In Excerpt 4.13 the two engaged in co-construction of meaning throughout the creation of their drawing. They drew on each other’s experiences and clarified as needed. The scene they created reflects not only the event from the story, but is heavily influenced by their own experiences.
Excerpt 4.13: Shannon and Pete main event drawing

<table>
<thead>
<tr>
<th>Transcription</th>
<th>Student Artifact</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shannon and Pete Partner Group</strong></td>
<td><img src="image1.png" alt="Image" /></td>
</tr>
<tr>
<td><strong>Story Event: The girl followed Mouse Woman’s advice, and the bear people believed she could turn slaves food into copper.</strong></td>
<td></td>
</tr>
<tr>
<td>Shannon: okay... there not floating in the air</td>
<td></td>
</tr>
<tr>
<td>Pete: he is</td>
<td></td>
</tr>
<tr>
<td>Shannon: oh my gosh [giggles] this one needs and then the throne</td>
<td></td>
</tr>
<tr>
<td>Pete: Oh ya his throne</td>
<td></td>
</tr>
<tr>
<td>Shannon: the Indian throne</td>
<td></td>
</tr>
<tr>
<td>Pete: I want to make the throne</td>
<td></td>
</tr>
<tr>
<td>Shannon: it’s a Tlingit throne</td>
<td></td>
</tr>
</tbody>
</table>

| **Story Event: A marriage potlatch.** | ![Image](image2.png) |
| Pete: I can draw the throne again |  |
| Shannon: oh ya that’s really smart it’s like the move of the throne |  |
| Pete: wait put her on a chair |  |
| Shannon: okay you can help me do the food you know |  |
| Pete: I’ll draw chicken |  |
| Shannon: oh my gosh you mean a dead bear... I’m drawing the berries ... So much berries ... I like berries |  |
| Pete: THAT’S A LOT OF BERRIES [both laughing] |  |
| Shannon: should I make agutaq too |  |
Students were instructed to complete quick sketches of their scene; after all eight scenes were completed, we returned to the blue carpet.

**Human Timeline Activity: Phase 2**

I collected the scenes from the groups and moved into the second phase of the Human Timeline activity. We all gathered together on the blue carpet, sitting criss-cross. I joined the students on the floor. I told students we would now decide if the events occurred in the beginning, middle or end of the story. I handed each student an event that was created in phase 1 warning them they may not get the event they created a picture for. I made the decision to hand the events back at random, so students had the opportunity to work with all parts of the story and not become “specialized” in one event. Once each student had an event they created in phase 1 I gave them about two minutes to read the event, look over the picture and make their decision, on whether the event occurred in the beginning, middle or end of the story. Once all students indicated their decision was made I had them form groups. Anyone who thought their event occurred in the beginning became a group, those who thought they had a middle event became a group and those who thought they had an ending event became a group. Once in their groups, the
students were instructed to discuss each event, and decide the order of events. The middle group
gathered on the blue carpet in front of the easel, forming a group of four. The beginning group, a
group of two, sat face to face on the carpet to the right of the middle group. The ending group,
another group of two, sat shoulder to shoulder with their events laying on the carpet in front of
them near the culture wall, behind the middle group.

Vignette: middle group phase 2, discuss and determine order of events.

I really enjoyed listening to the middle group discuss their events as they co-constructed
for meaning. All four students in the group were involved and contributed to creating the order
they eventually agreed upon. Excerpt 4.14 below shows how Pete, Layla, Justin, and Danielle
came to an agreement on the order of events identified as middle events in the story.
Excerpt 4.14: Human timeline construction middle events

Transcription
Human Timeline: Phase 2, Middle Group

Pete: when they trapped him is right there
Layla: Justin you know this question cause you helped with it …. ya I think that’s first …. wait no
Pete: I thought it was too
Layla: no because look this is the dad and this is the twins
Pete: aww now I get it
Layla: first I thought that was a camel then I related to it and it’s a bear
Danielle: okay that’s kinda I think that’s near the end
Layla: wait what is this part
Pete: this is when they had
Justin: when she was turning her food into copper
Pete: but not really [not literally]
Layla: I think that’s the second one what’s yours [asking Danielle]
Danielle: when she gets married [giggling]
Layla: k I think mine is the second middle because [reading] mouse woman told the girl to put a piece of her copper bracelet [Pete: that was fist] under her [Danielle: this was first] tongue I thought the first is when the men took her to the village [Referring to event not assigned to this group]
Danielle: ya that is true
Pete: but this says after this goes next because she’s coughing up the copper
Layla & Danielle: first [point to event in hand] second [pointing to Justin] Third [Danielle also pointing: first [pointing to Layla] second [pointing to Justin] third [to herself] [speaking together] fourth [pointing at Pete]
Teacher: k you guys got it [nods] is everyone in this group in agreement [ya and nods]
Discussion.

Through the dialogue the students were able to co-construct for meaning, by building upon the explanations they received from each group member. The conversation extended beyond discussions about what came first, second, third, and included explanations of the details in the event that demonstrated understanding of the story plot. The exchange between Pete and Layla shows they had similar predictions about the order of events, but with closer review Layla realizes the picture shows the twins and dad, which came later in the story. She shares, “no because look this is the dad and this is the twins” and Pete replies, “aww now I get it”. The exchange shows how the conversation allowed the two to build meaning and come to an agreement. Danielle and Pete helped Layla to discover that the event she was holding came first in the sequence. Layla was thinking beyond the middle events that were selected for this group stating, “I thought the first is when the men took her to the village” as her justification. She almost convinces Pete, who steps in and says, “but this says after this goes next because she’s coughing up the copper”, with his explication the girls both agree that the event that Layla is holding comes first. Not only did the exchange help build Layla and Danielle’s understanding, but through providing an explanation, it solidified Pete’s understanding. The exchange led to meaning-making as the students considered what events impacted the other in creating the sequence. Layla and Danielle confirmed the order of events by numbering off the events and clarifying for themselves the order was correct. Pete and Justin concluded sooner, but Danielle and Layla needed additional time to process and confirm for themselves. They are both consensus students who need to confirm their understanding before moving on. They do not concede to a group decision unless they absolutely agree. I was not surprised by their last exchange in this transcription. It did highlight for me the importance of giving them the time to
feel comfortable with their conclusion, and allowing them to extend dialogue with their group until they reach a consensus they are comfortable with. Now that students had the beginning, middle and end order constructed we moved into phase 3 of the Human Timeline activity.

**Human Timeline Activity: Phase 3**

The third phase of the Human Timeline activity brought the small groups back to the whole group putting the story together from beginning to end. We remained on the blue carpet, with everyone sitting criss-cross on the floor, including myself. The students had their event in their lap or on the floor in front of them. They remained in their groups from Phase 2, but just turned their bodies to me for directions. As directions were presented, Layla, Shannon, Renee and Justin quickly activated their prior knowledge by thinking back to a timeline project they had completed earlier in the year during small group reading. They reflected on the use of years to show the progression of the story they worked on. I offered the explanation of a historical timeline and explained we would now be making a different type of timeline with a sequence of events from the story.

**Vignette: students construct timeline using story events and their bodies.**

In this activity I called up the beginning group and asked them to stand in the order they agreed on. Next the middle group joined the line in the order they agreed on followed by the end group. Students were prompted to listen carefully for any discrepancies as their group members event was read aloud in sequence as shown in Excerpt 4.15.

Excerpt 4.15: Confirming human timeline order
I continued to facilitate students through this activity, which was not intended. In prior activities I stood back and allowed students to have full control, only jumping in when necessary. Coming back as a whole group rather than having students in small groups or partner work allowed for me to be more involved. As the facilitator, I prompted students to explain the decisions they were making, even if group members seemed to be in agreement.

