

sqwiilqwul'tul ÷y qtf u'wugf 'y j gp'vcmlpi 'q'qpg'cpqj gtø<

Ur gcnlpi 'qwt'j wns øwo kwpwo ø'rpi wci g'y kj 'qwt'rcpf

By

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sqwiilqwul'tul ᓃy qtf u'wugf 'y j gp'cmkpi 'vq'qpg'cpqj gtø<

Speaking our j wəs əwə kəpwo ø'rɛpi wci g'y kj 'qwt'ɛrpf

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Dedication



Vj ku'r tqlgev'ku'f gf kecvgf "q'vj g'xpf "cpf 'r gqr rg'qh'Upey øpey øcu0

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ah si'em nu s'ulxween:

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hay cep qa 'u tu sii'em 'un shqwe

1. Introduction

Vj ku'r tqlgevk'u'c'eqo r kv'kp'qh'gki j v'xkf gqu'vj cv'eqppge'vj g'r j qp'gk'e'uqwpf u'lp'j w'ns o'wo k'p'wo a'"
one of many Coast Salish languages, to the sounds within j w'ns o'wo k'p'wo o'ur gen'kpi territory
with a focus on places in and around the territory qh'Upcy o'p'cy o'cu. The videos feature sounds
htqo 'qwt'j w'ns o'wo k'p'wo o'gttkqt'kgu'cpf 't'gr'v'g'vj go 'v'q'vj g'eqpuq'p'p'v'uqwpf u'qh'qwt'"
j w'ns o'wo k'p'wo o'rcpi wci g0The intention of the resource is to help learners make a connection
between land and language. These connections are anticipated to build positive relationships
y kj 'qwt'j w'ns o'wo k'p'wo o'rcpi wci g'cpf 'cev'cu'c't'guqwt'eg'v'q'j gr 'f'gx'gr'qr 'vj g'eqo r r'gz'uqwpf u'qh'"
the language. As one nation has said, drawing this same connection with their language and land,

2. Situating this Project

2.1 Situating Myself

When I was younger, I had a strong connection to my language. One of the only words that I could speak was *'uwu ɳnoθ*

narrative that our Indigenous languages are no longer needed. I, too, believed this unspoken narrative when I entered the Dene classroom. Understanding that Dene was still a strong part of o cp{ "qh'o {"uwf gpwø] qo gu'y cu'qpg"qh'y] g"first things that helped me dismantle these systemic beliefs.

Part of this dismantling was having the students show me over time how they were very interested in their language. Like myself, a lot of them could only speak one or two words, and that was enough to maintain a strong connection. Many of them had fluent speakers at home, and I learned a lot from their family knowledge. My favourite memory is of one student raising his

ancestral lands, established through thousands of years of living on this land, they disconnected us from our inherent right to live life in accordance with our ancestral ways.

Understanding the relationship between our people and land prior to contact with settlers gives context for the important role of land in language learning. Like other Indigenous peoples, we are told that our languages and our connection to our land and culture are defeated or dying. But, this is not the case. Our people have a worldview connected to the vitality of the land we live in and have understood these connections for a long time. Over the duration of the "O cuxgtu" program, it occurred to me that I have had many conversations about land and our connections to it, including almost every time I sat with my father, Gordon Edwards.

Kwthunu men -my father has lived in our community his entire life and can remember a time when he was able to count the houses of the people living in Spcy ꝑcy ꝑcuꝑ g'ku'j g'ewtgpv' elected chief of Spcy ꝑcy ꝑcu'cpf 'j cu'been on Council since 1976. He can recall memories of our family members going back decades, and I love listening to his stories of growing up with a house full of siblings. We discussed the ideas leading up to and about this project from July 2020 to the present. It is important to me that his stories are included in this writing because I believe these stories shape an understanding of our land as a community. I hope they highlight our long-standing connections with and understandings of our land as the cornerstone of our identity as upcy ꝑcy ꝑcu'*mustimuxw* -people. Without the awareness of this worldview, I believe a project

In the bay there was always lots of driftwood -

up and graze in our estuary so we could cleverly hunt them. All of the land in this area is an incredible place for us to live and is an incredible place for us to speak and learn our *j wɪs ɔw kɔpwo ɔ* language.

