

lhwet tse' xwi'em'? hwi' 'een'thu tse'.
How I learned to perform a Hul'q'umi'num' story

by
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Ethics Statement

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Abstract

Stories are integral to Coast Salish culture, past and present. This thesis is about my journey towards Hul'q'umi'num' fluency, through learning to tell a story with the support of my elders and linguistic training. Hul'q'umi'num' is a Salish language spoken along the Salish Sea in British Columbia, Canada. I outline the process I took to stand up and tell one long Quw'utsun' story, centering my work around listening and practicing before finally telling the story. I highlight aspects I paid close attention to and steps I took, doing my best to capture the beauty of Hul'q'umi'num' oral discourse. With Indigenous worldview encoded in our languages and the longstanding practice of passing knowledge down orally, stories offer a way forward for language reclamation and revitalization that is suitable to Indigenous ways of being, teaching and learning. Through learning to tell Hul'q'umi'num' stories, we will find our Hul'q'umi'num' voice.

Keywords: Hul'q'umi'num'; language revitalization; Indigenous storytelling; language acquisition; linguistics

Dedication

I dedicate my work to my ancestors that have gone before me and to my elders that are still paving the way. My work is for the parents, grandparents and communities whose children were taken to residential schools. It is for the children who were taken, the children of the children who were taken and their grandchildren. My work is for us and for our future generations.

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Huy tseep q'u, sii'em' nu siiye'yu, sii'em' nu shhw'a'luqw'a', sii'em' nu ts'lhhwulmuhw. hay 'ul' 'uy' nu shqwaluwun kwunus 'i ta'tul'uthun' 'u tthu Hul'q'umi'num'. nu stl'i' kwunus qwal 'u tthu s'aa'lh sqwal st'e 'u kwthunu sul'si'lu'ulh, kwthunu sts'a'lum'uqwulh, kwthunu 'ukw-'ikwiya'qwulh. nu stl'i' kwunus tul'nuhw tthu' mukw' tthu sqwal 'u tu'inulh tumuhw. ts'iitalu tsun tse' kwun's ts'ewutham'shulup kwunus 'i tuy'qshe'num'na'mut.

Thank you, my respected friends, my respected family, my respected fellow indigenous people. I feel really good to be learning to speak Hul'q'umi'num'. I want to learn to speak like my grandparents, my great grandparents, my great-great grandparents. I want to know all the language from this land. I thank you for helping me as I manage to move my feet along.

I want to thank all of those who have worked with our language—sharing, teaching, recording, transcribing, translating and developing resources. We have opportunity to learn and study our language and I am truly grateful for that. I raise my hands to every one that works on learning, teaching and speaking Hul'q'umi'num'. I have had the opportunity to have many language teachers.

We are very fortunate to have L1 Hul'q'umi'num' speaking elders. I want to thank our *sul-hween* (elders) who come to our school to teach us Hul'q'umi'num': Merle Seymour, Florence James, Wilma Canute, Dolly Sylvester and Bertha Modeste. I especially want to thank our linguistically trained *sul-hween*, Delores Louie and Dr. Ruby Peter; each of them have worked tirelessly throughout each of the programs I have been a part of and for many decades beyond that. I commend them for the work they have achieved and continue to contribute to for our language.

I thank my *sulsi'lu'ulh* (late grandparents) and my *sulsi'lu* (grandparents). Thank you for teaching me, for listening to me and helping me find my way. Each of my grandparents have been instrumental in grounding me and inspiring me to live a good life. It is their demonstrated commitment to maintaining expression as Indigenous people and their insights on the importance and beauty of our own language and ways that opens my eyes and helps propel me forward. I want to expressly acknowledge some very dear elders, namely, my late grandparents Clyde and Florence Claxton and Tom and Evelyn George, each of whom I love dearly; I hope I am making

them proud. I want to thank my Granny Sarah Modeste for all the time she's spent with me and for everything she has shared with me. I thank my grandpa Max Settler—without his guidance, support and friendship I may not have set out to learn Hul'q'umi'num' with such determination. I want to thank my grannies from church who have always been and continue to be incredible role models: Marion Underwood and Myra Charlie. I am blessed with many grandparents—too many to name them all. And although I can not mention everyone, I whole heartedly appreciate them. I raise my hands to all of the elders in my family and my communities that have stepped forward to share encouragement, inspiration, teachings and guidance with all language learners.

My husband and my daughters deserve the world for their continued patience and understanding. I have spent more time with our language than I have with them in the past few years and I wouldn't have, couldn't have, without their support. I thank my parents, my aunts and my uncles for always checking in on me, reminding me that I am never alone! In our language, we don't have cousins, we have only brothers and sisters—I want to acknowledge all of my brothers and sisters for their encouragement and support. I especially thank my brother Isaac who has been there throughout this whole process. Even when I thought I wanted to be just left alone to write, thanks for showing up, Bro. I probably wouldn't have finished if you hadn't reminded me that I couldn't just work—I had to make time for family and fun too. I needed that.

I can't get through acknowledgements without thanking my Hul'q'umi'num' language fam! *ts'iitalu tsun tthunu ts'lhhwulmuhw kwun's 'i tatul'utulup tthu s'aa'lh sqwal*. (I thank my fellow people that are learning our language). *tl'i' tthuw' mukw' tthu na'nuts'a'* (Each one is important).

From our original certificate cohort want to especially thank Evangeline Guerin for being my school/work bestie—we made it! Thank you to Rosie George for being so caring (the one person in the world that loves me enough to make me gluten-free fried bread)! Thank you Thomas Johnny for always sharing chargers, pens and laughs. Thank you to my uncle Chris Alphonse for being a good listener and so encouraging. Thank you to Sharon for all the laughs. Thank you Martina and Lynsey for sharing your beautiful babies with us. I want to thank all of the original certificate class for coming together to learn Hul'q'umi'num'!

I thank the first cohort of MA and PhD students for their determination that carved a path for our cohort to follow. I am honoured to have witnessed some of the important work you all

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We have been fortunate to have Dr. Donna Gerdts and Simon Fraser University (SFU) here in Quw'utsun' to put everything together for us, designing and implementing accredited programming so that we can build on our Hul'q'umi'num' and our lives as language revitalizationists. An opportunity like this, if it weren't made accessible by bringing educational opportunity to the community, may have been too much of a challenge and sacrifice for many of us to make work—myself included. Thank you, Donna, for helping me delve into the linguistics of Hul'q'umi'num'. Thank you for answering my questions, challenging me and keeping me focused. I appreciate your dedication to Hul'q'umi'num'.

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List of Abbreviations

1	First person
2	Second person
3	Third person
AUX	Auxiliary
CNJ	Conjunction
CS	Causative
DT	Determiner
EMPH	Emphatic
INCHO	Inchoative
LCTR	Limited control transitive
MAP	Mentor-apprentice program
N	Nominalizer
OB	Oblique
PAS	Passive
PERF	Perfective
POS	Possessive
SUB	Subject
TR	Transitive

Preface

I am W̱SÁNEĆ from STÁUTW, born in Quw'utsun' and raised between both of the communities of my grandparents, both of my communities. I'm an Indigenous language learner that loves stories.

I spent much of my childhood with my paternal grandmother whose first language was Hul'q'umi'num'. My grandma told me what to do in the language: close the door, bring me my work, let's go, come here, hurry up—her natural expressions were in Hul'q'umi'num'. I learned from her within the context of our life, but I never spoke back to her. She told me that speaking Hul'q'umi'num' would change the way I spoke English so I shouldn't try. I did learn some in school though and I remember sharing with her as she knit. She kept one of my grade school Hul'q'umi'num' books and gave it back to me before she passed, reminding me of all the Hul'q'umi'num' speakers we have in Quw'utsun that I can learn from. My grandma didn't realize, when I was a child, that the world would change and that we would be able to speak our languages without consequence.

My mom lived in Saanich and worked as a teacher's assistant of primary grades at ŁÁU, WELNEW Tribal School when I was growing up. Although I only went to that school for a short time, my mom used the language that she learned there at home. My mom also introduced me to linguistics; in 2009, she told me about the work her late grandmother had done with a linguist from Montana. My mom suggested I look for it so that we could learn more SENĆOFEN. I googled my great-grandma's name, *Elsie Claxton + linguist + SENĆOFEN*, found and printed Timothy Montler's, *An Outline of the Morphology and Phonology of Saanich, Northern Straits Salish* (Montler 1986).¹ At the time I lived in Squamish, so I would read it during the week and on the weekends I visited my mom in Saanich, we'd try to read the example sentences. She knew a lot of SENĆOFEN words; her knowledge and the English translation in Montler's work helped me figure out how to read the phonetics.

I don't feel as though I am an expert of linguistics or Hul'q'umi'num'. I am an Indigenous language learner studying linguistics while I work at gaining fluency. I am learning linguistics

¹ <http://saanich.montler.net/Outline/index.htm>

with the goal of being able to fully articulate myself in a way that resonates with who I am and where I come from. I hope that I can lay my work out in a way that is helpful and that others find they are able to directly apply what I share to their own language learning.

My late grandmother Tswastssiya used to tell me stories that her grandmother had told her—only she told them to me in English.² And she would say, “*I wish I could tell you in our language because it means more. We have the right words to say what I mean.*” She planted this idea in me that our perspective was encoded in our words. I wanted to learn and understand for myself what my grandma meant when she said we have our own words.

When my grandma said we have words that mean exactly what we want to say, what she was saying is that our words are morphologically complex: our language is polysynthetic. We take many different pieces and put them together to form words that are detailed and precise. Expression that takes a whole sentence in English to say, in Hul’q’umi’num’, we may express in a word—at least our experts could. In the minds of our elders are the limitations and constraints of what we can and can’t say. We have prefixes, infixes and suffixes, nominalization (Thompson 2012), inflection, a rich set of verbs and a language that is difficult to explain without in-depth thought and discussion. What she was trying to tell me was that the messages we relay in Hul’q’umi’num’ contain detailed deixis demonstratives and determiners that can paint entire stories and scenes under just the right light. Learning linguistics is helping me understand.

The programs at the *Shhwulmuhwqun* (language place) have been designed to cover aspects of linguistics that directly apply to learning Hul’q’umi’num’. We have had immersion classes, linguistics classes and theatre classes. We develop resources, we sing, we play games, we act. We started a language nest. We had lady’s tea and the men had men’s night. We’ve had youth programming, family days and story nights. We’ve had beach days down *Shts’um’inus* and *Tl’ulpalus*, canoeing together, playing bonegame, theatre games and practicing stories. I’m honoured to be a part of this work.

I want to acknowledge the importance and urgency of language work. Indigenous people are still processing through generational effects of colonization. Our reality, strongly impacted by long-standing policies of assimilation, is that we are losing our last L1 language speakers. The

² The spelling I’ve used for my late grandmother’s name is not using the practical orthography that’s used throughout this paper.

transmission of our languages was halted; we have whole generations that were never given the opportunity to hear the language and learn our sounds the way our elders did. I want to acknowledge the strength of our people, strength that is grounded by our relationships with each other and the land. I believe stories and songs are powerful tools for teaching and I hope we continue to use them to pass on our knowledge as we have done for time immemorial.

Our history, our teachings, our ways of being, our landmarks, our place names, everything that was and is important to us is in our language. I hope to highlight how linguistic analysis incorporated with Indigenous ways of learning can lead to further understanding of Hul'q'umi'num'. I believe understanding the linguistics of our languages will prove to be invaluable in our future language reclamation work.

Chapter 1. Introduction

My thesis is about how I am working towards telling Hul'q'umi'num' stories, focusing specifically on one long Quw'utsun' story I have learned to tell without reading or using any prompts, *S-hwuhwa'us 'i' lhu Q'ullhanumutsun* | Thunderbird and Orca.³ Hul'q'umi'num', known to linguists as Island Halkomelem, is a part of the Salish language family and spoken on Vancouver Island from *Snuw'nuw'us* (Nanoose) in the north to Me'luxulh (Malahat) in the south, with dialect variations within that area.⁴

In this thesis, I outline the process I took to grow as a storyteller, centering my work around listening and practicing before finally telling the story and the steps I took to have a closer look at my speech. I highlight aspects I paid close attention to, doing my best to capture the beauty of Hul'q'umi'num' oral discourse. With Indigenous worldview encoded in our languages and the longstanding practice of passing knowledge down orally, stories offer a way forward for language reclamation and revitalization that is suitable to Indigenous ways of being, teaching and learning.

The version I focused on learning was one told by Sti'tum'at, Dr. Ruby Peter.⁵ It was filmed on August 27, 2009 and it is posted along with its transcription and translation on the s'aa'lh sqwal project site.⁶ This version of Thunderbird and Orca gives a telling of the classic story of the *Sts'inukw'a'*, the boy who became the thunderbird and saved the people from the orca that was eating all the salmon in Cowichan Bay. The story had been transcribed in

³ *Orca* has been selected for use in the discussion. The colloquial term *killer whale* is much more common way we refer to the *q'ullhanumutsun*.

⁴ See Gerdts (1974) for more detail about Hul'q'umi'num' as a dialect.

⁵ Mrs. Peter was born in 1932 and raised speaking Hul'q'umi'num' at Kwa'mutsun, where she still resides today. Kwa'mutsun is one of the Cowichan Tribes of British Columbia, Canada. A linguist and language teacher, Ruby has been documenting and researching the language for sixty years. This version of the story was learned from her parents: Basil Alphonse and Cecilia Alphonse.

⁶ It was filmed by Jason Loutitt, post-production by Zoey Peterson, and sub-titling by Donna Gerdts. It is posted online: <http://saalhsqwal.hwulmuhwqun.ca/ruby-peter-thunderbird/>. It was transcribed and translated by Ruby Peter, with editing by Donna Gerdts and Rae Anne Claxton (this version March 31, 2020).