Before I could even ask, students began raising their hands to offer changes in the sequence they noticed as the events were read aloud. Four out of the eight students raised their hands immediately to share. Pete offered the first change, and I prompted him to explain his reasoning to the group in Excerpt 4.16.

Excerpt 4.16: Human timeline order discussion

Transcription Human Timeline: Phase 3
Once the discrepancy was stated I asked if all students were in favor of making the change, Pete disagreed. With prompting, the students offered that looking back in the text is one way to confirm the order of events as shown in Excerpt 4.17.

Excerpt 4.17: Human timeline discrepancy discussion

<table>
<thead>
<tr>
<th>Transcription Human Timeline: Phase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher: k so we have two suggestions that after the ceremony the marriage ceremony there was a potlatch is everyone in agreement we need to make that change [all agree but Pete, Danielle looks unsure] is there anyone who disagrees with that [Pete raises hand] Pete okay so how can we solve that when we have a disagreement ...Layla Ana [getting the attention of 2 having a side conversation] when we have a disagreement about the order of events where do we go to figure that out [Pete, Renee, Shannon, Layla, Malory raise hands] Malory where are we going to go</td>
</tr>
<tr>
<td>Malory: you look in the book where we got it</td>
</tr>
</tbody>
</table>
I handed students copies of the book, and Layla found the page where the marriage event occurred and read it aloud to the group while the other students followed along. After reading, the group discussed what they noticed while looking back at the text (Excerpt 4.18).

Excerpt 4.18: Human timeline discrepancy discussion

<table>
<thead>
<tr>
<th>Transcription Human Timeline Activity: Phase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shannon: so Pete was actually right because um they had the feast before the wedding cause they were having a pre-feast for the people um for the people instead of it being like family [referring to rehearsal dinner?]</td>
</tr>
<tr>
<td>Teacher: does anyone else want to add to that thinking Renee</td>
</tr>
<tr>
<td>Renee: it seemed like they didn’t really have a wedding it was just like they ate for their marriage</td>
</tr>
<tr>
<td>Teacher: ya it kinda seemed like that like it was one thing almost so in that thinking do we know now that these two do they have to be together</td>
</tr>
<tr>
<td>ALL: yes [lot of agreement]</td>
</tr>
</tbody>
</table>

After looking back at the text and analyzing this event, I found “The feast that followed”, referring to the marriage, on page 16 of the text. The marriage however, was briefly described as the girl and the nephew sitting on mats. Based on funds of knowledge, this would not indicate to my students that a marriage occurred. When I compared this to the Attention Phase, this transition word was not identified by any groups. In the read aloud done for this activity, even as the students and myself looked on and listened to Layla read we did not notice the transition either. Having noticed this transition may have changed the discussion which followed slightly. In the following Excerpt 4.19 Layla suggested combining the two events, the wedding and the potlatch because they could not confirm that they were two separate events. The group agreed, and taped the two pictures together making them one. In the creation of the events, which were completely student created, students relied heavily on their funds of knowledge. By doing this, they interpreted the wedding and potlatch scene in a more modern way, the way they have been
personally exposed to. This caused the students to originally identify two events, but as they looked back at the text to confirm, they realized they could not really distinguish two events, leading to their decision to combine.

Excerpt 4.19: Human timeline combining events

<table>
<thead>
<tr>
<th>Transcription: Human Timeline Phase 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Layla: I think it would be a little bit more sense if we just took one of them out like take the ceremony one out and they just ate like Renee said they just ate for their wedding so I don’t think there shouldn’t really be a ceremony there should be just a potlatch</td>
</tr>
<tr>
<td>Teacher: so if you were doing this could we put these together [holding the two in question] do you guys feel like this is actually one event [ya responses]</td>
</tr>
</tbody>
</table>

The students concluded the activity by completing one final read through where they agreed on the order of events that formed the timeline. The order is displayed in Figure 4.7

Figure 4.7: Human Timeline Construction

*Discussion.*

Through co-construction for meaning, accessing funds of knowledge, prior knowledge and the use of multimodalities, students were able to extend and solidify their understanding of the story events. They discussed how the plot emerged, and how events were dependent on one
This type of discussion led them to successfully build a sequence of the story using visual, spatial, linguistic, and kinesthetic modalities. Students accessed, confirmed and also dismissed aspects of their funds of knowledge as they progressed through the activities. I found that the co-construction in this activity increased from the Co-Construction Phase where students identified the language feature and from the Main Events activity where students discussed and wrote main events from the story. I attribute the increase in co-construction to the conversation that occurred prior to the activity where students were exposed to the term co-construction and were able to redefine co-construction in their own terms using prior knowledge and funds of knowledge which included cultural values and ways of learning. The increased use of multimodal activities in the phases of the Human Timeline also contributed to the increase in co-construction. Students were able to employ not only their verbal and written modalities, but extend the use of visual, spatial and kinesthetic modalities. Overall, I observed an increase in student engagement as we progressed into the Extension Phase where the use of various modalities was more present. The use of multimodalities also allowed students to rely on their strengths as they contributed. For example, in the drawing of events Justin co-constructed with Renee primarily through verbal interaction, Renee on the other hand took guidance from Justin’s verbal communication to construct the drawing using her visual and spatial modalities as a strength. When the option of multimodality was present students verbalized their strengths and weaknesses with their partners or in their small groups and they accommodated one another drawing from those strengths.

Activity 3- Designing Tlingit Paddles

The final activity completed in the Extension Phase of PACE had a stronger cultural focus. In this extension activity I aimed as outlined in PACE to focus on the meaning of the story
while still including use of the language feature. This activity did not include explicit use of the language feature, but did allow students to continue practicing sequencing the story, and provided opportunities to use the language feature, transition words, in their discussions and explanations. Additionally, this activity provided opportunities for students to incorporate linguistic, visual, spatial, kinesthetic and tactile modalities.

**Vignette: students create symbols to represent the story for paddle construction.**

In the designing of the Tlingit Paddles students reviewed examples of traditional Tlingit art and the use of symbols to represent a myth or legend. Some of the most popular examples they looked at were the representation of a story depicted through totem poles. I consulted the grandmother of one of my students, a Tlingit elder, to make sure having students represent the story though symbols on a cedar paddle would be culturally appropriate. With her agreement, another parent volunteer cut paddles out of cedar approximately 12 in. x 6 in. in size. Traditionally paddles are used in Southeast cultures as part of transportation in dugout canoes. Paddles are often used in ceremonies such as potlatches as well, and can be considered part of traditional regalia.

Students sanded and prepared the paddles for artwork as seen in the figures below.
Over several days students sanded their paddles and prepared three symbols that they felt would best represent the beginning, middle and end of the story. We started by creating a trifold on a piece of 8.5” x 11” piece of paper. Students created a symbol in each section to help them retell the story using visual, spatial, linguistic and tactile modalities.

As students were planning and drawing their symbols they explained how each represented an important part of the story. The following excerpts (Excerpt 4.20-4.22) share how Shannon, Renee and Justin decided on their symbols.
Excerpt 4.20: Shannon paddle design discussion

Transcript Symbol Panning
(prior to completing ending event)

Shannon: [pointing to the first symbol] so I did a berry basket tipping down and a bear claw because that’s how she got her berry basket to tip down and then [pointing to middle symbol] I drew the two angry men and then for the end [pointing to last symbol] I drew the spear because that’s how the um husband died.