I like to think of our language work as being a part of our connections to the land. There is a strong understanding in our community about the importance of our language, as there is an understanding of our relational ties to the land. Pulling this information together and weaving its place back into our lives is the heart of this project. Considering our technical descriptions of pronunciation within the context of our inherent knowledge systems of the land is an unused *cr r tqcej 'y kj kɔ'j wɪs ɔw kɔpwo ɔ'ncpi wci g'ngctkpi*. Our land can help teach us our language.

2.3 Situating the Language

The fluent speaking Elders I have had the opportunity to learn from have all stressed the importance of pronunciation. I have heard many times that it is important to get the sounds right, and this was an area of focus in these lessons. The emphasis on pronunciation has been expressed by other Salish language learners because it is integral to maintain the accurate sounds of our languages (RGP f . "2017). This focus is necessary when learning our language because of the long-standing disruption to natural language transmission caused by residential schools (Dunlop et al., 2018). *O {'i tɔpf hɔj gt'f k' "pqv'ur gcm'j wɪs ɔw kɔpwo ɔ'*to the family because of the shame he was taught to feel through his residential school experience. Without the benefit of intergenerational transmission and the everyday prevalence of our language, we are no longer able to acquire our language naturally. Therefore, we need as many language supports around us as possible.

It is particularly challenging to speak *j wɪs ɔw kɔpwo ɔ* because of the large amount of *j wɪs ɔw kɔpwo ɔ* sounds that are not found in English. The training I have from my music degree

has given me the ability to identify sounds and rhythms, but it has still been difficult learning the jwøw kpw ø'sounds and reproduction has not come naturally. I originally believed that these sounds would form on their own, but this has never happened. I have needed an incredible

uw r qtvgf 'yj tqwi j 'yj g'Hktuv'Rgqr nguø'Ewnwtcn'Eqwpek'n'Kur gpv'c'iqv'qh'wo g'y qrking on individual sounds with my Mentor, Colleen Manson. One of our activities in that first year was to incorporate the use of domain learning and focus on high frequency words in the house. As I have three children, a frequent discussion in my house is on brushing teeth and so the word toothbrush was included on our word list. The j w s ø w k p w ø word for toothbrush is *shth'xwul'nusum*. This word starts with four consonant sounds in a row: *sh, th, ',* and *xw*. At this time, I was struggling to produce even single sounds

I believe that making a connection to something we understand deeply as a community, like our land, will bring a stronger connection to our "j wə s ə w k ə w ə" sounds. Hopefully, this will cut down on the length of time it takes to learn these sounds accurately so that learners can focus on the larger understanding of the language and speak confidently. It is my intention to make pronunciation more accessible so our language can be proudly enjoyed by future generations. To accomplish this, I invited speakers from our community to help create a tool that connects the relationship between our land and language. In order to accomplish this in the best, most culturally appropriate way possible, the following section will discuss the literature of Indigenous language revitalization and look specifically at Indigenous worldviews, land-based learning and pronunciation.

3. Literature Review

In this section I will discuss the significance of our relationships to land within Indigenous worldviews and connect this to showing how land is part of those relationships. I will highlight how other programs and language activists are interacting with land in their language learning experiences. I will then discuss how land-based learning is connected to the understanding of our languages and discuss how, within work on pronunciation specifically, there is room to develop resources that bring together land-based learning and pronunciation.