Hul'q'umi'num' and translated to English by Ruby and Donna Gerdts.⁷ The next step was for me to put the pre-existing Hul'q'umi'num' and English versions together in one document and then to proofread it. Initially, I thought the process to learn the story began the day I first sat down to work on editing the unformatted Hul'q'umi'num' transcription with Donna. I realize now that my process didn't start then. My process began when I was a baby and my grandma spoke Hul'q'umi'num' to me the same way she spoke to my kids when they were babies. I set about learning how to tell this story in the same way I have been taught how to do most everything else as a *hwulmuhw slheni*' (indigenous woman)—first we watch and then we do. We are taught by example, encouraged to try and guided into developing our skills.

Throughout this process, I have worked to point out the ways in which I learn. In our communities, often times, we are not taught directly; we are exposed to things and start picking up responsibility. This is a way of teaching and learning that is natural for me. I spent my childhood watching my grandma do many things, sometimes helping her, always paying close attention to her because the things she did mattered to me and to our family as a whole. When I was ready, I started doing the things she did. I would call her for help and she would tell me to go visit her and she would show me. If I wasn't able to physically visit her, she would tell me that I had to practice over and over until I got it right. Language learning is very much the same. If you don't get it right the first time, pay attention to what was done and keep trying.

Over the past two years, I have been a part of the Hul'q'umi'num' Language Academy (HLA) – a partnership between Simon Fraser University (SFU) and Hul'q'umi'num' Language & Culture Society (HLCS). When I first joined our Hul'q'umi'num' class, I started out with learning short poems like, *Xuthinuws 'Uli'hwiiin' Tsqway Wuxus*.⁸ We were tasked with highlighting different linguistic aspects for homework and so began my journey into Hul'q'umi'num' complex morphology—numeral classifiers, plurals and diminutives. From there we, as a class, practiced and learned different parts to a story that we told together in class: *Spe'uth 'i' tthu Spaal'* (Bear and Raven).⁹ We made our first attempts to ad-lib a story when we

⁷ Prof. Donna Gerdts has been documenting and analyzing Hul'q'umi'num' since 1975. Over the last two and a half years I have worked together with these ladies almost daily in our joint efforts to revitalize the Hul'q'umi'num' language and with their permission I address them in the familiar in this thesis.

⁸ <http://sxwiem.hwulmuhwqun.ca/xuthinuws-ulihwiin-tsqway-wuxus-four-little-frogs/>

⁹ <http://sqwal.hwulmuhwqun.ca/learn/stories/bear-and-raven/>

looked at old pictures from the BC Archives and tried to describe them. I remember it being challenging.

From there, we moved on to simple children's stories. We started writing our own stories in English and sat with an elder to learn to record them. We moved on to socio-cultural projects that had us share another story—that's where I learned to transcribe; I worked on full understanding of every word in that project by pulling all verbs and nouns, analyzing their underlying forms, learning to recognize nominalization, inflection, roots, suffixes and infixes—this was also the first time I recorded myself telling a story and I analyzed it using Praat in preparation for my presentation.¹⁰

We studied Hul'q'umi'num' phonetics, applying what we learned to our pronunciation, visualizing our speech with Praat. I remember focusing on the pronunciation of the words with uvulars and words with complex clusters. Once our class developed a better understanding of and ability to read Hul'q'umi'num', we began studying legacy stories. We started to look at relative clauses, active and passive tense and verb classes. We learned a play in Hul'q'umi'num' and performed it for our community.¹¹ The next step was learning reference tracking using a long legacy story called *Ts'usqun*, as told by Wilfred Sampson. By time we had gotten to our narratives and discourse class, in the Fall of 2019 and began to work with *S-hwuhwa'us 'i' lhu Q'ullhanumutsun*, we had touched on phonological phrases, intonational units and annotating in ELAN.

At HLA, our time with elders has been instrumental and foundational. We sit with our elders. They help us work on our Hul'q'umi'num' pronunciation and intonation. They teach us about the meanings of words. We learn to record, transcribe and translate Hul'q'umi'num' with them. By the time I had first stood up to share this story, *S-hwuhwa'us 'i' lhu Q'ullhanumutsun*, in Hul'q'umi'num' I had focused on the story steadily for five weeks, had been in school learning Hul'q'umi'num' for a year and a half and in First Peoples' Cultural Council's Mentor-Apprentice Program (MAP) for 4 months.¹²

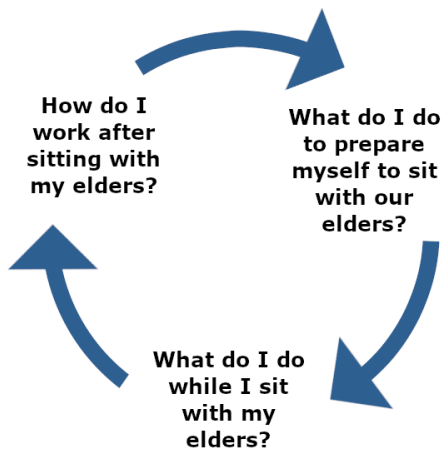
¹⁰ My project was of clam digging with my family: <https://www.youtube.com/watch?v=qvmmGDnkOk8>

¹¹ Chris Alphonse wrote a story, *Jealous Moon*, and with Ruby Peter's help, we translated it into Hul'q'umi'num' and then adapted into a script.

¹² <http://www.fpcc.ca/language/Programs/Master-Apprentice.aspx>

Our elders are the real experts of our expressions of self as *hwulmuhw mustimuhw*. Their time and knowledge are priceless. We have stories of who we are and how we got here. We have stories of the kind of people we were and the kinds of things we did. We have stories that have taught us about relationships, political ties, governance, respect, life and the land. Our elders know these stories and share these stories. Many of our first language speakers of Hul'q'umi'num' are over 80 years old. For this reason, their time is invaluable and it is always been important for me to be prepared as I can be. I try to make sure that I am making use of the time that I have with them. To keep myself on track, I keep a few things in mind. These questions guide my work:

Figure 1 | Guiding questions when working with elders for language learning



I have worked my way through learning to understand Hul'q'umi'num' stories and the linguistics of Hul'q'umi'num' over the past two years. Linguistic analysis and understanding of Hul'q'umi'num' stories have been key in my journey to fluency. My thesis will cover the process that I used as I prepared to stand up and share a story in Hul'q'umi'num'. I hope that by sharing the processes that I have used to compliment this time with my elders, others may find what's useful for their own language learning and move forward with it.

1.1. sxwi'em' 'utl' Tsi'elhaat | *Sarah Modeste's story*

My granny Sarah Modeste is 87 years old. She is my late grandpa's cousin, which makes her my grandma.¹³ I am lucky to still have grandparents that speak Hul'q'umi'num'.¹⁴ I asked my granny to be my mentor for language because she's helped me with many things and I know she's very open, intelligent, patient yet industrious and fun. My goal in my first year of Mentor-Apprentice was to learn language around faith. About a decade ago, I was really wanting to learn Hul'q'umi'num'; my grandma Tswastssiya told me to go and see my grannies at St. Ann's because they sing and pray in Hul'q'umi'num' there.¹⁵ I went and when I first started going, I would sit with granny Sarah in the back of the church while she taught Sunday School—that's where she taught me to read the Lord's Prayer in Hul'q'umi'num'.¹⁶ I have been taught that our people have always had faith and prayer—even before colonization, our people prayed to our creator. So for me, learning and understanding language around faith in Hul'q'umi'num' is important.

I had my idea of what we would do in MAP and my granny hers. In our first session, my granny told me that if I'm going to learn to speak Hul'q'umi'num', I needed to learn the most important part—telling a story. For her it was important that I get my head out of books and start to practice telling stories. She has always taught me through stories and told me of how she was taught through stories, sharing with me stories that were shared with her. So it made perfect sense that we would focus on stories. She told me from the beginning that she would share her stories with me and I'm free to use them, but as I learn Hul'q'umi'num' I will start telling my own stories; she reminds me that everyone has their own stories.

¹³ In Hul'q'umi'num', we call all our brothers, sisters and cousins *siblings*. And all of our siblings' grandchildren are our grandchildren too. See Charlie, Sonya (2019).

¹⁴ According to a 2018 survey, there are 93 reported fluent speakers of Halkomelem (First Peoples' Cultural Council 2018) most of whom are elders; Donna Gerds (p.c.) estimates currently that there are around thirty first language speakers remaining, over 100 fluent second language speakers, and over 1000 children and adults currently studying the dialect.

¹⁵ St. Ann's Church located in Quw'utsun and is managed and maintained by Quw'utsun Tribes and the church council—most of which are our elders.

¹⁶ St. Ann's Church in Quw'utsun uses translated songs and prayers.

We spent our first year of MAP focusing on one story. My granny told me that we were going to practice that one story until I could tell it fluently and sound like a Hul'q'umi'num' speaker. But we didn't start right away—before we started anything, my granny made me practice the sounds of our language, emphasizing how important it is for me to try to say them right. She was honest and encouraging. I felt like I had already gotten as good as I could get; I felt like I had already been trying for so long, but she insisted we work on it.¹⁷ I had to try. We sat on her bed and reviewed the first pages of Quw'utsun Hul'q'umi'num' Category Dictionary (2007)—there's a word for each Hul'q'umi'num' sound in there. She paid close attention to what I said. When she was happy with me saying those words, she started searching the book for clusters. I really wanted to move onto the story so I started trying to say sentences about the things in her room to see if that would help us move on to more than words. It did. We moved to the kitchen table to start a story.

After weeks spent focusing on my words and sounds, she recognized what I needed most help with—uvular and uvular ejectives—and instead of pointing it out, she chose a story that would have me practice. She chose a story from her childhood about blackberry picking with our family. My granny told me, before we started that this is what our people do—we share stories: *xwi'em'*.¹⁸ She told me that this is her story and I will learn to tell it—I can use it for as long as I want, share it anywhere I want, but remember to, one day, start telling my own stories too. She told me to pay attention. To listen. To watch her. First, we see and then we do.

And with that, we started working on the *Sqw'iil'muhw* (blackberry) story. This is exactly why I chose my granny Sarah to be my mentor: she is a critical thinker and when she wants something accomplished, she thinks about the smartest way to go about it. She wasn't just pushing me to practice my articulation of sounds in Hul'q'umi'num' that aren't found in English. She was listening to see how she could help. She took the time to hear that I struggle with certain sounds. She started helping me with them without ever criticizing or pointing out my faults. And she keeps reminding me that things take time. She helped me develop confidence by leading me into practicing repeatedly—she taught me through demonstration and repetition. She shared her tenacity and I have worked hard with her to learn to speak Hul'q'umi'num'. I have had to

¹⁷ I use Praat to analyze my speech (Boersma & Weenink. 2018, <http://sqwal.hwulmuhwqun.ca/programs/hla-2018-phonetics/>).

¹⁸ *xwi'em'* [*√xwuy'em'*] means tell a story (Hukari & Peter 1995)

develop a thick skin but even with that thick skin, sometimes I feel a little defeated. Pronunciation is important to me; maintaining Hul'q'umi'num' as close to the way my elders articulate it is important to me (Bird & Kell 2017).

I practiced the *S-hwuhwa'us 'i' lhu Q'ullhanumutsun* story with her a handful of times in addition to the *Sqw'iil'muhw* story. This experience laid the groundwork for me feeling comfortable standing up in front of an audience, open my mouth and *xwi'em'* (tell a story). I have no doubt in my mind that I would not have been able to open mouth to share anything without doing this work first.

We touched on many topics, but that *Sqw'iil'muhw* (blackberry) story was what anchored us and it was what she used to guide me. She told me the story again and again. I sat and listened. Then she told me it was my turn. And sitting there, without full understanding of how to shape my words and sentences, I began to repeat her story back to her. Of course, it was short, sweet and sparse at first, but we worked at it. We would talk about other things. We would pray, or eat, or sing and then she'd ask me if I was ready to try again. We did this for hours, telling the story back and forth to each other. Sometimes we didn't take breaks at all and we just told the story back and forth, back to back, like a ping pong match. She would take a break between and tell me, "You're doing good, but you're forgetting some." Or, "You've almost got it, you just need to work on ____." And, "You're doing pretty good. How do you say ____?"

She tells me I'm getting better but I'm slow—I say "*um*" too much and think about what to say for too long. She says I have to work on talking like I mean it, reminding me that we don't speak Hul'q'umi'num' the way we speak English. She reminds me not to be afraid and to put some feeling into it. My voice shouldn't stay just *right here*, it should go *uuuup* and *dowwwwn*. My granny teaches me by sitting with me. She taught me the words to *t'i'wi'ulh tsun tse'* and we sang it together. She teaches me the way I hope to be able to teach. This *Sqw'iil'muhw* story is about my *'ukwiya'qw* (great-great grandmother), my *sts'a'muqw* (great grandmother) and my *sul'si'lu* (grandparents); it is about how our grandmothers teach us that our food is our medicine. This story illustrates our familial ties, our way of life and how we pass on that knowledge. My granny told me our people used to get together just to tell stories in Hul'q'umi'num' and I hope that we go back to that. Learning this story, by watching and then doing, built a solid foundation for me to learn the longer story, *S-hwuhwa'us 'i' lhu Q'ullhanumutsun*, as shared by Sti'tum'at.

1.2. sxwi'em' 'utl' Sti'tum'at | *Ruby Peter's story*

In the summer of 2019, we had a class beach day. We got together at *Tl'ulpalus* (Cowichan Bay): some went canoeing, we gathered around in a circle for stories and we played bone game. That day, Sti'tum'at shared the *S-hwuhwa'us 'i' lhu Q'ullhanumutsun*. She shared the story a few times and we tried to tell it too. In the Fall of 2019, we were introduced to the story again in our class. On October 28th, 2019, I sat with Donna to begin editing the unformatted Hul'q'umi'num'. I finished the first draft of edits and compiled the Hul'q'umi'num' into a formatted numbered version, aligning and editing the English. Donna worked on the second version and we passed it back and forth until it we came to the version that's uploaded with the video. This particular story is available on Vimeo and Hul'q'umi'num' Language & Cultural Society's *s'aa'lh sqwal* website along with many other Hul'q'umi'num' stories.¹⁹ I highly suggest viewing this video before reading further in my thesis.