Teacher: can you tell me more about the two angry men

Shannon: I drew the two angry men because when they were walking back to the camp that was the most thing in the middle so I was thinking why don’t I just draw the two angry men because they also talked to the chief and then I think they put her in the shed so I seen the two angry men in most of the part of the middle

Excerpt 4.21: Renee paddle design discussion

Transcript Symbol Panning

Teacher: tell me about your designs

Renee: [pointing to first symbol, at the bottom of Figure 4.12] for the beginning I drew the girl with the bear foot print in [the cheek] then the berries that fall out [on the other cheek] and [sliding up the paper to the middle symbol] for the middle I drew the two men who took her and locked her in the shed with a big boulder and [sliding down the paper to the top symbol] for the end I used a spear then on the handle I told the story of how the bear died and sing the death song

Teacher: oh so you added a story to the handle also

Renee: [nods yes]
Excerpt 4.22: Justin paddle design discussion

<table>
<thead>
<tr>
<th>Transcript Symbol Panning</th>
</tr>
</thead>
<tbody>
<tr>
<td>(prior to completing middle &amp; ending event)</td>
</tr>
</tbody>
</table>

Teacher: tell me about your designs

Teacher: what’s your fist one [symbol]

Justin: my first one is the girl dropping all her berries when she fell on the bears foot print

Figure 4.13: Justin's paddle design

In the following days students transferred their drawings first using pencil, then painted the cedar paddles using acrylic paint followed by a clear coat to protect their paddles. In the painting stage many students added patterns as borders to their paddles.

**Vignette: student and teacher, one on one conversations.**

After completing the activity, I asked several of the students three questions about the activities that were completed. This was done very informally, as I was able pull students aside during independent work time. I asked the questions one on one, sitting on the floor facing each other, they each brought their paddle to the discussion to use as a reference. The first question asked them to share the symbols they chose to represent the story; the second question asked was in reference to the extension activities, I asked the students to talk about which activity in the study they felt best helped build their comprehension; and the third question asked students to discuss the genre and moral of the story. The following excerpts (Excerpt 4.23-4.25) discuss Ana, Pete, Renee, Malory, Shannon and Layla’s responses.
<table>
<thead>
<tr>
<th><strong>Question 1</strong></th>
<th><strong>Student Artifact</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher: I would like for you to tell me about the symbols on your paddle and why you chose those symbols to represent the story.</td>
<td></td>
</tr>
<tr>
<td>Ana: okay [pointing to the first symbol] the berry basket represents um the girl tripping over the bears paw and the basket spilling and she’s picking more [pointing to the second symbol] The copper she coughed out and when she got married is the heart [pointing to the third symbol] The arrow represents the bear getting killed by the brother and singing the death song.</td>
<td><img src="image1" alt="Student Artifact Image" /></td>
</tr>
<tr>
<td>Pete: [pointing to each symbol as he explains] I put a berry basket cause at the beginning they were picking berries. In the middle I drew a bear head cause in the middle the bear people took them and at the end I put a fire and you could see the bear in it.</td>
<td><img src="image2" alt="Student Artifact Image" /></td>
</tr>
<tr>
<td>Renee: I chose the girl and on one cheek the berry basket spilled and on the other one the bear print on it she has she stepped in the foot print then all her berries fell out then for the second one I got the two men because two men took them her to go to the shed and said they were nice people and for the ending I chose this one the bear the brother killed his first father then the death song it was supposed to be notes but it didn’t really work out</td>
<td><img src="image3" alt="Student Artifact Image" /></td>
</tr>
</tbody>
</table>
**Discussion.**

Coming into the paddle activity I worried that students would struggle with the task of further narrowing down the events because they struggled to do so in the Main Events activity where they were asked to pick out eight events. In this activity they were asked to narrow it down to three symbols to represent the beginning, middle and end. To my surprise and relief, they did not struggle, with the exception of Justin. Justin did not struggle with narrowing down the events, but with creating the art to represent the events. Visual representation is not his preferred means of expressing his knowledge and he found it quite stressful to create the symbols. In the end he borrowed a lot of the creativity from those working around him, to get through the activity. This activity helped to strengthen my students’ ability to summarize as the
activities built upon each other with the continuous narrowing of main events. I found that the beginning and ending events were represented in similar ways. All students chose a berry basket and bear track in some form to represent the beginning of the story. The end was represented by a spear, fire or reference to the death song, shown as music notes by Renee. It was the middle that varied the most. Some students chose to use the copper bracelet, while others focused on the two men from the bear clan. Danielle, Ana, and Malory included hearts to represent the wedding, but incorporated the heart into something larger. Ana put the heart inside the shed the girl was held captive in, Danielle created a large heart and put the two men who captured the girl inside the heart, and Malory put a heart inside the copper bracelet. Despite having slightly different representations of the middle events each student captured a significant part of this section of the story. The variance in the middle symbols created by the students show that they made personal and unique connections with the story. The wedding scene seemed to resonate with the girls as they created images in the Human Timeline activity. They incorporated their funds of knowledge by integrating their personal wedding experiences in the story. Ana, Danielle, and Malory appeared to carry over the personal connections built during the Human Timeline activity into the creation of symbol for their paddles. This may be linked to the visual and special modalities accessed during the timeline activity.

I found the spatial representations interesting as students placed symbols inside of symbols. This is a visual/spatial technique that is seen often in traditional artwork from southeast cultures and I was not expecting students to recognize or incorporate it into their symbols. This representation shows the connections they made to cultural references and the ways in which they use their funds of knowledge to guide them through learning experiences.
The following excerpt 4.24 shares students’ ideas and understanding of their own comprehension. Their responses helped me notice that incorporating a multimodal approach facilitated the process of summarizing.

Excerpt 4.24: Student interviews question 2

<table>
<thead>
<tr>
<th>Question 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher: tell me a little bit more about how you remember stories, we did a couple different activities with this book, which one do you think helped you comprehend the story</td>
</tr>
<tr>
<td>Ana: using symbols for the paddle</td>
</tr>
<tr>
<td>Teacher: why</td>
</tr>
<tr>
<td>Ana: it’s a lot easier to draw for me then write lots of stories.</td>
</tr>
<tr>
<td>Teacher: do those drawings help you remember</td>
</tr>
<tr>
<td>Ana: ya</td>
</tr>
<tr>
<td>Pete: When we were making the pictures [Human Timeline]</td>
</tr>
<tr>
<td>Renee: Making the paddle and choosing symbols that way I wouldn’t lose it and I could just have the symbols they are already on the paddle and if you need to remember the story we can look at the paddle</td>
</tr>
<tr>
<td>Shannon: If you put it on a piece of paper um there would be four middles [referring to the Main Events activity] you can read it a little bit easier [referring to the sticky notes] but if you put it like this you know that they would pick berries the men would get her and then the men would die [pointing to each]</td>
</tr>
<tr>
<td>Teacher: so the beginning middle and end helped you remember the most important parts</td>
</tr>
<tr>
<td>Shannon: [nods yes]</td>
</tr>
<tr>
<td>Layla: For me it was easier to do the sticky note part because this part [pointing to the paddle] could only pick one symbol and that part [pointing to book with main idea sticky notes displayed] you can add like some details and you can write the important part and add some detail this part [pointing to the paddle] you could barely add any detail you just have to choose one symbol and that’s what you’re going with I would choose to do both because I believe um I like the writing part of it and the painting part of it just because I get to express my feelings in both of them and I think it was a lot of fun it helped me remember a lot better because it’s like this is</td>
</tr>
</tbody>
</table>

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what I did so it kinda helps me remember more if somebody else did it like if someone else did this and I didn’t [pointing to the paddle] it would be hard for me to remember but if I did it and I got the experience it just makes it a little bit easier to remember for me it’s very fun and creative [referring to the paddle] and I think lots of kids would like it because they get to express their feelings onto a paddle and it’s kinda cool because this is what people danced with and they still dance with it now days

Discussion.