3.1 Land and land-based pedagogy in ILR

Indigenous worldviews are often represented and explained within the context of our tgrvqpuj kr u* Cduqmp. "4233="Ectf kpcn"4223="Gf uf k"423: ="Mqxcej ."422; ="Y kuqp. "422: +0' Cduqmp"("Y kngv"*4227+"gzi rckp" kpf ki gpqwu"j kpnkpi "cu"ōj qrkukle."ektewrct"cpf "tgrvqpcrō"*r 0' 10). They explain these concepts by discussing how knowledge belongs with the self and the experiences we create within our interactions with the earth. These holistic views of the world and knowledge systems based on our relationships are shown in our interactions between language, culture and the understandings of our Ancestqtu"*Gf uf k"423: +0Wpf gtucpf kpi "the holistic nature of our relationships and interactions between language, culture and our ancestors is foundational to understanding and learning Indigenous languages. Rorick (2019) discusses how her language, nuu ccpw€ contains information about the people and the world around us, stating "Our language itself holds a knowledge and understanding of the nuu ccpw€y qtrf ." kpenmf kpi "j qy "y g"cr r tqcej "tgrvqpuj kr u'y kj "qvj gtu"cpf "y kj "qwt"gpuktqpo gpvō"*r 0453+0Vj ku" discussion furthers our understanding of relationality by considering the place of land within the learning of our Indigenous languages.

Language Revitalization. We can learn our languages by prioritizing activities in which we engage with our own worldviews and relationships.

To better understand Indigenous Worldviews and Knowledge Systems, there has been a resurgence of incorporating land-based knowledge into learning. We see this through the resurgence of land based learning in programs at universities such as [UBC](#)², [UVIC](#)³ and [VIU](#)⁴.

These programs embrace outdoor learning and show the significance of our relationship to the land. Te(r [(re)7(suri(g)10(8TQi(g)1DenBT/h 792 re(s)-0000ushG[(TUnie)4(of lf1 y912 0 612 792 reW*ñBT/F

However, pronunciation is not always seen as an area of focus for beginning language learning and few approaches exist to assist with the acquisition of these sounds. (Bliss et al., 2018; Bird & Kell, 2017). Foote et al. (2016) talk about how pronunciation is often neglected as an isolated area of instruction in language lessons and the approach that is usually taken is one where pronunciation is left to be developed over time.

There are some examples in Indigenous languages of explicit teaching approaches when it comes to pronunciation. One technique for learning pronunciation is to incorporate counting into a daily routine. By saying the numbers from 1-32 in the language, learners become familiar with the sounds of the language. This technique is shared by teachers and learners of other Salish languages. (2017) expands his approach by counting 1-100 and introducing the element of speed to his practice. This exercise is useful in preparing the mouth to speak by warming up the speaking muscles in the mouth, much like a musician would prior to performing. When we go to speak, our mouth is ready, and it makes communication easier. This technique is effective, and it can be done individually anywhere and at any time.

On the more technical side of pronunciation learning, some techniques focus on using

Another technique for developing pronunciation skills involves visual displays of acoustic signals (Bird & Miyashita, 2018)

4. Research topic and question

This research project is about creating videos that show the parallels between sounds in the language and sounds on the land. Through these videos learners will experience the relationship our language has with our land and see that benefits of including land as a speaking partner. It will give us support for the everyday relevance of

5. Methodology

Of all the teachings we receive

this one is the most important:

Nothing belongs to you

of what there is,

of what you take,

you must share.

(George, 1996, p. 25)

The above quote by Chief Dan George encompasses my understanding of my methodology, *nuca'maat*,

and the way that I seek their knowledge, guidance, and approval. I have seen this word in action

6. Methods

In order to create the eight pronunciation videos *Kxkukgf "r rregu'y kj kp"qwt"j wɔs əwə kəwə ø'* speaking territory and listened and recorded sounds. Consonant sounds were chosen from these sounds from a resource within our community and speakers of different ages were asked to participate. The footage was put together to create 1-2 minute videos that focus on the relationship between one consonant sound and one sound from the land.

Before starting the eight pronunciation videos, I reflected on music composition and the role land can play in the creation of music. My background in music has encouraged me to draw inspiration from the role land plays in music composition. Since music is sometimes referred to as a language, I wondered if there were composers who featured the relationship of land and sound in their work. The Canadian composer, R.Murray Schafer (National Film Board, 2017) teaches about these relationships through his Soundscape compositions. Schafer is known for his compositions that *fgcwtg"b wuke"cu"t'ghrgevkp"qh"qpgəu"ceqwukecn'gpxktqpo gpv"uwej "cu"j ku'r kgeg* Music for Wilderness Lake (The Contemporary Austin, 2014). This piece uses the sounds of the environment to accompany the music written for trombone. In the same way, this is what I have *f qpg<uwr r gf "qwukf g"kp"qwt"j wɔs əwə kəwə ø'gttkqt { "cpf "hugpgf 0Kt geqtf gf "y j cv"Kj gctf "cpf "* drew connections to our language in a similar way that Schafer listened to sounds and incorporated them into his compositions.