1.3. Methods

My work on stories really began in 2018 when I learned to write a story to be translated to Hul'q'umi'num' by Sti'tum'at. It continued when I started playing audio for Donna as she transcribed Hul'q'umi'num' and as I transitioned to transcribing on my own. I learned skills and practiced them intently. My storytelling really started to take a leap forward in the summer of 2019 when I began Mentor-Apprentice with my granny, Tsi'elhaat.

I began the process of learning *S-hwuhwa'us 'i' lhu Q'ullhanumutsun* by watching a recording of Sti'tum'at (Ruby Peter) tell the story. I used a number of methods to study Ruby telling the story that helped me learn it. I recorded myself learning to tell the story, practicing the story and compared audio of myself reading to Ruby telling.

I downloaded Ruby's telling of the story from Vimeo, where it is accessible to the public. I took notes as I progressed through learning the story to the best of my ability. I studied the transcription from varying angles, taking into account different linguistic areas of study that are

¹⁹ <http://saalhsqwal.hwulmuhwqun.ca/> Hul'q'umi'num' Language & Cultural Society's *s'aa'lh sqwal* website is where the story and others can be found. <https://vimeo.com/30529661> Ruby Peter: How Thunderbird Saved the People on Donna Gerds' Vimeo account.

present in Hul'q'umi'num'. I practiced telling the story with visual cues and without, by myself and for others. I recorded audio of myself practicing. I also recorded one session with Sti'tum'at, one session with Tsi'elhaat. I tried recording the sessions I told the story in my MAP evaluations to my *sul-hween* Marion Underwood, Mena and Peter Williams too, but those recordings were unsuccessful.

I did not start recording myself until after I got feedback from Sti'tum'at (Ruby Peter) and Tsi'elhaat (Sarah Modeste). In hindsight, it would have been interesting to record myself reading the story immediately when introduced to it. This wasn't quite possible at the time, though, as the transcript was not complete. However, in the future, I am going to make a point of recording myself in the very beginning of learning a story—just for my own curiosity.

I have a recording of myself telling the *S-hwuhwa'us 'i' lhu Q'ullhanumutsun* story on December 2, 2019 and I have listened to it. Unfortunately, the recording is not of the best quality, so I won't rely on it for analysis. My plan is to listen to it again, transcribe it and see what I managed to remember. I feel this will teach me what I need to focus on for further learning. I would also love to have an elder listen to a recording of my telling of the story for their expert opinion.

My project focused intently on audio and video versions of the stories. My process was to study four types of audio files:

- Ruby's telling of the story (Ruby),
- me sitting with Ruby where I practice reading (Rae Anne, Ruby),
- reading at home (Rae Anne),
- practicing telling the story without reading in MAP (Rae Anne, Sarah).

In the chapters below, I will describe what I did to make use of each of these resources and how they allowed me to progress in story performance.

1.4. Stories

Stories are a way of life in our *hwulmuhw* communities, families and lives. We continue to pass teachings the same we always have—through stories.

1.4.1. Cultural importance

Stories hold a special place in my heart. Spoken word has always been a way of passing on traditional knowledge and practices - essentially Hul'q'umi'num' culture. Understanding Hul'q'umi'num' discourse is as important for contributing to our living culture as it is retaining knowledge of our past. Developing our storytelling skills ensures that we, as a people, can maintain verbal expression as unique and beautiful as the land it stems from. It ensures that we can continue teaching how we were taught.

Hul'q'umi'num' stories reflect our social organization, our geographical locations and how we relate to the land and life. I know from personal experience that stories play a role in underpinning who we are and who we should aim to be. My grandmother told me stories to teach me and although they were in English, what she taught to me was how powerful and more influential it is to tell stories directly related to the storyteller and the audience. My grandma told me stories by first anchoring their relation to me and to herself. She let me know these were stories she was told as a little girl by her grandmother, or that they were from her own experience or the experiences of our family. Knowing this, I listened and paid close attention. I imagined. I remembered.

My *si'lu'ulh* (late grandma) Tswastssiya told me stories that taught me to be humble, accepting and mindful. I was taught to eat whatever food was given to me, not through discipline or force but through a story. I was told about a girl caught in a snowstorm with her people, starving but too picky to eat what was given to her. Although she learned it wasn't the way to be, she got really hurt and had to forever live with a reminder of how she chose to be. She taught me to never waste what I harvest with another story about who she called "*the whistlers*". We are never to take more than we need nor let food go to waste or our creator may change our lips the way he changed *the whistlers* and we too would have to figure out a new way to speak and eat rotting, mushy meat for the rest of our lives. She taught me to take care when out walking with stories from our family. She taught me to be safe at the river. She told me what her grandma told her about how to carry ourselves in the natural world. She even told me stories of how she carried on when her own grandma passed without me realizing, until she too had passed, that she was preparing me for when I lost her.

We are taught through stories. That is our way to be, always sharing stories. We have great grandparents who were multi-lingual. We have grandparents that knew only our language until they were forced to learn English. They kept our oral history alive by coming together to share. And now we, language learners, need to learn how to *xwi'em*.

The importance of stories has been stressed at the HLA (Hul'q'umi'num' Language Academy 2019). Together with the elders, the students have created many new stories conveying history, cultural traditions and life lessons, for example Carol Louie (2019), George Seymour (2018), Laura Antoine (2019), Sonya Charlie (2019), Harvey George (2019), Thomas Jones (2019), Verna Jones (2019), Colleen Manson (2018), Gina Salazar (2020), Bernadette Sam (2019) and Margaret Seymour (2019).

1.4.2. The context of language learning and teaching

Studying stories has played an integral part of my language learning journey. Through close study of this and other stories, I have expanded my understanding of how Hul'q'umi'num' stories are told, benefiting my journey towards language acquisition and fluency. I have worked my way through, continually adjusting the focus of my analysis as my understanding grows and my needs change.

In 2018, after acting out short poems, we went on to narrating Quw'utsun' pictures from the BC Archives, basically outlining the bare bones of what could develop into a story. We practiced stories in script form, reading and learning lines. We even performed a story written by my *shhwum'nikw*, (Chris Alphonse) called *hw'i'tsust lhqelts*, Jealous moon. We've listened to many Hul'q'umi'num' legacy stories, using them to study and learn different aspects of linguistics: how sentences and words are constructed, how transitive and intransitive verbs are created and can be used to recognize active and passive voice. For adult learners such as myself, the learning potential is immense and only limited to the imagination.

Stories have been instrumental in passing knowledge and it is fitting that we would use oral expression recorded in the past to study our once unwritten language. For languages such as ours, where fluency cannot easily be attained first-hand, story analysis can strengthen our ability to express ourselves. Researching this story has given me confidence: my understanding of the language has improved dramatically. Conducting research like this, although time consuming, is

foundational in developing the understanding and appreciation needed to recognize the importance of the grammatical structure of Hul'q'umi'num'.

1.5. Outline

The path to learning *S-hwuhwa'us 'i' lhu Q'ullhanumutsun* has not been straight or narrow. As Figure 1 shows, the work used a mentor-apprentice model. I had to prepare myself and then seek help from my mentors and then go home and practice and then ask for more help. My method of learning entailed going over the stories many times and using different tools and techniques. I found it a little difficult to divide my process into chapters in order to write it up in this thesis, but this my roadmap.

Chapter 2 is focused on ways I took the story in using different resources and technology. These are ways that I learned and internalized the story. Chapter 3 is about when I started telling the story myself. This is what I did to practice. Chapter 4 gives details about particular sound, words and narrative devices that I studied in my performance compared to elder's telling of the story. Chapter 5 is my conclusion where I give my final discussion on my experience as a language learner, contextualized in the current situation regarding my language.

Chapter 2. xwi'xwi'em' thu Sti'tum'at 'u S-hwuhwa'us 'i' lhu Q'ullhanumutsun sxwi'em' | *Ruby Peter Telling the Thunderbird and Orca story*

I have worked my way through learning to understand Hul'q'umi'num' stories. Hul'q'umi'num' stories allow me to practice pronunciation, intonation, word architecture, sentence structure, narrative structures and have been key in my journey to fluency. Two years, hundreds of pages of stories and many, many hours of listening later, my understanding of Hul'q'umi'num' has dramatically increased. And even though I have not reached fluency, I am able to understand a lot of what I hear. I am working at increasing the accuracy of my translating and transcribing, reading and speaking

Some of the steps that I took to stand up and tell this story were ways I have learned throughout my life, some were guided by my elders, some were introduced as various assignments from different stories that we had been given over the past year and a half and some were things I invented to help prepare myself to do the assignments or to adapt to my personal style of learning. I'm quite a visual learner. I organize information in a way that it helps me approach what I am learning from many angles; this suits my learning style best. I take a lot of notes and if I see a way that I can represent information with colour or some kind of visual, it's more likely that I will retain that information; it can help me process the message as a whole.

Developing resources has helped me tremendously—having to check my work, using the dictionary, always challenging myself to not use what I don't need to but use what I need to as long as I need to. It's a balance between supporting yourself and forcing yourself to stand—we know ourselves best.

I feel like I have paid attention to details of English, relating what I hear to what is written and that's what has taught me English grammar. I approach Hul'q'umi'num' in the same way, paying attention to what is said, how it's said and how it's written. A big part of my process is listening to everything and finding a way to represent it in a visual way; if I can find a way to do that, I can deepen my understanding and my ability to explain my thinking. I don't always know ahead of time what I'm going to uncover, what I'm going to see, or what I'm going to

learn. I've realized now that I don't need to know. Instead of being overwhelmed with how many steps you will take, think about what you will see with each step: focus on the present.

There is so much to focus on when you are listening to an elder tell a story. Luckily, this story was recorded with audio and video, making it easier to playback. Prior to watching and listening to the video recording, we also heard Sti'tum'at tell the story down at *Tl'ulpalus* (Cowichan Bay) in the summer of 2019. She told us the story once all the way though. The second time she told it, our class went around the circle stopping her in segments and we took turns trying to translate what she had just said. The third time we went around the circle, we took turns trying to tell the story, saying as much as we could until the story was done. I thought this was really fun. It was definitely a memorable day—*ni' wulh lumnuhw tst lhu q'ullhanumutsun kws m'i tetsulnamut. (we managed to see a killer whale that came into Cowichan Bay).*²⁰

I started by mentally putting together transcription and audio/video of Ruby telling the story, making sure I understood all the words (morpheme by morpheme) and sentence structures used. I marked up my transcription with words I did not know, making use of an electronic version of Hukari and Peter (1995).²¹ I kept on hand a person-marking chart, 175 little words sheets and gloss abbreviation list when familiarizing myself with the story. These notes would be incorporated into the text as interlinear glosses. I have been using glossing to develop further understanding of Hul'q'umi'num' syntax and morphology for the past two years.²² Using an interlinear gloss to annotate lexical items and morphological parsing helped me develop an understanding of the story from a Hul'q'umi'num' perspective, not from the basis of the English translation (see (77) below for example).

²⁰ I had practiced this technique with another of Ruby's stories, Wren, as well. I translated into English (as best I could) what she had said in Hul'q'umi'num' at a storytelling event funded by a FPCC Aboriginal Language Initiatives Grant.

²¹ One resource that I use often in my study of the language is an electronic version of the Hul'q'umi'num' dictionary of Hukari and Peter (1995) in the new orthography created by Tom Hukari and Donna Gerds with the help of Zoey Peterson and Kevin Bätcher.

²² Claxton (2018), Claxton et al (2019).

Inflection such as person marking and suffixes marking voice and valence are important in Hul'q'umi'num'.²³ There are ways that we can directly translate English, but that isn't maintaining the syntactic structure of Hul'q'umi'num'. I am still learning inflection..

One tool I used for analyzing Ruby's telling of the story was ELAN.²⁴ I created multiple tiers for the transcript, translation and various features. Using ELAN makes it easier to navigate through the story and find and practice certain details.²⁵ It makes it easier to select sections and slow them down. It is very useful when learning a story to construct an ELAN file that you mark in any way you find helpful. Using ELAN, you can annotate time-aligned data and export tiers in the combinations you require them.²⁶

2.1. Listening

I listen as much as I can in the first few days to gain the sense of flow of a story, the rhythm. Even if I don't fully understand the Hul'q'umi'num' of a story, listening helps me anchor myself within the story. Listening plays a large part in getting a feel for the intonation of the story, for gaining familiarity. For Ruby's telling of *S-hwuhwa'us 'i' lhu Q'ullhanumutsun*, I downloaded the video file from the internet so that I could access it off and online. I also converted that file to an audio file, which I put on my phone for easy listening. I think of it in the same way I think of music. When you first hear a song, you don't just start singing along. Even if you like song and want to sing it, you listen first. You get to know the chorus and the verses, the rhythm, the beat. It's not until you get a feel for it and get comfortable with it that you start trying to sing along.

I continued listening as much as I could throughout the weeks leading up to my day in class when I had to stand up and tell the story. I even listened to it on repeat through the night. I

²³ See Gerdts (2010), Gerdts (2016), and Gerdts and Hukari (to appear) for description of Hul'q'umi'num' morphosyntax.

²⁴ ELAN (Version 5.9) [Computer software]. (2020). Nijmegen: Max Planck Institute for Psycholinguistics, The Language Archive. Retrieved from <<https://archive.mpi.nl/tla/elan>>.

²⁵ An added bonus is that I could also stop and study pronunciation using the Praat feature embedded in ELAN.

²⁶ In David Beck's course, we learned to use ELAN to produce time-aligned stories for presentation on web, similar to those appearing in IJAL Texts on Line <https://www.americanlinguistics.org/?page_id=1578>.

don't know for sure, but I think that helped me learn the story. I am still listening to this story while working on this thesis.