Shannon was able to quickly summarize the story with the use of symbols during this conversation. I was surprised at the ease in which she did this because when we completed the Main Event activity she along with others in the study had difficulty letting go of details and narrowing down what would be considered main events. With the addition of visuals (the symbols on her paddle) she did this with such ease and referred to the symbols as a way to help her pick out the most important parts. In the main events activity I included four events in the middle because of the complexity of the story, this may have hindered students from focusing in on larger events, but I also believe that the symbols played a role in her ability to quickly summarize. Layla, in her conversation, shared that both activities helped her in different ways. She stated that she liked the Main Event activity because it allowed for more details to be included and felt that the symbols were limiting. She also added that the symbols on the paddles allowed her to express her feelings differently and that she connected culturally because the paddles are still used to dance with today. The feedback I took away from this conversation was that including a variety of activities with a range of modalities is important in reaching the needs of all learners. This is supported by the varying responses and the reasons provided for their preferred learning activity.

I think it is also important to note that in Layla’s response she shares that she remembers by doing, this is supported in research on multiliteracies and multimodalities as well as cultural
ways of knowing. In today’s classrooms of scripted teacher manuals and prescribed curriculums the important act of ‘students doing’ is often left out. Seeing something done by someone else is not enough, the modeling must then be practiced by the students themselves to achieve higher levels of meaning-making.

In the following excerpt 4.25 students discuss their understanding of the moral of the story as well as the author's purpose.

**Excerpt 4.25: Student interviews question 3**

<table>
<thead>
<tr>
<th>Question 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher: tell me about this genre and the moral of the story or the lesson in the story, what can you learn from it</td>
</tr>
<tr>
<td>Ana: never insult animals</td>
</tr>
<tr>
<td>Pete: folktales cause they’re like kinda made up cause .. they’re not. they’re…you don’t really get to hear them a lot</td>
</tr>
<tr>
<td>Teacher: what was the moral of the story</td>
</tr>
<tr>
<td>Pete: respect animals</td>
</tr>
<tr>
<td>Renee: I think we connect with the cultural stories because you learn more about cultures and you can preserve the cultures.</td>
</tr>
<tr>
<td>Teacher: what was the moral of the story</td>
</tr>
<tr>
<td>Renee: I think it was to honor the animals even though they did something like how she tripped over the bear foot print and insulted the bears</td>
</tr>
<tr>
<td>Layla: to respect other animals and respect all people and also not to insult anybody</td>
</tr>
</tbody>
</table>
Discussion.

The overall emphasis of the PACE Model is for students to build meaning while attending to a language feature. The responses to the third question helped me to recognize the deep level of comprehension that occurred during the activities. Not only were students able to increase their knowledge of transition words and their use in context, they successfully sequence the story, and built their summarizing skills through the use of symbols in the creation of the paddle. Meaning-making was achieved through a cultural lens and is evident in their responses regarding genre and moral of the story. The meaning making that occurred is supported by Martin (2008), “stories represent deep knowledge rather than narrative representation of information, as in many other cultures” (p. 62). Indigenous people have historically made and continue to make meaning through multimodal resources, these cultural ways of knowing are present in my students’ responses. Despite having no explicit conversations during the study regarding the moral, each student connected through their funds of knowledge. Every Monday morning during the school year, a guest elder attends our school wide morning message. Often cultural stories are shared during this time. Over time students have been exposed to the lessons that emerge from this form of oral storytelling and cultural learning. This type of learning is extended in many of their homes as well. By accessing their funds of knowledge, the lesson or moral the author shared became apparent to the students as they became more familiar with the text.

Conclusion

In this chapter I have presented my data through vignettes of each phase of the PACE Model. The data were analyzed looking at literacy development through the use of reading strategies, co-construction, multimodal activities, and funds of knowledge. By implementing the
PACE Model in my classroom, I was provided a framework that helped me to bring together components of literacy instruction and cultural learning that complemented each other in the meaning making process. Through this study I found that the PACE Model is an effective model in teaching reading strategies, as a language form. Students gained understanding of transition words and their use. They were able to identify them in context and begin to determine which words indicated transitions, and those that did not. The students in this study continually built on their developing knowledge of transition words by using their knowledge of the form to determine main events in the story. Co-construction fostered the development of the language form not only in the co-construction phase, but throughout the Extension Phase activities. Co-construction fostered student understanding throughout the study. Students were able to discuss, agree and disagree using evidence from the text as they used transition words to build meaning. Co-construction extended into the extension phase where students successfully illustrated and built a timeline of the story events in increasingly larger groups (partners, small group, whole group). The conversations provided students opportunities to question and confirm their understanding and misunderstanding of events based on peer feedback. I also found that activities that drew on multimodalities fostered the construction of meaning making and the language form. The use of activities that drew on multimodalities led to in depth conversations about individual events. The use of illustrations (visual) and modeling using their bodies (kinesthetic) provided students with opportunities to rely on their funds of knowledge to interpret story events and extend their understanding. Through this study my students were able to extend the language form to sequence, retell, and summarize using different modalities. I also found that the PACE Model is an effective model that can aid educators in the integration of cultural learning and English Language Arts content. Through the use of a cultural story, students were
able to access and use their funds of knowledge as a tool to help construct meaning from the story. Students were more successful in building understanding of transition words in the context of a cultural story than they had been in other genre. Additionally, students successfully demonstrated the English Language Arts skills of sequencing, summarizing and retelling through the creation of Tlingit Paddles. The use of culturally significant materials and various modalities provided learning opportunities where the integration of English Language Arts skills and cultural learning fostered student growth in both areas. The PACE Model provided students a means to integrate content areas and extend their thinking and approach to learning. This model provided an opportunity for students to begin to develop a sense of how disciplines are related and can be brought together. The subject questions did not exist, is this social studies or culture, is this reading, writing or art? It was just learning and learning together. My findings will be discussed further in Chapter 5.
Chapter 5: Conclusion

In this chapter I will briefly discuss the data collected while implementing the PACE Model as well as implications for teachers, researchers and offer my conclusions.

My research centered on the question: What happens when a multimodal approach to teaching reading strategies is implemented with a focus on co-construction using the PACE Model? The question helped me to explore several areas of need I had identified in my classroom. First, in my teaching context, cultural learning units are to be conducted each quarter and centered around themes. Additionally, cultural learning is to be integrated across the curriculum, but I found there was no structure or guidance in how to approach this. Second, with the drastic increase of time dedicated to the English Language Arts block I saw a growing need to integrate literacy across the content areas to meet both the literacy and content learning needs of my students. Third, by addressing cultural themes and attempting to integrate literacy across content areas I hoped to find ways to incorporate multimodal learning activities, with an emphasis on activities that promoted co-construction.

Prior to implementing the PACE Model, I worked to integrate culturally relevant texts, in which students’ funds of knowledge were welcomed and encouraged. The way in which I approached this was however, in isolation, during a short cultural learning block provided in our school schedule. The approach to cultural learning was often story based, but was fragmented from other content areas. The PACE Model helped to provide a structure in which culturally relevant literature is the foundation for learning language, an extension of English Language
Arts. Through data analysis, I found students were able to extend their thinking and approach learning in this model more critically as they developed a sense of how the disciplines were related. Through the use of the PACE Model, students focused on the language form ‘transition words’ in the Presentation and Co-Construction Phases. In the Extension Phase the focus was broadened and students applied what they had learned about transition words to help them retell and sequence the story. Through the retelling and sequencing activities in the Extension Phase, students developed the reading strategy of summarizing. While analyzing the data collected in the Extension Phase, there was evidence that students were understanding the content more deeply than previously observed. Every student in the study showed evidence of connecting deeply with the content by their responses when asked what the moral of the story was. The moral of the story was not explicitly discussed, but each student was able to identify and share the moral.