6.1 Speakers

Keeping *nuca'maat* at the center of this work, it was important to include different experiences of language speakers in this resource. To do this, the original plan for the videos was to have four different generations of speakers: 1) L1 speaking Elders 2) L2 speaking Elders 3) L2 speaking adults and 4) L2 speaking children. The speakers were chosen among people I have already been

working with on language and others I know to be working on language.

Within the j was o w k p w o Phonics booklet there are five different categories of phonetic sounds, they are divided up as follows: *easy sounds* (sounds found in English); *front of the mouth sounds* (sounds that do not occur in English and are pronounced with the front of the tongue); *back of the mouth sounds* (sounds that do not occur in English and are pronounced with the back of the tongue); *glottalized sounds* *or r k p i ö"uqwpf u= and *consonant clusters* (words with clusters of sounds not found in English). The focus will be on *back of the mouth sounds* (see Table 1) and select *front of the mouth sounds* (see Table 2) as these are the sounds not found in English that need the most support at the beginning of language learning. Understanding these sounds will help with later work on *glottalized sounds* and *consonant clusters*.

Table 1. Unit 3 - Back of the mouth sounds (Gerdtz & Hinkson, 1996)

Example consonant sounds and words associated with each sound.

kw	xw	q	qw	x	xw
kwasun ðæctø	xwun f u m ðwhite	qeq ðdcd { ø	qwunus ðy j crgø	zthum ðboxø	
kwunut ðcngø	r gtuqpø	qul ðcf ø	qwal ðcmø'	luwuz ðribø	
kweel ðj kf gø	xwiwul ðeqo g''	muqsun ðpugø	haqwum ðo gmø'	quluz ðalmon	
kwintul	hqt y ctf ø	nuqum ðf kxgø	nuqw ðcm'	gi i uø'	
ðki j ø	snuxwulh ðcpqgø'	yi q ðpqy ø	cunggr ö	quz ðlotsø	
skweyul ðmf ø	must f muxw ðpersonø			zeem ðeryø	
	kwumluxw ðqqø				

Table 2. Unit 2 - Front of the Mouth Sounds (Gerds & Hinkson, 1996)

Example consonant and words associated with each sound.

h

tʰ

The preliminary plan was to have all of our speakers together in each video, at the different sites of significance within our j w s o w k w o Territory from Qualicum to Snuneymuxw. However, organizing this proved to be difficult from the beginning due to illness, opposing work schedules, and the general availability of the speakers. It made more sense to meet speakers at a time they suggested, in a place of their convenience. Letting go of my original plan to drive and hike to places of significance within our territory resulted in Nanoose Bay being the background for many of our videos, which ended up being a beautiful way to honour our community.

To record the sounds, I went on many walks and visits to the chosen sites. I sat and listened before recording a number of different sounds using the video function on my iPhone and iPad. I used the same technology, the video function on both my iPhone and iPad, to record the speakers. I added extra recordings using the audio recording app on my iPhone as well as a Zoom audio recorder for the first set of recordings. The audio recordings were added in hopes of minimizing the sound of the wind. I found the additional audio recordings to not be necessary and discontinued using this after the first set of speakers. I wanted to keep the technology simple, mostly to show that it can be done using readily available technology. In order to make the videos, I used Adobe Rush, which is a free video editing program. I found there was enough editing options with those technologies to make the comparison between land and language and even some room to play with volume levels to cut down on background noise.

written down in existing descriptions of these sounds. In the following table and the rest of this section I will describe in more detail the content of the videos.