2.2. Using body language: gesture and gaze

Most of the legacy stories that we studied in our course had audio but no video recordings. Usually we were looking at the transcription and translation as we listened to the story. Sometimes though, we had films of the stories and some of the discussion in class centered around the way the speakers use body language as they tell a story. From my granny Sarah's *Sqw'iil'muhw* story, I recognize how much our elders rely on visual tracking and representation in stories. I didn't record my granny Sarah—I just paid attention. Her motions helped me follow the story. My granny and I used gestures with each other as she taught me. She motioned her uncle walking up the hill, grabbing buckets, then fixing the blackberries—straightening them like a star, her grandma digging out the pot to make jam. I am used to learning through motions. The Hul'q'umi'num' that my grandma used with me as a child, she never gave me English translations for; I learned through her actions. And even in English, when I asked my grandma how to do something, she couldn't tell me over the phone. I had to go and visit her and she walked me through things orally with visual cues.

Part of my process of learning to tell Ruby's story was watching the video of her performing the story again and again. In class we studied how she was communicating information with her body to augment what she was saying. I found myself thinking about what Ruby must be visualizing when she told the story. Since I tend to talk with my hands when I am explaining things, it was natural for me to pay close attention to her body language. I coded Ruby's performance of the story in ELAN to help me study her gestures. I found that annotating body language along with the transcription using ELAN is very informative.

I was particularly interested in how she situated herself as the narrator of the story using body language to map real world locations. Being from the area, I was able to understand how her gestures gave spatial reference to the landmarks of the story. For example, as seen in Figure 2, Ruby is sitting in the chair in Donna's front room where the filming took place and she is placing her left hand with the palm pointing directly to Qw'umi'iqun', the location of the first episode of the story. Her hand shape represents the people who were there.

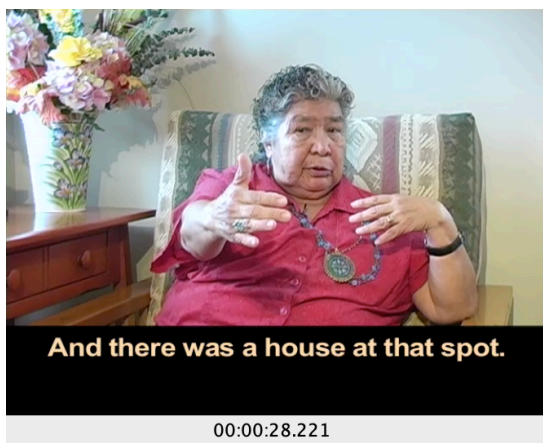
This is how I try to figure out what is in view and out of view, what is active and what is passive, what is here and what is over there.

Figure 2 | Ruby situating herself when describing where Qw'umi'iqun' is.



When she subsequently mentions this place, she positions her hand in this location. In Figure 3, she is indicating distance from Qw'umi'iqun', the location of the Stone Church, to the beach at the base of Mt. Tzouhalem where the homes used to be.

Figure 3 | Ruby indicating distance.



Ruby's gestures and eye gaze provide additional context to the story: what is here and what is over there, what is in view and out of view and what character is the topic of the sentence.²⁷

Ruby also uses body language to take on the role of a character to re-enact a scene. In Figure 4, she uses her right hand to show how one child grabbed some slivers and in Figure 5, she re-enacts throwing them into the title character's eyes

Figure 4 | Ruby grabs slivers with the right hand.



Figure 5 | Ruby throw slivers into character's eyes.



²⁷ Active and passive voice are used very different in Hul'q'umi'num' than in English, See Gerdts and Hukari (2003).

Ruby then shifts perspective and takes on the role of the main character and she uses her hand to represent how the slivers went into his eyes (Figure 6)

Figure 6 | Ruby uses her hands to represent slivers in the eyes



She also uses her own eyes to portray how fire comes out of his eyes (Figure 7) and shoots flames (Figure 8). Ruby motions of the thunder coming from her eyes, as in Figure 8, throughout the story.

Figure 7 | Ruby uses her hands to represent fire coming from her eyes.

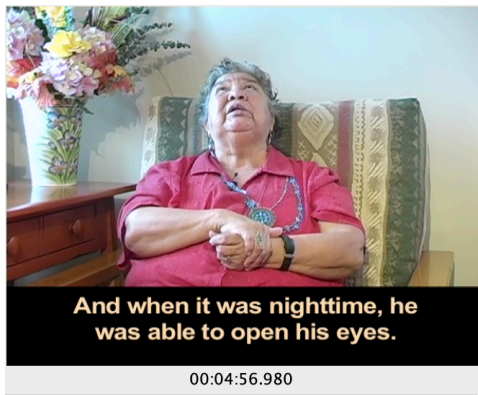


Figure 8 | Ruby uses her hands to shoot flames causing things to burn.



Later in the story is describes the title character laying on a rock and looking up at the night sky (Figure 9).

Figure 9 | Ruby looks up to the night sky.



A particularly interesting type of enactment is where she is simultaneously playing two characters, one with her hands and one with her eyes. She uses her hands to represent one character tying some kind of cloth around the title character's eyes and behind his head (Figure 10, left side), using her own eyes and head to represent the title character (Figure 10, right side).

Figure 10 Ruby motions wrapping and tying up her eyes.



In Figure 11, she uses her hands to represent the boy's parents washing his eyes, using her own eyes to represent the boy.

Figure 11 | Ruby washing eyes



There are many points in the story that Ruby uses her hands to symbolize actions and events. In Figure 12, Ruby enacts gathering up the belongings of the child to move him.

Figure 12 | Ruby motions gather up the belongings of the child

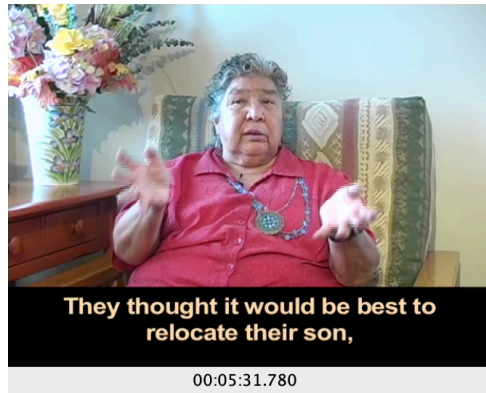
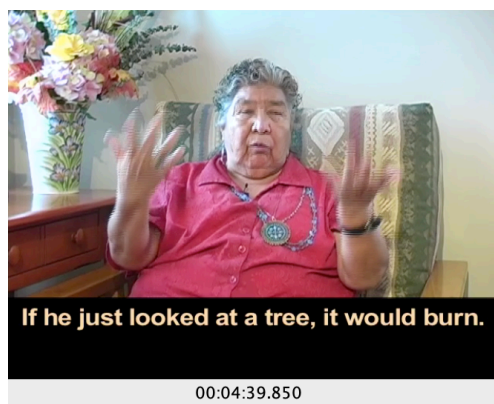


Figure 13 shows her using her hands to represent trees burning. Fire is represented this way throughout the story, Ruby using her hands to represent flames in the same way as she enacts the thunder coming from the eyes.

Figure 13 | Ruby's hands imitate fire



When she moves her hands in a back and forth motion, it signifies people participating in activities together, such as playing in Figure 14 or pushing each other around, as in Figure 15.

Figure 14 | Ruby representing the children playing with her hands



Figure 15 | Ruby motions as she talks about the kids pushing each other and falling.



These are just some of the gestures used by Ruby in telling a story. While watching Ruby telling this story, I wonder if she saw these gestures when her relative told her the story and if they used the same or similar body language and visual cues. Ruby uses a very animated storytelling style that is common in our communities—when telling stories in our language and as we tell them in English. Paying attention to these details helped me guide myself through the story while learning and performing it and I also think that they help the listeners understand the story.

2.3. Scene setting: main characters, scenes and locations

During one of our classes in November 2019, after we had watched the story several times and had a transcript with line numbers to work from, we used the whiteboard to list all of

characters and each location in the story and to learn to practice saying these words in Hul'q'umi'num'.

Characters

Thunderbird/Boy
His people that moved with him
Orca
Parents
Grandparents
Doctor
Salmon
Villagers
Fishermen/women drying
Starving people

Locations

Comiaken
Satellite Island
Cowichan Bay
Green Point
Quamichan

For me, as a visual learner, I found it most helpful to sketch out each location that served as the setting for a scene. I give one of my sketches in Figure 16 that represents my perception of the setting laid out in Ruby's story.

Figure 16 | Rae Anne's perception: the view of Xinupsum from Qw'umi'iqun'



Next, we analysis the structure of the story by laying out the story scene by scene. I have given the story structure in Appendix B. Studying the story as a work of literature, we see what

each event contributes to the overall story arc and how the scenes start up, move along and then conclude. I found this helpful as it allowed me to see that, although the story is very long when it's told, the frame of the story is not too detailed.

2.4. Giving characters a voice through dialogue

An important way that one adds theatricality to the performance of a story is to use dialogue to give characters a voice. When Ruby tells the stories, she both reports what the characters thought or said using indirect quotations and also enacts their speech through the use of dialogue, where the characters are conversing with each other. Gilkison (2020) studies the use of quotations in Hul'q'umi'num' stories and points out many of their features.

Sometimes the dialogue is introduced with a phrase containing a speech act verb, for example *thut* “say” in line (64) from the story, or a verb of cognition, such as *hwthiwun*²⁸ “think” in line (32):

(64) ...wulh **thut** tthu na'nuts'a', “'uy' kws nem' tst tth'ihwuthut 'u kwthu mun'u tst.
... and then one of them **said**, “We had better go and talk to our child.

(32) suw' **hwthiwun** tthu shhwuw'welis, “'uy' kws nem' tst tuyqt tthu mun'u tst.”
And the parents **thought**, “We'd better move our son to another place.”

Hul'q'umi'num' has a number of speech act verbs and I hope to learn to use them the way our elders do.

Often, however, Ruby moves from narration to dialogue without introducing the characters' words with a phrase containing a speech act verb. For example, in line (33) the speech act verb *qwul'qwul'tul* “talking together” establishes who is speaking and then line (34) gives what was said.

(33) **qwul'qwul'tul** 'u tthu sul'si'lus, 'u tthu ts'lhhwulmuhws.
They **discussed** it with their grandparents and their community.

(34) “'a.a.a, 'uy' kws nem' tst tuyqt tthu mun'u tst.”

²⁸ *hwthiwun* consists of *hw=thut=iwun*, with *thut* being the root verb “say”, and *=iwun* being the lexical suffix for “body”. So it is literally “speaking that goes on inside” (Hukari & Peter 1995); see also Gerdt & Claxton (2019).

“We’d better move our son to another place.”

In lines (59) and (60), Ruby expresses the cause of the problem and the emotional state of the people and then moves right into the characters’ speech in lines (61) to (63):

(59) ’uwu kwsus m’i tetsulnamut ’u tthu sta’luw’.
And the salmon couldn’t reach the river.

(60) ’a.a.a wulh xullhultslh tthu’ne’ullh tustussas mustimuhw mukw’ ’u.u.uw’ t-sastunmut.
And all the people felt bad, they were so sad.

(61) “tstamut tst tse’ kwu’elh? ’uwu te’ s’ulhtun tst! tstamut tst tse’? ni’ tst tse’ hwenuts!”
What are we going to do? We have no food! What are we going to do? We are going to starve!

(62) nilh hay ’ul’ ’uw’ ’uy’ s’ulhtun tst kwthu stseelhtun ’uw’ yath m’i tutuyul’ hwihwuwul’.
Salmon is our favorite food and there is nothing coming ashore.”

(63) na’ut wulh ’uw’kw’nuhwus thu q’ullhanumutsun tthu stseelhtun, t-sas tst tse’.”
The killer whale has eaten up all our salmon and we are going to be pitiful.”

When you hear her perform the story, it is quite clear when she is adopting the role of a character. Her voice quality changes and she performs the lines with theatricality. The direct quotation in lines (68) to (73) is another example of enactment, as she gives the speech with a pleading voice.

(68) kwus m’i nem’ ts’iitum, ts’iitum, “xwum ts’twa’ p’e’ ’i’ ’uw’ ni’ kw’un’ sla’tlut, si’em’.
They went pleading to him, “Maybe there is something that you can do, respected one.

(69) hay ’ul’ ’uw’ ’ulh tustusas tthun’ siiye’yu, tthun’ shhwuw’weli, ’un’ sul’si’lu ’un’,
shhwum’ne’lukw.
Please, your parents and grandparents are very pitiful, your uncles.

(70) hay ’ul’ qux mustimuhw ni’ wulh hwenuts.
There are many people that are starving.

(71) ’uwu te’ stseelhtun ni’ nem’ tsakwumnamut.
There is no salmon going up the river.

(72) ni’ wulh lhuyxtus lhu q’ullhanumutsun.

That killer whale has eaten it all.

- (73) tth'ihwum lhu, tth'ihwum lhu m'i ts'ewutal'hw, m'i hulital'hw!"
Please, please come and help us, come save us!"

Learning how to express myself naturally as my elders do when telling a story is very important to me. We use stories to share with each other on a regular basis. Stories are integral to how we teach and learn.

2.5. Paying attention to the linguistic structure of Hul'q'umi'num'

Throughout my SFU courses, our elders and Donna Gerds pointed out to us many elements of the linguistic structure of Hul'q'umi'num' that are relevant to the story-telling genre. There are many ways in which the structure of Hul'q'umi'num' differs from English and it is important to pay attention to the constructions elders use when speaking authentic Hul'q'umi'num'.

In preparing to tell the story, I took note of the nouns and verbs used to convey each event. What nouns were used? Where were they placed with respect to the verbs? Line (77) of the story illustrates a commonly occurring property of Hul'q'umi'num': clauses often start with verbs, with the nouns coming later. The following examples involve interlinear glosses.²⁹

- (77) kwus wulh tetsul 'i' wulh lumnuhwus thu **q'ullhanumutsun** kwsus lhey'xtum tthu
s'ulhtuns tthu **shhwuw'welis, mustimuhws.**

kwus	wulh	tetsul	'i'	wulh	lum=nuhw=us	thu	q'ullhanumutsun	kwsus
DT.N	PERF	arrive	CNJ	PERF	look=LCTR=3SUB	DT	orca	DT.N

lhey'x=tum	tthu	s'ulhtun=s	tthu	shhwuw'welis	mustimuhws
eat=TR.PAS	DT	food=3POS	DT	relative=3POS	people=3POS

*When he arrived, he saw the **orcas** who were eating up all his **relatives' food**.*

²⁹ Much of the information on individual words seen in these glosses, especially morphological breakdown, is gathered from Hukari and Peters (1995). I have only interlinearized examples here when the details of the morphology and syntax are relevant to the discussion.