Additionally, students were able to make connections from the text to the Alaska Native Cultural Values, which is further evidence of developing meaning. As we approached the Extension Phase of the PACE Model, I realized my students were not engaging in co-construction as I had anticipated. I felt strongly that a deeper level of comprehension would be achieved through co-construction. As I explained in Chapter 4, I had a short discussion with my students about what co-construction is, and why I thought it was an important tool for their learning. This short conversation turned out to be a significant event in my study. During this conversation Layla stood up and accessed the Alaska Native Cultural Values poster displayed in our classroom. As she processed co-construction she used the Alaska Native Cultural Values to guide her understanding. In doing so she redefined co-construction from a cultural perspective, and was able to share this understanding with her classmates. Layla related co-construction to the
value: "Take care of others: you cannot live without them." It was from this point forward that I saw students engage in co-construction in a more productive and collaborative manner. This conversation as well as the use of different modalities in the Extension Phase fostered the use of co-construction in my students. This event also helped me to understand the value of sharing my instructional approach with students, knowing why they are being asked to do something in a certain way allowed them to take ownership of their learning.

Much like cultural learning instruction, my instruction of reading strategies prior to this teacher action research was confined to the English Language Arts block. For the most part students were taught reading strategies as a part of the Reach for Reading program. The program hosts a great selection of literature, but in many selections, it can be difficult connecting to students’ funds of knowledge. Even though the PACE Model was designed as a story-based approach to teaching grammar, I found it to be a useful resource for building students' reading strategies. Prior to my study and implementing the PACE Model students were struggling with sequencing and retelling stories, they did not fully understand the use of transition words in context and how types of transitions can be used differently depending on the genre. The Attention and Co-Construction Phases of the PACE Model helped me build this understanding and guided me in providing activities that extended this learning to an independent level. Extending the teaching of reading strategies into the context of cultural learning assisted in the meaning-making process.

The integration of multimodalities into the activities played an essential role in the meaning-making process. For example, Layla spoke to the importance of learning by doing. This is a sociocultural approach to learning that is valued in Alaska Native cultures, and indigenous
learning systems. In planning learning activities that promote the use of various modalities, students were able to learn by doing. In the creation of the Human Timeline and creation of symbols used on paddles, students accessed a range of modalities that contributed to their success in sequencing, summarizing and retelling. The Extension Phase of the PACE Model provided me with a structure which allowed the integration of the seven modalities (written, oral, visual, audio, tactile, gestural, and spatial as defined by Cope and Kalantzis (2009). The use of multimodalities provided an opportunity for students to develop a deeper understanding of the content as they interpreted and expressed their learning. In the Human Timeline activity students used oral, visual, audio, gestural, and spatial modalities as they reconstructed the story. The data collected during the multimodal events reveal that students developed an in-depth understanding of the story as well as the language feature of transition words. This was evident in their ability to extend their understanding into retelling and sequencing activities.

The students’ use of their funds of knowledge emerged consistently throughout my data collection. Students in my classroom are constantly attempting to build meaning and apply what they know in order to extend and build new knowledge. The PACE Model is grounded in the use of culturally relevant stories which helps set conditions for accessing and applying funds of knowledge in the meaning-making process. Through the use of the PACE Model, and culturally grounded texts, students were able to improve literacy skills they had previously struggled with. The data collected during multimodal events revealed that students rely on their funds of knowledge to build knowledge. Martin (2008) credits the multimodalities approach with empowering educators to maintain relatedness to Aboriginal students in that the emphasis is on meaning-making. Funds of knowledge are what students already know, their accumulated knowledge and experiences. Funds of knowledge are not considered general background
knowledge related to students’ interests, but is knowledge derived from the students’ culture and community. The data collected throughout the study revealed that students relied heavily on their funds of knowledge to build understanding. The Human Timeline activities incorporated students’ use of multimodalities, but it was apparent in the data that funds of knowledge remained the foundation on which students construct new knowledge. Through the analysis of student drawings of story events their reliance of funds of knowledge stood out. For example, Shannon and Pete incorporated their personal potlatch experiences into the image they created of the wedding feast event. By relying on their funds of knowledge they could better understand and build on the scene created in the story. The data collected is supported by the work of Martin (2008) who discusses the role of funds of knowledge in building understanding through her work with aboriginal people. Like Martin, I found that when students are able to access their funds of knowledge and apply what they already know to new information, meaning making is achieved on a deeper level. The personal, social and cultural connection that students brought to the activities strengthened their ability to learn and understand new content.

Co-construction is a socio-cognitive process in which building meaning can occur. Co-construction for meaning is emphasized in the Co-construction phase of the PACE Model, but was present from pre-reading through the extension phase. What I found set co-construction in this study apart from other forms of dialogue structures implemented in classrooms was the focus on dialogue with a specific purpose of building understanding of the language form. The construction of meaning in the co-construction phase set the groundwork for students to build and extend their understanding in the extension phase. Co-construction in the PACE Model occurred not only between students, but encouraged me, the teacher, to play a role in scaffolding the conversation in a way that guided and built understanding without taking control of the
learning process. It was during this phase that students looked carefully at how transition words worked in context, they constructed an understanding of the language form in this genre and were able to use what they had learned to assist them in the extension activities. I found that co-construction for meaning continued as students worked in the various modalities in the extension phase. The focus on co-construction and developing students' ability to co-construct is an important aspect of the PACE Model, and my study. The act of co-constructing is more than engaging students in dialogue, but refers to the building of meaning achieved through dialogue. Through co-construction students learn to dialogue about language form and make their own observations about how language works (Glisan & Donato, 2017, p. 100). In the Co-Construction Phase of the PACE Model my students built and expanded on their understanding of transition words, and how they work in context. The data showed that through dialogue students considered, confirmed and dismissed examples of transitions words based on peer feedback. Co-construction was not only apparent in the Co-construction Phase but remained present throughout the Extension Phase. Though dialogue small groups and partners were able to determine main events in the story, as well as develop their understanding of each event as they discussed how to portray the event through illustrations and then eventually though symbols in the Tlingit Paddle activity. The co-construction of story events contributed to the meaning making, the deep level of understanding of the story, and language form by the students. The use of the PACE Model within the cultural learning context facilitated the development of co-construction not only in the Co-Construction Phase but was evident in all phases.

The topics of The PACE Model, content literacy, multimodalities, funds of knowledge, and co-construction were explored though my study. Each played a significant role in exploring
and addressing the areas of concern that sparked my desire to conduct teacher action research. The research on the topics provided me with structure and guidance as I conducted my research.

Future Research

In the future I would like to expand my use of the PACE Model as I teach a variety of reading strategies within cultural learning. I would also like to further explore the use of multiple modes and their connection to comprehension. During my study I was surprised at the ease in which students identified main events of the story through the visual and spatial modalities. This surprised me because when we completed the Main Event activity, which was written and oral, students had difficulty letting go of details and narrowing down what would be considered main events. This example led me to question, does the use of visual and spatial modalities allow students to think differently about what is most significant to the plot?

I would like to continue my use of teacher action research and the implementation of the PACE Model by developing quarterly units that align with my schools cultural learning themes outlined in Chapter 3. These units will focus on developing different reading strategies and incorporating different modalities.

Implication for Teacher Action Research

I found that teacher action research (TAR) can be a beneficial process for addressing the specific needs of the students in my classroom, as well as in developing my teaching methods and practices. In following the guidance of TAR I was able to look closely at a model for integrating cultural learning content with literacy and language teaching that addressed the needs of my students. I found it beneficial to narrow in and look closely at a skill my students were having difficulty with and implement lessons with a different approach. This is something I will continue to do in my classroom, to meet my students’ learning needs. Teacher action research
does not have to be completed on a large scale, but is a flexible approach to meeting the needs of individual students and classrooms through reflection. This can be done daily, weekly or in larger time frames. I believe that teachers who engage in teacher action research will see growth in their students and grow professionally, as I did.