Vcdrg'50j wɔs øwɔ kɔwɔ ø'eqpuqpcpɔ'v'ɔwɔpɔ 'v'ɔ'ɔpɔ 'v'ɔwɔpɔ 'ɔpɔ 'ɔqecv'kɔp'qh'tgeqtf kɔi

Consonant	Sound	Speakers	Location
xw	small waves	Adult: Carrie Reid Child: Cadence Sam, Rocky Bob	<i>K'ik'elexen</i> head of Nanoose bay
wɔ	walking on rocks	Carrie Reid, Rocky Bob, Cadence Sam	Spɔy øpɔy øu" and <i>K'ik'elexen</i>
kw	Rain	Carrie Reid, Rocky Bob, Cadence Sam	various locations including Notch Hill
qw	big waves	Adult: Jessie Recalma, Ocean Hyland, Donna Edwards	Qualicum beach and Upɔy øpɔy øu
lh	digging in sand	Adult: Jessie Recalma, Ocean Hyland, Child: Eden Finstad, Sophia Coleman	Kixwemolh and Qilxemaat
z	rapids on the river	Jessie Recalma, Ocean Hyland, Eden Finstad, Sophia Coleman	Kixwemolh
q	fish heads dropping in gut bucket	Adult: Colleen Manson, Lawrence Mitchell Child: Halle Finstad	Upɔy øpɔy øu"
zw	scooping/splashing water	Colleen Manson, Lawrence Mitchell, Halle Finstad	Uwɔkɔw , Snuneymuxw, Upɔy øpɔy øu

xw

This video highlights three L2 speakers and connects the *xw* consonant sound to the sound of smaller waves on the shore. The videos were recorded at the head of Nanoose Bay, less frequently known as *K'ik'elexen* -kɔwɔ'ɔqecv'kɔp'qh'tgeqtf kɔi and av'j g'dgcej 'y kɔj kɔ'Upɔy øpɔy øu featuring Notch Hill in the background. In this video Carrie Reid describes the consonant sound

xw by comparing her mouth to a hollow like a cave. She also describes how the air comes from the back of her mouth. All three speakers, Carrie, Rocky and Cadence demonstrate the individual consonant sound and the list of words. These sounds, descriptions and words are woven between the sound of small waves on the beach to provide an audible connection between waves and the *xw* consonant.

tl'

This video features Carrie, Rocky and Cadence and connects the *tl'* sound to footsteps on rocks

The *qw* sound features the sound of larger rolling waves from the beaches of both Qualicum and Upcy ~~øpcy æu0Lguuk'cpf "Qegcp"y gtg'kro gf "cv'S wrkewm~~ and in the background of the video, you can hear the waves. A little different than the other videos, there was an audio recording of Donna Edwards describing the *qw* sound. Her recording brings attention to the fact that this sound comes from the back of the throat. When I went to record this video with her, we ended up talking for a long time about language, and she shared memories of her dad, my late grandfather. We got to a point where the sun had set and we were both tired so we decided an audio over the top of waves would suffice; this

Both Ocean and Sophia join in on the individual consonant sound as well as the word list.

Because of the forceful nature of this sound, the sounds of the rapids on the river are used to draw a comparison to this fast sound.

q

This video features Colleen, Lawrence and Eden. This sound is the only sound that you cannot walk out onto the land and expect to hear. Although I set out to make comparisons that were *ceegukdr̥"cpf "gcu{ "q"tgr tqf weg. "keqwr̥ pø'r̥ cuu"vr̥* the sound of fish season. I recorded this *õr̥pf̥ö* sound during the sockeye run in August after not having fish in our community for four years. It felt appropriate to celebrate the return of sockeye by including the sounds of dropping fish heads and tails into the gut bucket.

8. Reflections on creating a pronunciation resource

The more my thoughts developed and changed as I engaged with the land, the more I understood the importance of how all of the pieces of my project worked together: the voices, the learners, the community, the language, the land and the culture work together. It reminded me of my understanding of Western music and the importance of instruments being in tune with each other. When tunings are in alignment and all working together, notes that are not actually being played can be heard. This connection had me considering the deeper meaning of *nuca'maat* and how when we are all working together the work starts to carry itself. It is in this understanding that I see how Language Revitalization is best supported by community and where my new understandings of this work begin. Listening to our collective voices work together helped me hear and see things that were not intended. This has changed my focus from being exclusively centered on land-based learning and pronunciation to connecting with community, land and culture through our language. This shift in thinking has changed my understanding of the importance of the collective, of all of our voices working together and the word *nuca'maat*.