One feature of Hul’q’umi’num’ is that, compared to English, it has a low referential density, that is, the ratio of nouns per verb is much lower in Hul’q’umi’num’ (Gerds & Hukari 2003). Sometimes, the story continues for a stretch without using nouns at all. For example, line (24) of the story, consists entirely of verbs and particles.

(24) hwu st’i’am’stum tthu ni’ t’uyum’tum kws ’uwus xunuq’tus.

hwu st’i’am’=st=um tthu ni’ t’uyum’=tum kws ’uwu=s xunuq’t=us
 INCHO stuck=CS=PAS DT AUX stick=TR.PAS DT.N not=3POS open.eye=3SUB

They put something over his eyes so he couldn’t open them.

This is largely because of the polysynthetic nature of Hul’q’umi’num’. What appear as pronouns and sometimes even nouns in English are expressed by verbal affixes or clitics or within the meaning of a verb root in Hul’q’umi’num’.³⁰

In Hul’q’umi’num’, all noun phrases serving as arguments (subjects, objects, objects of prepositions) must have a determiner (article or demonstrative). For example, see the determiners (in bold) in line (48) of the story.

(48) ’i’ nilh sus ’uw’ shxetl’ saay’stum’ **thu** shxetl’ nem’ tus ’utl’ quw’utsun’ xatsa’
 ni’ ’u **tnanulh** tsa’luqw.

’i’ nilh susuw’ shxetl’ saay’=stum’ **thu** shxetl’ nem’
 CNJ 3EMPH N.AUX.N.CN weir ready=CS.PAS DT weir go
 tus ’utl’ quw’utsun’ xatsa’ ni’ ’u **tnanulh** tsa’luqw
 get.here OB.DT Cowichan Lake be.there OB DT upland

They got weirs ready (at different places) going upland to Lake Cowichan.

Each of the nouns in (48) requires a determiner in Hul’q’umi’num’, in contrast to the nouns in English.³¹

Hul’q’umi’num’ has over seventy different determiners and they are used according to a rich set of semantic features such as viewpoint, gender and spatio-temporal deixis (Gerds 2013, Gerds et al. 2018, Gerds & Hedberg 2018, 2020). To learn to speak Hul’q’umi’num’ like an

³⁰ The distribution of active and passive voice is also very different in Hul’q’umi’num’ and English. Both of the transitive verbs in (26) are in the passive in Hul’q’umi’num’. See Gerds and Hukari (2003) for discussion.

³¹ The first instance of *shxetl’* “weir” does not require a determiner because it is a predicate nominal.

elder, you have to learn exactly which determiner is best to use in any context. Fourteen different deictic determiners (determiners whose use is anchored in space and time) appear in Ruby's telling of the story; see Table 1 below for the frequency of each one; you will note that many types of determiners did not occur in the story.

Table 1 | Deictic determiners in Thunderbird and Orca

DEICTIC ARTICLES	IN-VIEW	OUT-OF-VIEW
MASCULINE	tthu 63	kwthu 7
FEMININE	thu 10	lhu 4
DISCOURSE	IN-VIEW	OUT-OF-VIEW
MASCULINE	tthey' 8	kwthey' 5
FEMININE	they' 1	lhey' 1
PRO-DETERMINERS	IN-VIEW	OUT-OF-VIEW
MASC SG	tthuw'nilh 3	0
MASC DIMINUTIVE	0	0
MASC PLURAL	tthuw'ne'ullh 6	0
MASC PL DIMINUTIVE	tthuw'nun'ulh 0	0
FEMININE SINGULAR	thuw'nilh 0	0
FEM SG DIMINUTIVE	0	0
FEM PLURAL	0	0
FEM PL DIMINUTIVE	0	0
SPATIO-TEMPORAL	PRESENT	DISTANT
PROXIMAL	tu'i 0	kwu'i 0
DISTAL	tun'ni 2	kwuni' 0
EXISTENTIAL	tun'a 1	kwun'a 1
SPATIO-TEMPORAL PRO-DET	PRESENT	DISTANT
PROXIMAL	tu'inulh 3	kwu'inulh 0
DISTAL	tuni'nulh 0	kwuni'nulh 0

I listened and watched Ruby to gain perspective on the context of the use of each determiner. I discovered that the use of determiners in Hul'q'umi'num' stories requires close attention to detail. You have to fully understand the perspective of the storyteller. To learn this, I colour-coded the determiners for the features feminine/masculine and in-view/out-of-view.

The most frequently used determiner is *tthu*, the determiner used for masculine people and objects and for plural humans and masculine objects when they are in view or generally known. In line (3), *tthu* is the determiner for *stl'ul'iqulh* “children” and also *syalh* “firewood”.

- (3) hiiw'a'lum ts'u **tthu** stl'ul'iqulh, hiiw'a'lum' ni' 'u **tthu** ... 'uw' sq'uq'ip 'i' ni' 'u **tthu** shni's **tthu** syalh...

The children were playing with each other, playing where there was a pile of wood...

In line (10), we see *tthu* again used with *stth'itsum'* “splinter” (yellow highlighting) but we see the feminine *thu* used with *qulum'* “eye” (pink highlighting), as little round things are frequently in the feminine (Gerdtts 2013).

- (10) 'o-o-o-o! tl'lim' ts'u hay' 'ul' xlhiluws **thu** qulum's ni' hwu sun'iw' **tthu** stth'itsum'.

And the boy was really suffering from the splinter in his eye.

Hul'q'umi'num' also encodes the distinction between people or objects in view (as in the above examples) and people or objects that are not in view, for example *stseelhtun* “salmon” in line 62 (green highlighting).

- (62) nilh hay 'ul' 'uw' 'uy' s'ulhtun tst **kwthu** stseelhtun 'uw' yath m'i tutuyul' hwihwuwul' 'ul'.”

Salmon is our favorite food and there is nothing coming ashore.

One type of determiner, the pro-determiner, is used only to refer to main characters as a reference tracking device (Gerdtts and Hukari 2004). When *stl'ul'iqulh* “children” is referred to again after being established in line (3) above, the pro-determiner *thuw'ne'ullh* is used (aqua highlighting).

- (5) 'i' hiiw'a'lum **thuw'ne'ullh** stl'ul'iqulh—ni' wulh tth'a'kwus sil'anum te'tsus sil'anum.

And the children were playing there—they were about 7, 8 years old.

Demonstratives that encode spatial-temporal semantics are used relatively infrequently in Hul'q'umi'num'. For example, *kwun'a*, the distant existential spatio-temporal demonstrative is used only once in the story, in the phrase a long time ago.

(54) nilh niilh sht'es 'u kwun'a wulh hith.
That's the way it was a long time ago

Using the proper determiner is an aspect of Hul'q'umi'num' that seems very difficult to learn and to teach. As English speakers, we are accustomed to the impoverished set of determiners that occur in that language. Selecting just the right determiner to use comes so naturally for our elders. Without our rich set of deictic determiners and demonstratives, our language would still be there, but it would be very flat in comparison to the multiple layers of meaning it authentically encodes. This is an aspect of my own Hul'q'umi'num' that I struggle with. For me, I'm hoping that by paying close attention to each determiner, I will be able to incorporate them too.

2.6. Transcribing Hul'q'umi'num' and English Transcription

I started by reviewing the Hul'q'umi'num' transcription only, editing as I went. I watched the video of Ruby telling story using ELAN, working to understand everything she was saying. This is where I started noticing the way Sti'tum'at was making sure I understood all the words, morphemes and sentence structure. I started looking up words I didn't know and making note of ones I couldn't find so that I could ask an elder. I am always interested in the roots, prefixes, suffixes and infixes. Sometimes you can guess what words mean, even if you've never heard them before, but it's good to ask about them too because our elders will usually tell you related words or contexts in which you would and wouldn't use them.

I helped by taking the unformatted Hul'q'umi'num', combining it line-by-line with the unformatted English, formatting and checking it for meaning and errors. Working with the transcript played a huge part in learning the story. So I feel it's important to outline the process I took when creating a transcription.

After a first pass at editing the Hul'q'umi'num', I began to merge the Hul'q'umi'num' with the English. For this transcription, I kept both word documents open and cut the English in where I thought it fit. I sent that version to Donna, she worked on it and sent back the second version. I then worked on the third version and so forth until we got it to match Ruby's video telling of the Thunderbird and Orca story.

It felt a lot like recording lyrics from the radio as a youth. Because, yes, I sat with my tape recorder, recording and transcribing my favourite songs and although technology has come a long way, the concept is the same. Listen, pause, write, maybe rewind and listen again.

I had to look at the sentences in Hul'q'umi'num', really making sure that I knew what was being said. I like to mentally and even at times physically, make note of every piece of the language within the transcript. Over time, with every story, I remember a little more and can focus on the next aspect of the language that I'm learning. I usually write things in until I feel comfortable with them. I like to keep all reference sheets and resources given to us in class on hand: person marking, deictic determiners, table of gloss abbreviations, 175 little words and the dictionary. I didn't create an entire interlinear gloss for this story as I have for past stories, but I did gloss sections to illustrate its use in identifying language structure and why all of the little connector pieces in our language are necessary.

2.7. Summary

In this chapter, I have talked about what all I learned by listening to and watching Ruby telling *S-hwuhwa'us 'i' lhu Q'ullhanumutsun*. As I mentioned, these processes I learned by studying previous stories and I put them to work on this story too. Learning this way is really like stacking building blocks of knowledge and understanding, one morpheme, one word, one phrase, one gesture, one scene at a time. You have to pay attention to the details. But each time you set out to analyze a story—or so I've found—you will be required to do less and less of this work, as it becomes more instinctive as you practice approaching the story from the elder's perspective. Each time you hear the story, you let go more and more of the English translation and the linguistic terminology and just picture the situation in your mind.

We speak English in our communities in some of the same ways we speak Hul'q'umi'num': speaking with our hands, referring to people or places with gestures, doing actions and different voices. It's familiar for us.

Analysis of Hul'q'umi'num' stories has helped me learn to comprehend my language. It has pointed out many ways that our Hul'q'umi'num' language is beautiful in its complexity. It's very important for me to show respect for my language and appreciation of the storytellers by doing my best to learn the traditional way that the language is spoken and listen to the Hul'q'umi'num' with my heart and mind.

Chapter 3. kwunus t'a'thut xwi'xwi'em' | *I practice storytelling*

How I practiced telling the story:

- **Reading, listening and practicing alone**—I read out loud with the headphones on.
- **Visualizing the story, an oral paragraph at the time**—I made my thumbnail sketches.
- **Reading the story with Sti'tum'at**—she helped with pronunciation, intonation, semantics, adding vocabulary.
- **Reading/Telling alone**—I recorded and edited and audio file of myself.

3.1. Reading along with the headphones on

The next step in my learning journey was to play the story many, many times. I would alternate between watching the video of the story and listening to an mp3 version. I found listening to the version annotated in ELAN was very helpful for re-laying segments, slowing speed down and making notes. The key for me was to start reading with headphones on! Listening with headphones was the best way to practice. I prefer using noise-cancelling headphones so that I don't hear myself over the recording. I found that without headphones, I was very critical of myself and I would get caught up on trying to pronounce words I had trouble with. Progress was slow. Headphones allowed me freedom to just do my best without being critical.

I believe that practicing this way helps you get accustomed to the intonation and flow of the story and to work at developing muscle memory by practicing Hul'q'umi'num' sounds. My elders have told me that I am coming along in learning our Hul'q'umi'num' sounds, but I know that wearing headphones helps me overcome the nerves that come with speaking a language that has 21 consonants and many consonant clusters that are not found in English (Table 2).

Table 2 | Difficult sounds in Hul'q'umi'num'

	Labial	Dental	Alveolar	Lateral	Palatal	Velar	Lab. Velar	Uvular	Lab. Uvular	Glottal
Stops	p		t			k	kw	q	qw	'
Glott. stops	p'		t'				kw'	q'	qw'	
Affricates		tth	ts		ch					
Glott. affricates		tth'	ts'	tl'	ch'					
Fricatives		th	s	lh	sh		hw	x	xw	h
Resonants	m		n	l	y		w			
Glott. resonants	m'		n'	l'	y'		w'			

After hours of listening to and watching Ruby tell the story, all of the work put into understanding the details of the story and joining in telling the story with my headphones on, I felt it was time to take off my headphones, let Ruby's voice go and start developing my own. I used my Zoom recorder to record myself through this process so that I could go back, if I needed to and pinpoint areas for improvement. Recording myself is something that I started doing right away in 2018. I wanted to hear what I sounded like speaking Hul'q'umi'num'; I think it helps me be more objective when I get feedback.

I had been working with Ruby for over a year at this point. We had worked on my pronunciation for a number of projects and presentations, but this was the first time I was practicing standing up and speaking without any prompts.³² After I had practiced reading the story to the best of my ability, it was time to practice it with Ruby's assistance. Once we sat down, we decided that, as usual, I would read through without stopping the first time. In the following read-throughs she would stop, correct and/or encourage me whenever she saw fit. I recorded this three-hour session and used it to ask any questions I had about the story. My goal was to come out of this session knowing what I had to work on, what I did well at and improve in any way I could.

As soon as I left the *Shhwulmuhwqun*, I went straight to my granny Sarah's. I read the story to her once in Hul'q'umi'num' so that she could hear what I was going to say. And then I put the transcription away and tried telling the story in Hul'q'umi'num'. When I got home, I

³² I go into detail about my pronunciation in Chapter 4.

created an adapted transcription that included changes in words and phrases and then began recording, listening to and practicing my reading of the story.