**Implications for Educators**

Many of the components integrated into the PACE Model are not necessarily new to the field of education; however, what I found was the PACE Model provided me a way to bring all of the components together. The PACE Model provided me the guidance I was looking for in a model that was flexible and easy to navigate. Through the use of the PACE Model students were successful in building their reading comprehension strategies, and extending the use of the language form presented to sequence, summarize and retell a story. Meaning making was achieved, by planning activities that fostered co-construction of the language form as well as co-construction of meaning of the content. Students connected through funds of knowledge and the use of different modalities which assisted and excelled their meaning making process. The PACE Model is a tool that teachers can utilize to teach their cultural learning content while focusing on English Language Arts skills.

In my implementation of the PACE Model students learned by doing, they learned through different modalities, co-construction, and by accessing their funds of knowledge centered around a traditional cultural story. Layla summarized the effects of this approach "if someone else did this and I didn’t [pointing to the paddle] it would be hard for me to remember but if I did it and I got the experience it just makes it a little bit easier to remember for me it’s very fun and creative."
References


Storytelling (Unpublished master’s project). University of Alaska Fairbanks, Fairbanks, AK.


Appendices
Appendix A: IRB Approval

November 22, 2017

To: Maureen Hogan
   Principal Investigator

From: University of Alaska Fairbanks IRB

Re: [1154573-1] PACE Model in Social Studies Setting

Thank you for submitting the New Project referenced below. The submission was handled by Expedited Review under the requirements of 45 CFR 46.110, which identifies the categories of research eligible for expedited review.

<table>
<thead>
<tr>
<th>Title:</th>
<th>PACE Model in Social Studies Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received:</td>
<td>November 10, 2017</td>
</tr>
<tr>
<td>Expedited Category:</td>
<td>6 and 7</td>
</tr>
<tr>
<td>Action:</td>
<td>APPROVED</td>
</tr>
<tr>
<td>Effective Date:</td>
<td>November 22, 2017</td>
</tr>
<tr>
<td>Expiration Date:</td>
<td>November 22, 2018</td>
</tr>
</tbody>
</table>

This action is included on the December 6, 2017 IRB Agenda.

No changes may be made to this project without the prior review and approval of the IRB. This includes, but is not limited to, changes in research scope, research tools, consent documents, personnel, or record storage location.
### Appendix B: Close Reading Activity

#### Close Reading Activity- The Girl Who Lived with the Bears

<table>
<thead>
<tr>
<th>Rationale</th>
<th>Theoretical Construct 1: Funds of Knowledge</th>
<th>Theoretical Construct 2: Collaborative Dialogue</th>
<th>Theoretical Construct 3: Noticing activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will activate <strong>Funds of Knowledge</strong> by revisiting the Alaska Indigenous Peoples and Languages of Alaska map. The teacher will draw students’ attention to the Tlingit, Haida, and Tsimshian cultures of Southeast Alaska which they have previously studied.</td>
<td><strong>Collaborative Dialogue</strong> occurs when speakers are engaged in problem solving and knowledge building dialogues (Swain, 2000). Students will engage in <strong>Collaborative Dialogue</strong> as they interact with the text and the teacher throughout the activity. Students will also engage in <strong>Collaborative Dialogue</strong> when they discuss story events in small groups, to decide which events to include in the closing activity.</td>
<td><strong>Noticing activities</strong> guide students to toward the desired learning targets (Lyster, 2007). <strong>Noticing</strong> will be employed by the teacher to bring students attention to transition words, and highlight sections of the text where the event has changed. The teacher will scaffold the activity using think aloud techniques to assist students in noticing transitions.</td>
<td></td>
</tr>
</tbody>
</table>

#### Instructional Practice:
The teacher will engage students in an close reading with the traditional Tlingit story The Girl Who Lived with the Bears by Barbara Diamond Goldin. A short introduction activating students’ funds of knowledge regarding the cultural groups being studied, cultural values and vocabulary introduction will occur before the reading. This is the second reading of the story, during the first read aloud students primarily focused on becoming familiar with the story plot and characters. Students will engage in collaborative dialogue throughout. First, with the teacher, through noticing the transition targets being highlighted, and then with peers as they construct event cards. Transition words are being focused on as way to help build students skills in sequencing and retelling of stories. As students become aware of these words within a text, and their potential meaning, with guidance they can apply their understanding of changing events to comprehension of the story and in their own writing.

#### Target Audience Justification:
This activity is designed for third grade students, but can be used for 3rd-6th grades. This story is at the listening and instructional level for most 3rd grade students. The text will not be used
independently, but in activities guided by the teacher for this reason. The activity is appropriate for use in Alaska Studies units and Literature Genre units. I will use this activity as part of my 3rd grade cultural theme Culture and Expression which focuses on Tlingit, Haida, Tsimshian and Eyak cultures.

<table>
<thead>
<tr>
<th>Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Language Standards:</strong></td>
</tr>
<tr>
<td>Content-Culture: D. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.</td>
</tr>
</tbody>
</table>

4. gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance;

| **Content and Language Objectives:** |
| **Reading:** Students will provide evidence from the text to support their observations. |
| **Writing:** Students will write complete thoughts to share events in the story. |
| **Listening:** Students will listen to the story to notice transitions leading to change of events. |
| **Speaking:** Students will share transition words from the story and explain if the word resulted in a change of event. |
| **Culture:** Students will reflect on the purpose of storytelling and the lesson conveyed in the story. |

| **Target Forms:** |
| Identify and use transition words to develop sequence: after, first, next, last, finally, next, before, then, when |

| Resources |
| Bears by Barbara Diamond Goldin |
### Alaska Native Values poster [http://www.ankn.uaf.edu/ANCR/Values/](http://www.ankn.uaf.edu/ANCR/Values/)

Transition word Anchor Chart (teacher created)

### Procedures

<table>
<thead>
<tr>
<th>Student Directions:</th>
<th>Teacher Directions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen to the story. As you listen, think about the events in the story, listen carefully for patterns, words that might show a change of event. You will be asked to write down main events at the end of the story.</td>
<td>1. Gather students on the carpet, and introduce the text, The Girl Who Lived with the Bears. Highlight book features: Title, Author, Illustrator, genre. Focus students’ attention to ‘Retold by’ remind students that this can be a clue to the genre of the story. Many folktales and legends will be authored in this way. Retold indicates an old story, one that has usually been orally passed on. Refer to your classroom genre posers if you have them so students make the connection and have a resource they can look back on.</td>
</tr>
<tr>
<td>2. Write down main events, one event per sticky note.</td>
<td>2. Review transition words using an anchor chart. Remind students that transition words indicate the move to a new event. Ask students to listen carefully for transition words and raise their hand when they recognize a transition word in the text.</td>
</tr>
<tr>
<td>3. Think about the girls promise, and be ready to share during the next activity. Did you make any text connections?</td>
<td>3. Read aloud the story. Pause to acknowledge student’s discoveries. If students don’t recognize the transition, read ahead to see if they are noticing the event changing. Conduct a ‘think aloud’ to notice the transition word and change in event. (see Teacher Feedback section for ideas)</td>
</tr>
<tr>
<td>4. Student Direction 1</td>
<td>4. Student Direction 1</td>
</tr>
<tr>
<td>5. Monitor the conversation so to maintain a balance between noticing the target transition words and meaning making.</td>
<td>5. Monitor the conversation so to maintain a balance between noticing the target transition words and meaning making.</td>
</tr>
<tr>
<td>6. At the end of the story refer back to the anchor chart. Have students</td>
<td>6. At the end of the story refer back to the anchor chart. Have students</td>
</tr>
</tbody>
</table>
indicate which transition words they noticed in the story.

7. Divide students in multi-level groups of 3. Ask students to discuss the story events with their group, and write down 6-9 events they remember from the story. Write down main events, one event per sticky note.

8. Student Direction 2

9. Collect sticky notes for an extension activity.

10. Bring the students back together as a whole group. Draw students’ attention to the last event. Reread the last paragraph of the story. Ask students to think about the girls promise, and be ready to share during the next activity.