Margaret Kovach (2009) describes collectivity as part of the organization of Indigenous societies. She highlights the importance of Nehiyaw knowledge by emphasizing community-based interconnectedness as central to their ways of knowing. Similarly, I consider all of the *ur gcngtuø'j qwi j w'j cv'ctg'y qxgp'lpv'j g'xkf gq. "gkj gt'f ktgew{ "qt'lpf ktgew{ . "cu'dgkpi "j g'o quv'* significant part of this work. We have collectively contributed to this resource in a way that is fluid and intergenerational. There were many discussions, thoughts and ideas as we all spoke and shared knowledge together and seamlessly demonstrated the collective nature of *nuca'maat*, making me increasingly uncomfortable to have my name on the front of this work.

after these interactions. There were two plants in particular that stood out to me, and I will share my learning and thoughts as an extension of this project.

The first plant that I was happy to identify was *speenxw* ꞌamasø. Although I knew about *speenxw*, I had not actually seen it. When it came up this spring, I got a message from Jessie and Ocean telling me that it was up and where I would find it. I set out to this destination, one that I have frequented, and was surprised that I had never noticed it before. It puzzled me that at one time it was such prevalent food source but now it is hard to find, or at least uncommon. I have yet to eat it or see it served. I thought of the sounds that would have been made around the harvesting and preparation of this food source. I imagined rich sounds such as digging, gathering the bulbs in a basket, preparing the fire pit and cooking them, and the rich sounds of our *j wɔs øw kɔw ø* language. I wondered if I could have used any of these sounds in my project.

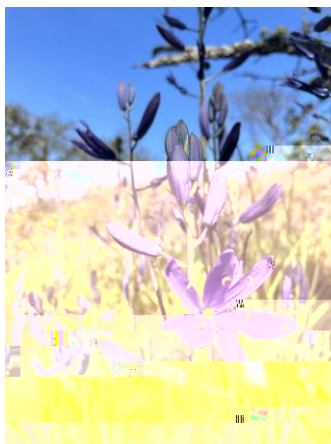


Figure 1. *Speenxw* ꞌamasø in bloom.

One plant spoke to me about language learning and stood out to me because I found it growing in a stagnant pool in the rock at *Kixwemolh* ꞌEnglishman Riverø. Its white flower caught my eye. I remember considering why it would be growing in that particular place because,

seemingly there were no other plants around it. I learned that this plant is *tushnets* -Saskatoon berryø

9. Conclusion

This MILR project is a culmination of my learning about best practices in Indigenous language revitalization and assessing the needs of *j wɪs ɔw kɔw ɔ* learning tools. I found that there could be more tools to support speakers in the acquisition of our phonetic sounds, especially through a holistic lens. Considering what I had learned from other Elders and speakers in my life as well as considering my community and our extended connections to our land, I decided the best way to do this was to bring land-based learning and pronunciation together to support the learning of our consonant sounds in *j wɪs ɔw kɔw ɔ*.

What was created was a series of eight videos that included sounds of our land and speakers saying corresponding *j wɪs ɔw kɔw ɔ* consonant sounds and words. These were edited together to create a comparison of our sounds to the sounds within the environment. Descriptions of how these consonant sounds are formed or other comparisons were also included.

Vj kɪ'r tɫgevd'tqwi j v'o cp { 'j wɪs ɔw mi ɔw ɔ'ur gcngtu, our family from three communities, together in one resource that represents our collected knowledge to help strengthen our language. Through this process I discovered more about our language, land, culture and family and understood on a deeper level the meaning of *nuca'maat*. I could see many connections of how we work together and understood the importance of our collective knowledge. By observing sounds throughout the seasons and being on the land strengthened my knowledge of local plants. Learning with my family and watching our collective knowledge take shape into a resource that supports our language was a highlight for me in this project. Mostly, this project is a reminder of the strong *xwulmuxw -htu'pɔw kɔw ɔ* people in my family and of our collective strength that I am so proud to be a part of. I hope that speakers will benefit from this project as we move closer to understanding that our language, as my grandfather reminded me years ago, is easy.

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