3.2. Creating and using thumbnail sketches

Thumbnail sketches are small drawings—only an inch or two—that are used to display information in a quick fashion to quickly illustrate ideas. I created thumbnail sketches for this story (see Appendix C) to help me transition from reading Hul’q’umi’num’ words to telling it with rudimentary visual cues and finally, putting the paper away and reading it without. You can see how this piece of paper was put to work over the weeks I spent learning the story. To create the thumbnail sketches, I took the list outlining the story’s key scenes and started listening to the story from the beginning. As I listened, I started illustrating the story in roughly one-inch squares from the top left corner of the almost blank page, working in rows throughout the story.

My goal was to create very basic depictions of the story that would jog my memory. My sketches’ purpose was to jog my memory and they did that. Alone, the thumbnail sketches wouldn’t look like much. I’m a visual learner, so drawing my own artistic representations allows me to anchor key words and scenes. I wrote in key words, when necessary, that would help either trigger the image that I wanted to associate with the image, or that I had difficulty remembering or pronouncing.

Figure 17 | Line 13 with thumbnail sketch 6



Thumbnail 6

- (13) tuyum'tum tth'xwatum—mukw' stem ni' sle'tewut kwus ta'thut m'i me'shum tthey' stth'itsum' ni' hwu st'i'am' 'u thu qulum's tthu stl'i'tl'qulh.
They plucked and washed, trying everything to remove the sliver that had become stuck in the boy's eye.

Figure 18 | Line 41 with thumbnail sketch 23

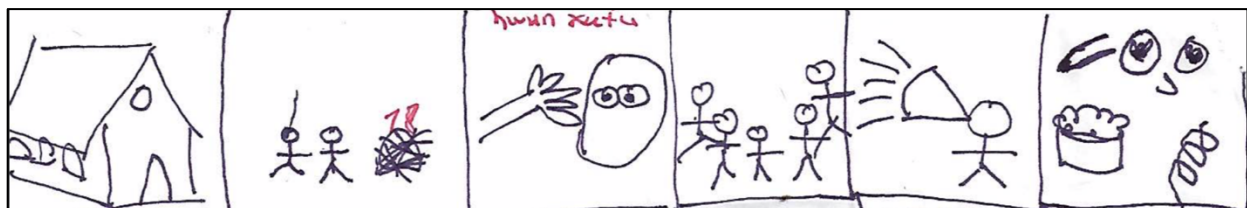


Thumbnail 23

- (41) s-hwuhwa'us 'i' nuw' shtatul'st-hwus tthuw'ne'ullh tswe's tstl'itl'qulh.
There was a thunderbolt, and they knew it belonged to their own child.

Once the thumbnail sketches were complete, I took them along with the transcript and started practicing. Initially, I had to keep looking back to the transcript to stay on track in the story. But over time, with a lot of practice, I was able to slowly start letting go of the transcript. When I felt comfortable with the only using the thumbnail sketches (individually) as cues for telling the story I started looking at only one line of thumbnail drawings at a time.

Figure 19 | Several thumbnail sketches



Then I went to looking at the whole thumbnail story at the beginning and putting it away unless I needed help. I kept it folded, rolled up, in a way that I could unravel it without looking.

When I stood up to tell the story in front of my class, I had my thumbnail sketches folded and in my pocket - just in case! I didn't need to dig them out because I could picture them mentally. But it was nice to know they were there.

3.3. Adding vocabulary

One real benefit of reading to an elder, is that they can often help you learn more words. While reading this story to Ruby she introduced me to the word *hwq'palustum* at line 23 and 24, which is more appropriate word for the story. Ruby is so accustomed to teaching Hul'q'umi'num', that she naturally works to improve our lexicon and use of Hul'q'umi'num'. The word she introduced, she did not use in her own telling of the story, but in listening to me read her story back to her, it came to her mind as a more useful word.

Ruby: Okay. There's a word that should be, *hw...* uh... cover the eyes. *hw...* Oh my god, my head (laughing). *hwq'palus*.

Rae Anne: *hwq'palus*

Ruby: *hwq'palustum*

Rae Anne: *hw... hwq'palustum*

Ruby: Yeah. *hwq'palustum*

Rae Anne: *hwq'palustum*. Cover the eyes. *hwq'palustum*

Ruby: Yeah.

Rae Anne: *hwq'palustum*.

Ruby: *hwq'palustum*. *hw...hwq'palustum*

Rae Anne: *hwq'palustum*. (Rae Anne writing the word and then tries to make a sentence) 'i' ni' *hwq'palustum* *thu qulums*. 'uy' [u]?

Ruby: Yeah.

Rae Anne: 'i' ni' *hwq'palustum* *thu qulums*. *hwu st'i'amstum tthu ni' tuyumtum...*

Ruby: (interjects and points at *alus*) Oh. This means eyes. So you don't have to say eyes.

Rae Anne: Oh ok. Oh! So what I can say is, um, 'i' ni' *hwtqetum tthu qulums*. *hwq'palustum*'. Can I say it like that?

Ruby: (thinking) mm...

Rae: Or would I just say 'i' ni' *hwq'palustum*?

Ruby: No. *ni' thuytum. hwq'palustum.*
 Rae Anne: *ni' thuytum. hw. hwu?*
 Ruby: *hwq'palustum.*
 Rae Anne: *hwq'palustum. kay'.* (Rae Anne writes down the sentence). *'i' ni' thuytum.*
hwq'palustum. (Continues reading the story from Line 24)

hwtqetum tthu qulums, Ruby's original expression in the recording of her telling the Thunderbird and Orca story means they closed his eyes: $hw=\sqrt{t}'qe=t=PAS$ (Hukari & Peter 1995).

Figure 20 | Line 23 from Ruby's telling of the Thunderbird and Orca story

<p>(23) 'a.a.a, tl'i' ni' sht'es, sus 'uw' kwunutum 'i' ni' hwtqetum thu qulum's. <i>Oh, they were so afraid that they took him and covered his eyes.</i></p>
--

hwq'palustum means they tied his eyes up. $hw=\sqrt{q}'ep=alus=PAS$ (Hukari & Peter 1995).

Figure 21 | Line 23 from Rae Anne's telling of the Thunderbird and Orca story

<p>(23) 'a.a.a, tl'i' ni' sht'es, sus 'uw' kwunutum 'i' ni' thuytum. <i>hwqp'alustum.</i> <i>Oh, they were so afraid that they took him and fixed him. Covered his eyes.</i></p>
--

3.4. Recording myself

I spent a great deal of time sitting alone recording.³³ Because there was a chance that I would use these recordings for research, I did my best to manage the noise of the environment - of course, with a family this isn't always easy and on some of my recordings you can hear my little girl in the background.

³³ See Bird, Nolan & Claxton (forthcoming) for more detail on the uses of Acoustic Phonetics in community-based language revitalization settings.

One thing I have learned throughout this time is that if you mess up, go back to where you can maintain similar pitch and repeat to what you mispronounced. Don't just repeat one word if it's going to be hard to attach that single word to a phrase. Repeat whatever you need to as many times as you need to because it's easier to edit an audio file by removing things than to add to an existing recording.

3.5. Adapting transcription

From sitting with, practicing with and getting clarification from my elders, I had notes and changes to make to the story. I created a new transcription (see Appendix D) in which I inserted thumbnails prior to the section they represented and where I marked speech that I was interested in analyzing in bold red font. The bold font that is not red marks additional words that I was told would improve the story—I did not mark every note I made on my original transcript and in fact, I used my original transcript more than this new one because I remembered all of my little notes and doodles. This transcription served as a working draft for me to track my story learning process.

3.6. Summary

Everything I did in this chapter laid the groundwork for me standing up to tell this story. I spent time visualizing on my own, practicing on my own, I made visual representations I could use to help me, so that I could step away from reading. These pictures also helped me elicit phrasing from my elders without using the transcript. These steps allowed me to fully understand the story and everything it entailed. I came out of this chapter with a firm understanding of the story and was able to start practicing, recording and making recordings for myself to listen to.

Chapter 4. *kwunus xwi'xwi'em' 'u tthu sxw'iem'* | telling the story

The work I outlined in the previous chapters had me:

- studying Ruby's telling of *S-hwuhwa 'us 'i' lhu Q'ullhanumutsun* —paying close attention to her voice and her actions
- reviewing the transcript to ensure I understood the syntax, semantics, including deixis and demonstratives, tenses and inflection
- envisioning and illustrating the story
- practicing and learning from my elders
- adapting my version of the story based on my elders' feedback
- practicing reading the transcript on my own.

Now I was ready to focus in detail on what I'd learned. This chapter is an analysis of aspects of my storytelling in comparison to Ruby's.³⁴ I worked to incorporate what I think of as Hul'q'umi'num' expression—to me, this entails being mindful of myself as the story teller, the space I am telling from and the space the story took place in, my intonation, prosody and pragmatics. As my granny Tsi'elhaat has emphasized to me, I can't just say the words if I want to speak my language; I have to learn to express myself fully.

I have mentioned above that sitting with an elder is a priceless experience for anyone who wants to gain fluency. But there are also things you can do in addition to this time with elders that can not only help your pronunciation, but more importantly, help your understanding of the way sounds are pronounced. In our courses, we learned to use Praat (Boersma & Weenink 2008) to analyze our pronunciation, especially challenging sounds and we reported on its effectiveness as a tool for language revitalization in Bird et al. (2019). Praat is of course also useful for more precise quantitative analysis of Hul'q'umi'num' and this work is on-going.³⁵ But here I use Praat

³⁴ I had previously compared my speech with Ruby's for learning pronunciation. (See Bird & Miyashita 2019.)

³⁵ See Nolan (2017), Bird et al. (2019).

in a mostly qualitative way. I used Praat for this story to visualize my speech, focusing on the pitch, intensity and duration my pronunciation compared to Ruby's, as well as on the acoustic features of specific sounds, for example the *q'* in *q'ullhanumutsun*.

When I am working on a story in Praat, I usually have four tiers:

- | | |
|----------------------------------|--|
| 1. Morphemes | Visualizing pronunciation of individual sounds and sequences of sounds |
| 2. Words or Intonational Phrases | Practicing pronunciation and analysis of larger chunks |
| 3. Sentences/Utterances | Sentential intonation |
| 4. Transcription Line Numbers | Reference points for analysis |

For a long story like this, I annotate first by a line of transcription (Tier 4) and then decide what specific data I'm going to focus on and begin analyzing based on my notes and plan. When I am looking at specific aspects of my speech, I export smaller sections to a separate audio file + textgrid and delete tiers to make only the data that I need visible. This chunking is reflected in this thesis, where the textgrids I share match the focus of the discussion.

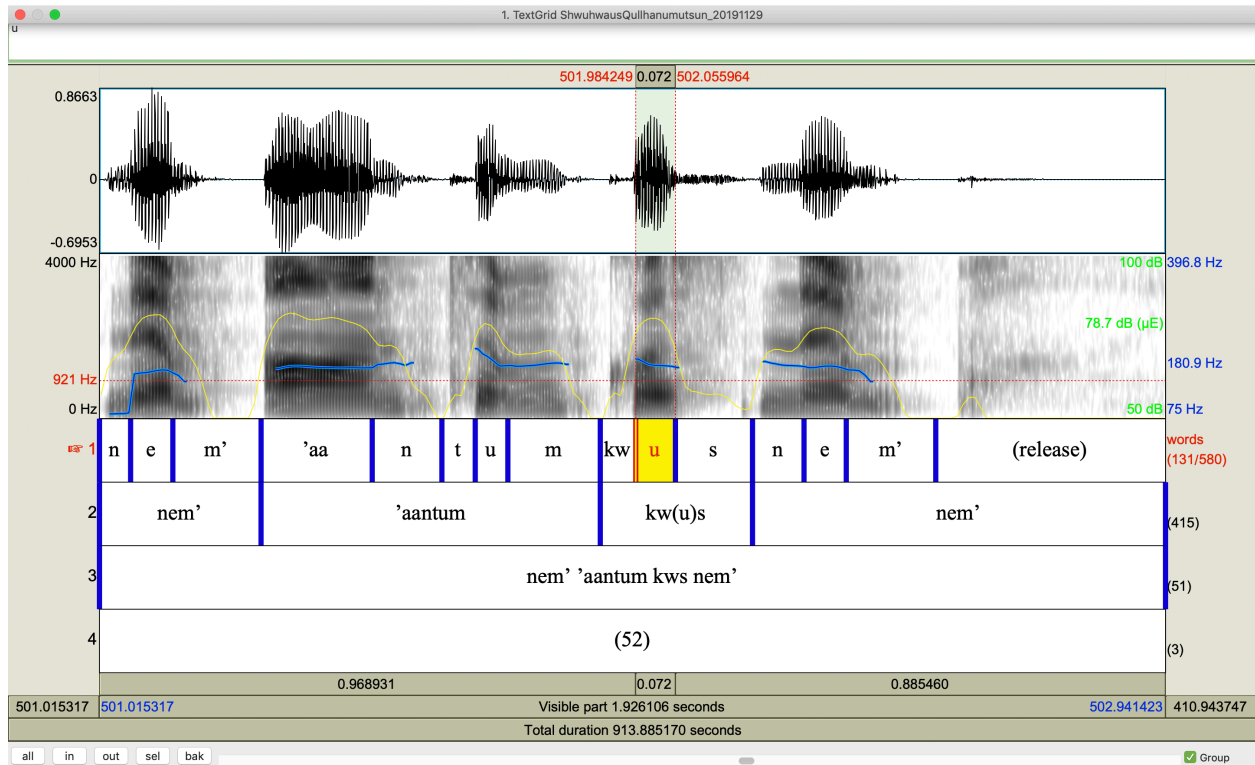
I have included this screenshot to illustrate how I have gone about annotating long stories for language learning. Annotating in this way allowed me to easily access data in order to study both microphonetics and prosody. In Figure 22, the top panel is the waveform associated with the sound clip, the middle panel is the spectrogram, which lets us see the details of each speech sound and below that are the annotation tiers of the textgrid, which let us segment and label different passages of speech. Superimposed on the spectrogram are also the pitch (blue contour) and amplitude (loudness; yellow line) contour, Figure 22 illustrates a clip of me saying part of line 52 of the story.