11. Student Direction 3

**Teacher Feedback:**

When students raise their hand to indicate a transition word, pause to acknowledge, confirm the word referring back to the anchor chart. Ask all students to confirm with a thumb up if the transition word highlighted leads to a new event. If it does not…

Note: not all listed words will indicate a transition, draw students’ attention to the word first on pg. 4. Remind students they must look at the word in context. Highlight that reading ahead is a good strategy, if they are not sure.

**References:**


Using a qualitative approach to connect homes and classrooms. Theory Into Practice, 31(2), 132-141.

### Appendix C: Academic Conversation

<table>
<thead>
<tr>
<th>Academic Conversation-The Girl Who Lived with the Bears</th>
<th><strong>Rationale</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theoretical Construct 1:</strong> Collaborative Dialogue</td>
<td><strong>Theoretical Construct 2:</strong> Sociocultural theory suggest that language develops though social interaction. <strong>Scaffolding</strong> is an interactive process between an expert and novice speaker, where the expert guides the novice in performing the target skill (Vygotsky 1987).</td>
</tr>
<tr>
<td>occurs when speakers are engaged in problem solving and knowledge building dialogues (Swain, 2000). Students will engage in Collaborative Dialogue as they interact with the text, teacher, and peers throughout the activity. The teacher will use collaborative structures to help facilitate the conversation in small and whole group settings to build equity of voice.</td>
<td>Through Sociocultural interaction the teacher will Scaffold the lesson to guide students in evaluating the story events, and making cultural connections. Guiding questions will be provided to small groups to discuss and make claims to support their thinking. The teacher will scaffold the conversation to elicit further details and prompt for text, self or world connections to support their answers.</td>
</tr>
<tr>
<td><strong>Theoretical Construct 3:</strong> Instructional Practice: Students will participate in an Academic Conversation that focuses on evaluating the events of the story to make connections to cultural values. Guiding questions and collaborative conversation structures will be used to facilitate the conversation. Students will provide text to text, text to self and text to world connections to support their thinking. If possible, provide each small group with a copy of the book that can be used as a reference in constructing and supporting their thinking. The structures for this lesson can be applied to most academic conversations centered around a traditional story. The teacher will have to modify the guiding questions as they apply to the specific text.</td>
<td></td>
</tr>
</tbody>
</table>
**Target Audience Justification:**

This activity is designed for third grade students, but can be used for 3rd grade and up. This activity is appropriate for use in Alaska Studies units and Literature Genre units. I will use this activity as part of my 3rd grade cultural theme Culture and Expression which focuses on Tlingit, Haida, Tsimshian and Eyak cultures.

<table>
<thead>
<tr>
<th>Goals</th>
<th>Content and Language Standards:</th>
<th>Content and Language Objectives</th>
<th>Target Forms:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Content and Language Standards:</strong></td>
<td><strong>Content and Language Objectives</strong></td>
<td><strong>Target Forms:</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Content-Culture:</strong> D. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.</td>
<td><strong>Reading:</strong> Students will use written text to support their connections. <strong>Writing:</strong> Student will write a response to reading using examples from the academic conversation.</td>
<td>Citing evidence in the text. Providing text-to-text, text-to-self, and text-to-world examples.</td>
</tr>
<tr>
<td></td>
<td>4. gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance;</td>
<td><strong>Listening:</strong> Students will listen carefully to analyze and respond. <strong>Speaking:</strong> Students will orally share text connections.</td>
<td><strong>Anchor Chart:</strong> On page ____ it said…</td>
</tr>
</tbody>
</table>
Language ELA- Ask and answer questions to demonstrate understanding of a text, (e.g., explaining what the texts says explicitly, making basic inferences and predictions), referring explicitly to the text as the basis for the answers.

**Resources**

- Anchor Chart- Textual Evidence Sentence Starters…
- Chart Paper
- The Girl Who Lived with the Bears by Barbara Diamond Goldin, a copy for each group if possible.
- Alaska Native Values poster
- Student Writing Journals

**Procedures**

**Student Directions:**

Part 1

1. We are going to discuss those questions in groups of 4 and share out to the whole group. Today we will be using the Mix-Pair-Share and Rally Robin to facilitate our conversation.
2. Participate in the conversation by listening, thinking, and responding.
3. Make thoughtful text-to-self, text-to-text, and text-to-world connections. You may use the sentence starters to help with your response (refer to anchor chart).
4. Be respectful of others responses and time.

**Teacher Directions:**

1. Begin the activity by activating students’ prior knowledge. Remind them of the prior activities-interactive read aloud and building a human timeline of The Girl Who lived with the Bears (see previous lessons in unit).
2. Restate the question you asked students to think about at the end of the last activity: why were stories like this one told traditionally and still today? What value or lesson is being shared in this story? What is the girls promising? Why? Reread the last paragraph of the story to draw attention to the girls promise.
Part 2

5. Complete a quick write in your journal:
   - What does the story The Girl Who Lived with the Bears teaches us? Explain using at least two examples from our conversation.
   - Provide sentence stem. The story The Girl Who Lived with the Bears teaches…

3. We are going to discuss those questions in groups of 4 and share out to the whole group.
4. Student Directions 1-4.
5. Today we will be using the Mix-Pair-Share and Rally Robin to facilitate our conversation. (see below) Allow for clarify or follow up questions before switching groups.
6. The teacher will guide the activity using the Potential Guiding Questions. The questions start general and move toward the specific story.

Potential Guiding Questions:
   - Why do people tell stories?
   - What are some ways stories are told?
   - Of those ways which are traditional? Which are modern?
   - Does the reason people tell the story change?
   - Is our story told in a traditional or modern way?
   - Why are stories like this one were told traditionally and still today?
   - Think about what value or lesson is being shared in this story? How do you know?
7. Allow 2-4 minutes for each question response, ensuring each student has an opportunity to listen and respond. Before introducing a new question, groups will share to the whole group, responses will be recorded on the whiteboard by the teacher. The teacher will scaffold the conversation by asking clarifying or follow up questions when appropriate. (See Teacher Feedback)
8. Gather students back as a whole group. Refer to cultural values poster. Ask students where they think the value shared in this story might fit?
Ask student to verbally provide examples.

9 Students will complete a quick write in their journals:
- What does the story *The Girl who Lived with the Bears* teach us? Explain using at least two examples from our conversation.
- Provide sentence stem. The story *The Girl Who Lived with the Bears* teaches...

<table>
<thead>
<tr>
<th>Mix-Pair-Share</th>
</tr>
</thead>
</table>
| 1. Students mix around the room. Teacher calls “Pair”.
2. Students pair up with the person closest to them and gives them a soft high five. Students who haven’t found a partner go to the lost and found to fire their partners (a pretend spot in the room) |
3. Teacher asks a question and give think time.
4. Students share with their partner using Rally Robin. |

<table>
<thead>
<tr>
<th>Rally Robin:</th>
</tr>
</thead>
</table>
| 1. Teacher Poses a Question  
2. Think Time  
3. Partners take turns verbally listing responses |

**Teacher Feedback:**

Prompts:

Does that make sense?  
Does it sound right?  
Can you tell me more?  
Was that a text connection? What page/text did you connect with?
| Is that a connection to self? Can you share more about that experience?  
Can this be a text-to-world connection? Can we think bigger? Does it have the same meaning/value? |

**References:**


## Appendix D: Sequencing-Human Timeline

### Sequencing-Human Timeline-The Girl Who Lived with the Bears

<table>
<thead>
<tr>
<th>Rationale</th>
<th>Theoretical Construct 1: Collaborative Dialogue</th>
<th>Theoretical Construct 2: Multimodal</th>
<th>Theoretical Construct 3: Focus on Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will engage in Collaborative Dialogue with a partner to write a short description of their event, draw a picture of the event, and decide on proper placement within the human timeline. As they discuss story events and evaluate story sequence in various groupings.</td>
<td>The term multimodal refers to a range meaning making designs. According to Cope and Kalantzis (2009) “Texts are no longer restricted to print technology as multimodality stretches its wings; they rather morph themselves in ways that neither have a standard format nor are bound to genre as we may have thought of it in the past” (pg.5). Multimodal includes: written and oral language, visual, audio, tactile, gestural, and spatial representations.</td>
<td>“Focus on form refers to how attentional resources are allocated, and involves briefly drawing students' attention to linguistic elements (words, collocations, grammatical structures, pragmatic patterns, and so on), in context, as they arise incidentally in lessons whose overriding focus is on meaning, or communication, the temporary shifts in focal attention being triggered by students' comprehension or production problems” (Long, 1997)</td>
<td></td>
</tr>
<tr>
<td>Multimodal activities will assist students in building the story sequence. Students will draw, write, and move to indicate the location of their event therefore they will be engaging in the following modalities written, visual, spatial and oral.</td>
<td>This lesson will focus on transition words. Students will Focus on Form as the teacher draws attention to transition words that indicate a change of event.</td>
<td></td>
<td></td>
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</table>

### Instructional Practice:

This is a multimodal response to the text The Girl Who Lived with the Bears by Barbara Diamond Goldin a traditional story from the Haida, Tlingit, Tsimshian cultures. Students will complete a human timeline to sequence the story events. In addition, they will discuss story
events and evaluate story sequence in various groupings. Focus on form will be employed in small groups as they utilize the target form transition words to sequence the story. Multimodal process will be used as students will visually see and hear target words in the activity.

After completing an interactive read aloud (shared reading) the following activity will be implemented.

Identify Sequence Words: after, first, next, last, finally, afterward, during, later, next, before, now, then, when, earlier

**Target Audience Justification:**

This activity is designed for third grade students, but can be modified for a large range of grade levels, when aligned to a grade appropriate text and content. Third grade students often have experience sequencing texts; however, they are more successful at identifying events from the beginning and end of the story. They have less success, reconstructing the middle events. In addition, third graded students are transitioning to more complex plots. Applying and expanding their skills in constructing a story sequence is an important comprehension strategy.

### Goals

<table>
<thead>
<tr>
<th>Content and Language Standards:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content-Culture:</strong> D. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.</td>
</tr>
<tr>
<td>4. gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance;</td>
</tr>
</tbody>
</table>

| Language-ELA 2. Determine the author’s purpose, message, lesson, or moral and explain how it is conveyed through key details in the |

<table>
<thead>
<tr>
<th>Content and Language Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading:</strong> Students will summarize a text by sequencing the events.</td>
</tr>
<tr>
<td><strong>Writing:</strong> Students will write a complete sentence that describes an event.</td>
</tr>
<tr>
<td><strong>Listening:</strong> Students will listen to others to construct meaning.</td>
</tr>
<tr>
<td><strong>Speaking:</strong> Students will discuss and story events, using transition words.</td>
</tr>
<tr>
<td><strong>Culture:</strong> Students will evaluate the story events using a traditional story from the Tlingit, Haida, and Tsimshian cultures.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target Forms:</th>
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</thead>
<tbody>
<tr>
<td>Identify and use transition words to develop sequence: after, first, next, last, finally, afterward, during, later, next, before, now, then, when, earlier</td>
</tr>
</tbody>
</table>
text; summarize stories in correct sequence, including fables and folktales from diverse cultures.

<table>
<thead>
<tr>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Girl Who Lived with the Bears by Barbara Diamond Goldin</td>
</tr>
<tr>
<td>Masking Tape-designate Beginning and End of Timeline.</td>
</tr>
<tr>
<td>Chart Paper</td>
</tr>
<tr>
<td>Tape</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student Directions:</strong></td>
</tr>
<tr>
<td>Directions can be displayed on the board or printed for student groups.</td>
</tr>
<tr>
<td>1. You will be constructing a human timeline to show the sequence of events from the story The Girl Who Lived with the Bears.</td>
</tr>
<tr>
<td><strong>PART 1</strong></td>
</tr>
<tr>
<td>2. <strong>First</strong>, you will discuss your event with a partner. <strong>Next</strong>, you will write 1-2 complete sentences that describe your event. <strong>Then</strong>, with your partner, you will draw a picture to illustrate a picture of your event. <strong>Finally</strong>, you will decide if your event took place at the beginning, middle, or end of the story.</td>
</tr>
<tr>
<td><strong>PART 2</strong></td>
</tr>
<tr>
<td>3. In your Beginning, Middle, or End group <strong>First</strong>, decide on the sequence of</td>
</tr>
<tr>
<td><strong>Teacher Directions:</strong></td>
</tr>
<tr>
<td>1. Review and briefly discuss student generated list of events from the story (previous activity).</td>
</tr>
<tr>
<td>2. Student Direction 1</td>
</tr>
<tr>
<td>3. Assign students a partner. I use shoulder partners at my desk groups, which are multilevel groupings. There are 11 events in the story (may vary slightly).</td>
</tr>
<tr>
<td>4. Review expectations for group work using you CHAMPs guidelines or established classroom procedures.</td>
</tr>
<tr>
<td>5. Provide each group with a blank sheet of white paper and an event from the story.</td>
</tr>
<tr>
<td>6. Student Direction 2</td>
</tr>
<tr>
<td>7. Using the Rally Robin structure (see description below), partners will generate 1-2 complete sentences describing their event.</td>
</tr>
<tr>
<td>8. Again, using the Rally Robin structure, partners will plan an illustration of the scene in which their event took place.</td>
</tr>
<tr>
<td>9. Student Direction 3</td>
</tr>
</tbody>
</table>
events. Use your illustrations and sentences to guide you. **When** you decide, sit down on the classroom timeline, in the order of your event.

4. **Next**, listen as your classmates share the story events from beginning to end. **Afterward**, think... What do you notice? Is there anything you would change? Why? Participate in the discussion using whole group expectations.

| 10. Ask student pairs to think about their event, does it happen at the beginning, middle, or end of the story? Complete a turn and talk, partners decide together. |
| 11. Student Direction 4 |
| 12. Regroup students into larger groups of Beginning, Middle, and End. Within the larger group students will determine the sequence of events. When the group is complete, they sit down, in relation to teacher prepared beginning and end designators. |
| 13. When all groups have joined the line, each group will read their card in order from beginning to end. |
| 14. Review expectations for group work using you CHAMPs guidelines or established classroom procedures. |
| 15. Discuss any discrepancies in the story sequence, until a consensus is reached. |
| 16. Partners tape their event to the chart paper, in the agreed upon order for future use. |

The teacher will evaluate the students use of transition words, through observation, throughout the activity.

**CHAMPs:**

CHAMPs is an evidence-based approach to classroom behavior management. The CHAMPs acronym is used to define detailed behavioral expectations for each instructional approach used in the classroom. The CHAMPs model is used across the state of Alaska, in the majority of school districts including those in the LEB program- ASD, LKSD, and Kuspuk. Refer to Safe and Civil Schools website for further details.

**Rally Robin:**

1. Teacher Poses a Question
2. Think Time
3. Partners take turns verbally listing responses.

**Teacher Feedback:**

For clarification or redirects on the directions students can first look at the board for displayed directions, and to the teacher if further clarification is needed.

Discussion: If discrepancies do arise in the sequence of the story, prompt student to provide evidence for their reasoning. Prompt students to employ their reading strategy, reread and look at illustrations, when they need clarification in a text. Invite students to use the text as a tool to present their thinking.

Potential prompts:
What reading strategies can we use to help us?

Explain your reasoning.
What evidence did you find in the text to support your answer?

**References:**