In the textgrids below, the area of focus will be indicated in with yellow highlighting. Information displayed on the textgrid may include:

- Spectrogram: represented by the darkness in the figure below.
- Pitch contour: represented by the blue line seen in the figure below

- Intensity: represented by the yellow line
- Duration: noted at the bottom of the textgrid in the grey field.

Figure 22 | Rae Anne's textgrid with four tiers: *nem' 'antum kwus nem'*

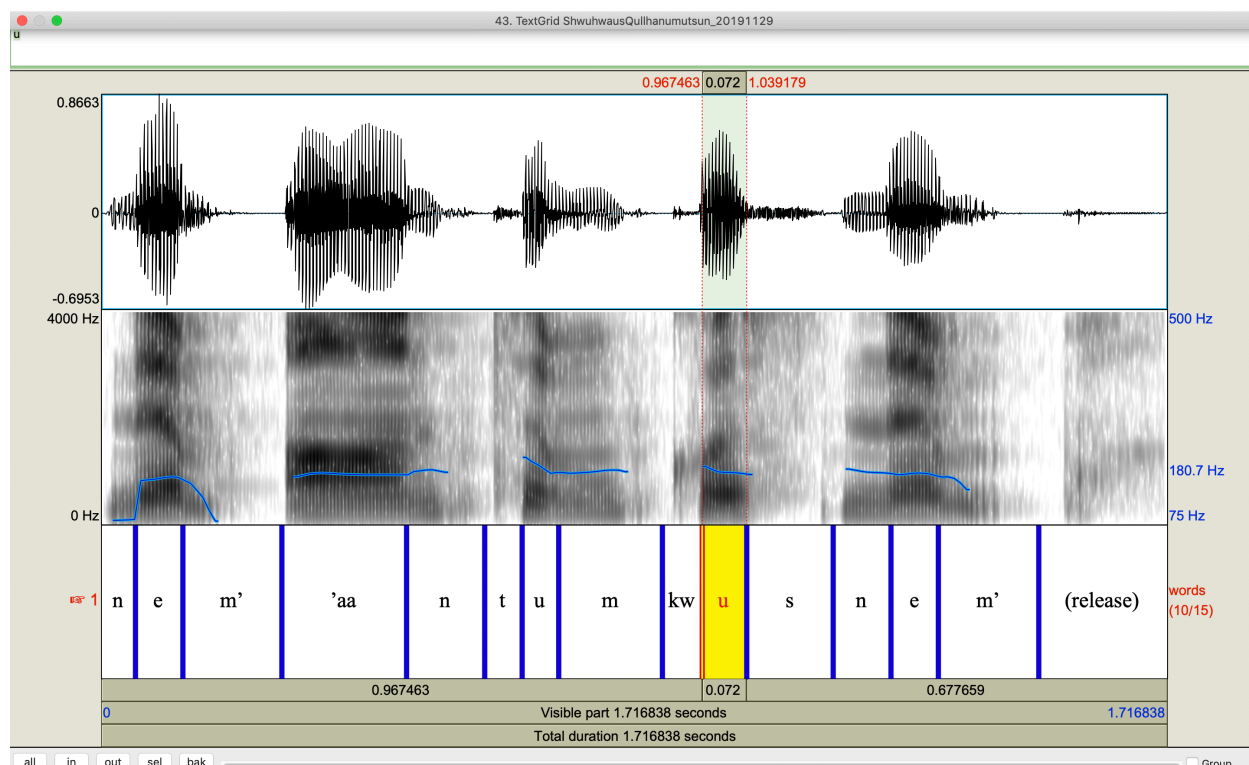


Using Praat (Tier 1), we are able to see that rather than *kws*, I inserted a schwa, pronouncing it *kwus*. I can see this from just a chunk of a sentence; I don't need the line number or the whole sentence to illustrate that.

Not all of the textgrids in my thesis will look like Figure 22. Within Praat, you can select a section of text to export into a separate sound file and use that to create a new textgrid where you can delete any tiers that aren't necessary for your current purposes. Based on Figure 22, Figure 23 illustrates a smaller clip, where I extracted only the word *kws* and create a textgrid with only Tier 1, to focus on vowel insertion.³⁶

³⁶ When you select a section of textgrid and audio to extract in Praat, you will need to rename and save the new files.

Figure 23 | Rae Anne's textgrid with one tier: *nem' antum kwus nem'*; one tier



It isn't necessary to work this way—if you create short recordings containing only the words or phrases you want to analyze, you wouldn't need to worry about navigating through a long file. However, for this type of analysis, with multiple large audio files and no time to annotate them completely, segmenting initially by line number (Tier 4) worked well for me. I made notes on my transcript of words and sentences I wanted to have a look at. I started by annotating lines and then referred back to my transcription to focus and annotate words and sounds. Once I had found them and worked on them, I moved on to other lines. Having the lines numbered allowed me to decide how detailed the segmentation needed to be to illustrate what I had observed.

The work in this chapter is laid out chronologically, reflecting how my area of focus was expanded from words (4.1) to phrases (4.2)—I wanted to master the words first and then the phrases. I also didn't feel equipped to use words that I didn't understand the meaning of, so as I sat with my elders to work on my Hul'q'umi'num' pronunciation and intonation, I also asked them about semantics—this was key for me to be able to also express the story.

I have not provided an analysis for all of my pronunciation challenges, but I have selected three topics in Section 4.1 to illustrate my methodology and findings:

- uvulars: *q'* and *qw'*
- vowel-glide sequences: *xwaytus*
- clusters: *xullhultslh*

In section 4.2, I expand my discussion to the prosodics of narrative devices in Hul'q'umi'num', focusing on features that I observed while listening. These are narrative devices that add interest to the story and I wanted to analyze them and learn to use them. I discuss four:

- quotations
- repetition
- rhetorical lengthening

Again, just as with my study of word-level pronunciation in section 4.1, this is not a full list of aspects of Hul'q'umi'num' that I worked on; these are just examples of what stood out to me while listening. I heard in each of these examples a special aspect of Hul'q'umi'num' that I recognize when I hear my elders and want to understand more of. These narrative devices represent the style of Hul'q'umi'num' that I am paying attention to at this point in my language learning.

4.1. Seeing my speech using Praat: Pronunciation

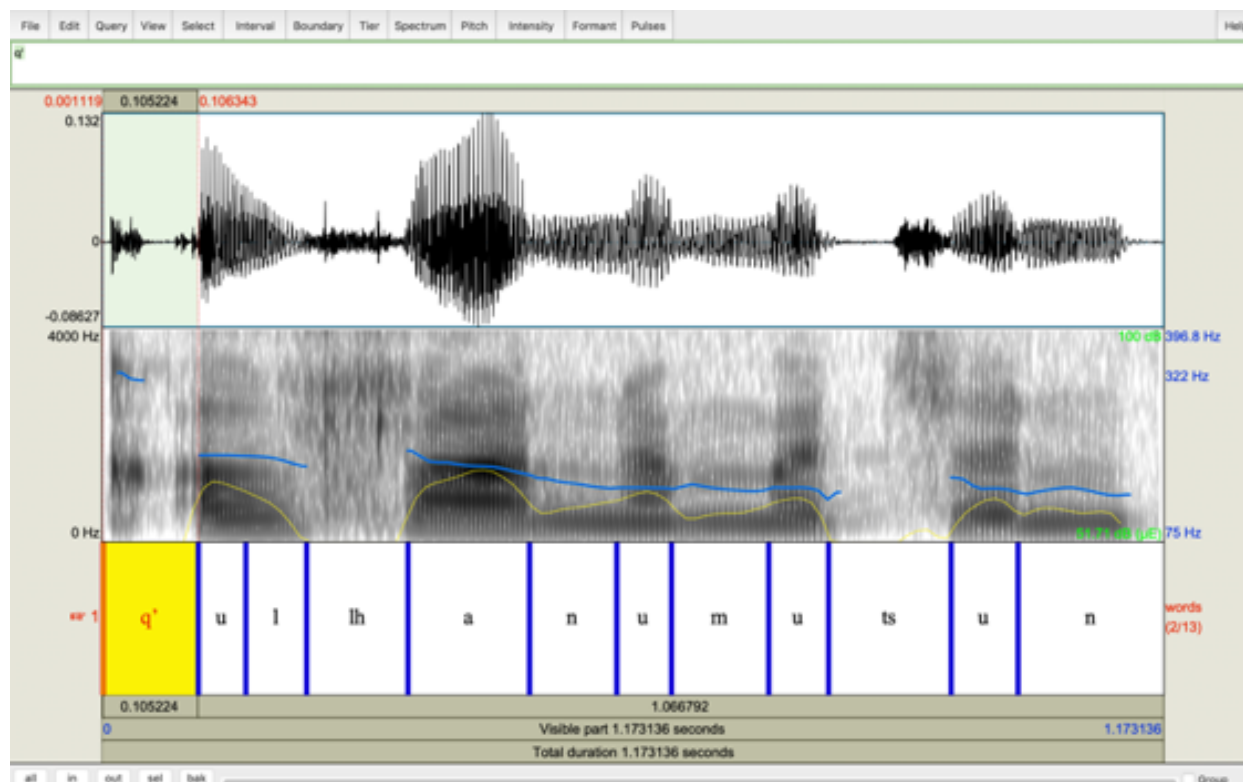
Of all Hul'q'umi'num' sounds, uvular sounds have proven to be the most difficult for me to articulate. As mentioned in Section 1.1, learning them has been challenging for me. They are an important area of focus because mispronouncing them can change the meaning of what is said. Although I am learning, I know I have to focus on NOT confusing velars and uvulars and not ejectives when they aren't meant to be ejectives. One of my grannies, a member of my MAP evaluation panel, Marion Underwood, has told me that it is good that I am learning them [uvular sounds]. I should pay attention and not say them when I should be saying a velar sound *k*, *kw*, *kw'*. Our elders are very supportive and I recognize how when they teach me, their critical feedback is usually accompanied by sharing life experiences and giving words of

encouragement. Our elders, through their own experiences and that of their children, understand that language transmission was interrupted in our communities and that language learners are doing their best to bring the language back.

4.1.1. Pronunciation | *q'ullhanumutsun*

If I'm going to share a story about orca, I should know how to say *q'ullhanumutsun* (orca) properly, as his fight with thunderbird is central to the story. Despite working really hard, I still don't feel like I'm pronouncing it well enough yet. We can see in Figure 24 of Ruby saying *q'ullhanumutsun* that *q'* includes a definite intensity, followed by a clearer space.³⁷ The intensity of the sound is reflected with the dark spots of the spectrogram, concentrated around vowels and resonants – the louder the sound, the darker the spectrogram.

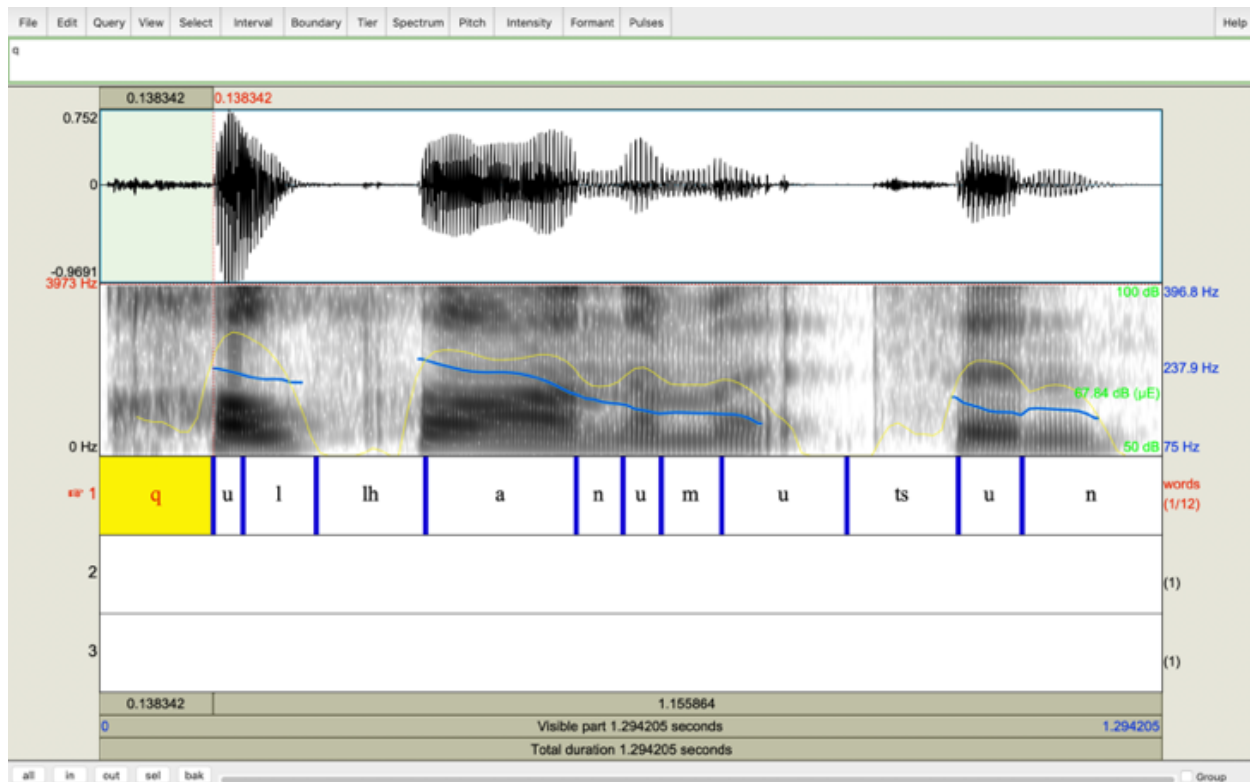
Figure 24 | Ruby pronouncing *q'ullhanumutsun* - highlighted section (yellow) is *q'*.



³⁷ Ruby's *q'* includes a relatively loud component – the release of the *q* closure, followed by a period of relative quiet, the space between the release of the *q* and the start of the following vowel (with creak at the beginning of the vowel). The combination of the loud-quiet gives us the perception of clear ejective.

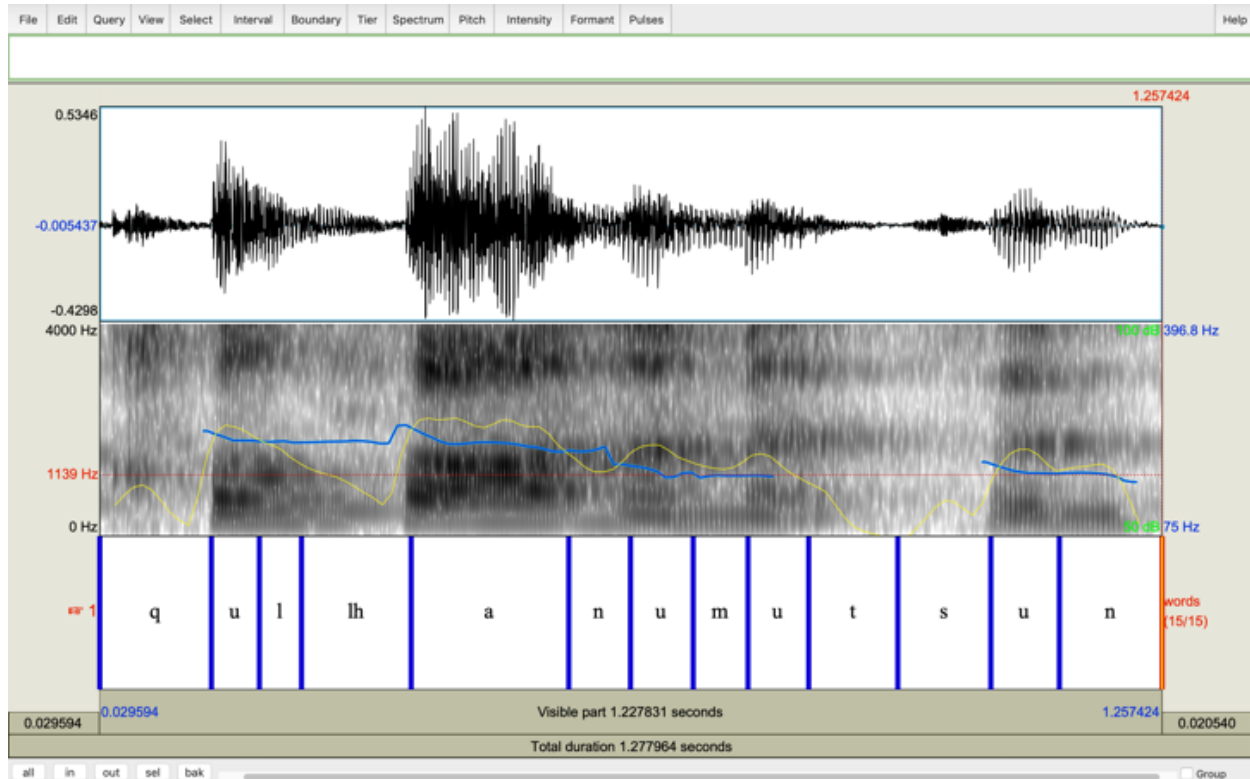
In both Figures (25 & 26) below of me reading *q'ullhanumutsun* I am not able to say *q'*: my *q'* is less loud and is not glottalized, pronounced [q] instead of [q̟]. In figures 25, 26), my speech does not have clear separate components: the release is medium-noisy throughout and it's stable until the vowel. Perceptually, this gives the impression of a plain q (not ejective).³⁸ I include two figures of my pronunciation of the word here because I am inconsistent in what I say. I believe this is how I say *q'ullhanumutsun* most of the time—inconsistently, needing lots of practice, but hopefully improving. I find that visualization using Praat is helping me fine-tune my pronunciation.

Figure 25 | Rae Anne pronouncing *q'ullhanumutsun*



³⁸ As seen in Figures (25, 26), my speech does not have these clear separate components: the release is medium-noisy throughout, and is stable until the vowel. Perceptually, this gives the impression of a plain q (not ejective).

Figure 26 | Rae Anne pronouncing *q'ullhanumutsun*



4.1.2. Pronunciation | *Qw'umi'iqun'*

Qw'umi'iqun' is the first word of line one in Ruby's telling of the Thunderbird and Orca story, situating the people of *Qw'umi'iqun'*.³⁹ Even after much practice with my *si'lu* and at home, I still find it really hard to pronounce; I am still working on saying *Qw'umi'iqun'*, not *Qw'umi'ikun*. I feel that I am better able to pronounce both uvular sounds when I say the word in isolation; but when I say *Qw'umi'iqun'* in a sentence, I can't. My *si'lu* has spent a lot of time practicing these uvular sounds with me through her *Sqw'iil'muhw* story. She would repeat the word and make me practice with her again and again. I don't feel I can always say uvular ejectives and I can't say them without thinking about saying it. They are easier to say in initial position or final position; when they are within a word, I really struggle. But I keep practicing and reminding myself that our mouths are like any other part of our body. They have muscles

³⁹ While working on this story, Ruby gave me the spelling *Qw'umi'iqun'* that is used here. When I had nearly finished my thesis, she revised her spelling to *Qw'umi'yiqun'*; my analysis is based on the initial spelling given.

and are used to doing the same routine - starting new routines can be difficult and doesn't always come naturally. Sometimes you have to work at it and that's where I am with *q* and *q'*.

Figures 27 and 28 provide another comparison between my *q* and Ruby's. Hers (Figure 28) shows more loudness, a bigger and more concentrated burst on release of the consonant than mine (Figure 27), reflected by the darkness. Even where the intensity, or loudness, is concentrated differs from where mine is. Mine is more concentrated in the upper section of the spectrogram and hers in the lower section (mid to bottom). These patterns are what I look at when I'm wondering what the shapes of our mouths are in.

Comparing Figures 27 and 28, I can see that to improve on my pronunciation of the *q* in *Qw'umi'iqun'*, I need to focus on the vowel before it. The *q* in *Qw'umi'iqun'* is a very difficult *q*, as just before it is the high front vowel *i*.⁴⁰ At first, I didn't really understand vowel positions even though it seems very straight forward now. I had to really picture vowels and put my mouth in the position of them, feeling where they are: high front, low back, mid. Now that I understand vowels, I also understand that they can have an effect on a neighboring consonant. Although I looked at this word to see my pronunciation of *qw'* and *q*, I recognized the difference between my vowels and Ruby's, that is the pronunciation of *i*, provides important clues to the consonants as well. In my first spectrogram below, Figure 27, I am reading the word: my first and second *i* are very similar, with the first being more intense. I think I glottalize them slightly, reflected by the bands/striations—the vocal cords tightening. Ruby definitely glottalizes her second *i* and it is more intense than the first, getting more intense and extending higher in the spectrogram as it gets closer to the *q*.⁴¹ This helped me understand how the anglicized version of *Qw'umi'iqun'*, which is spelled Comiaken (with an *a*) and pronounced /komiye^{kun}/ (with an *e*) shows the influence of the uvular on the second *i*. It can be hard to learn the Hul'q'umi'num' pronunciation of a high frequency anglicized word.

⁴⁰ For research documenting pronunciation difficulty of these sequences in other (Salish) languages, please see Gick and Wilson 2006, Bird and Leonard 2009, and Bird 2019.

⁴¹ As Sonya Bird has pointed out to me, the clue to the *q* is the movement in the horizontal frequency bands of the vowels (the formants). My two *i* vowels are stable in their formants. Ruby's second *i* is not stable: you can see the second formant (second dark band) lowering into the consonant and the first formant rising into it. This movement reflects the front vowel transitioning into the back consonant.

Figure 27 | Text grid of Rae Anne reading Qw'umi'iqun'

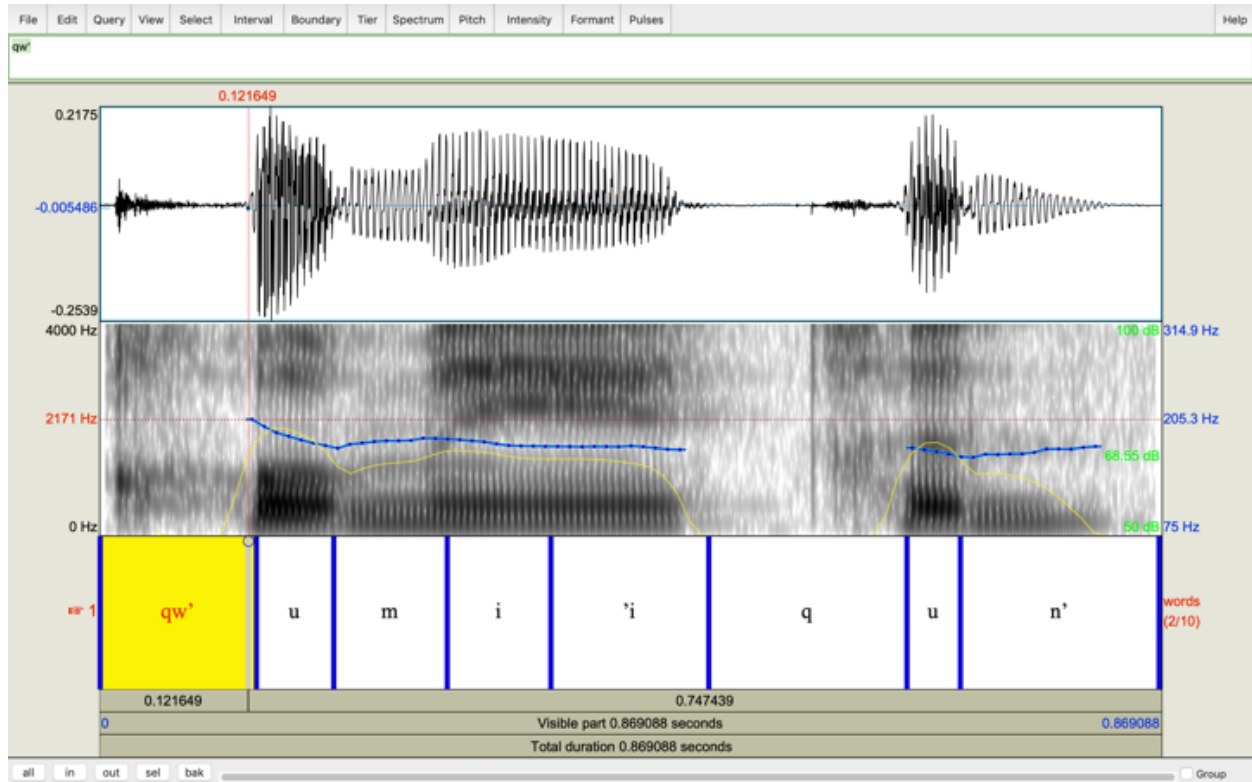


Figure 28 | Text grid of Ruby saying *qw'umi'qun'*

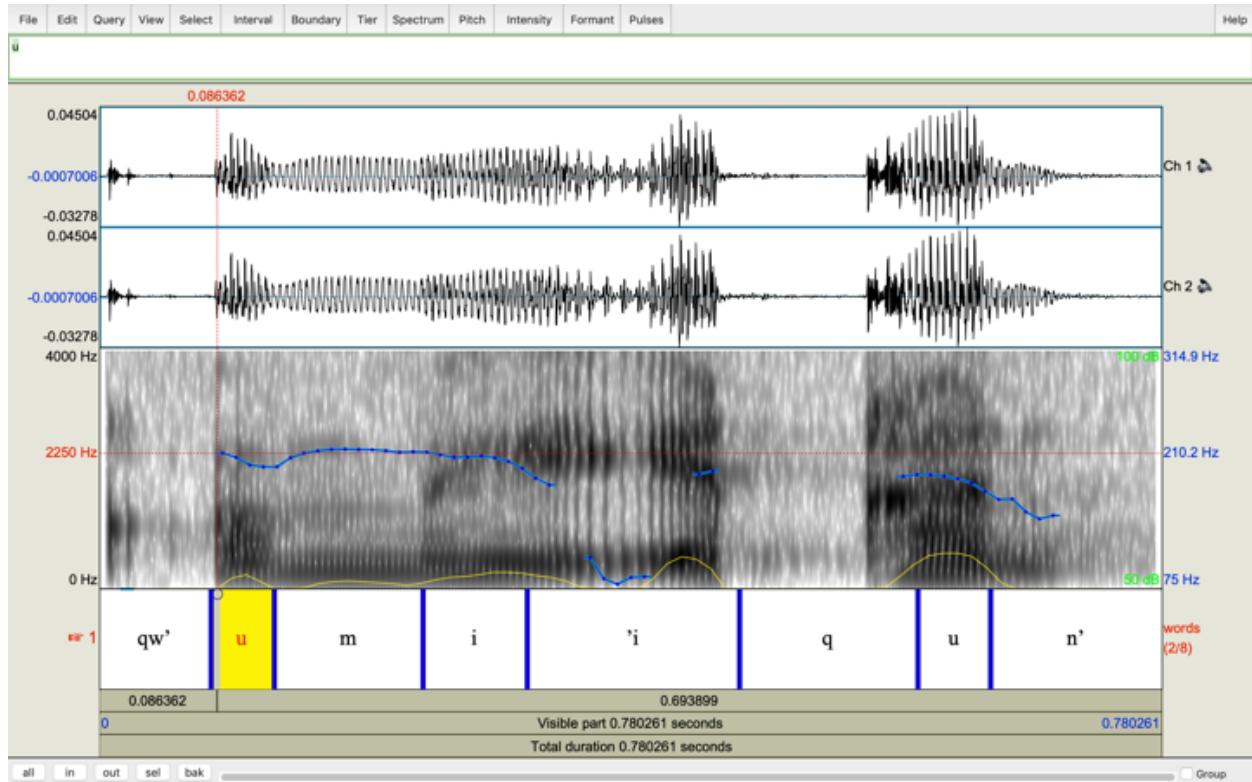
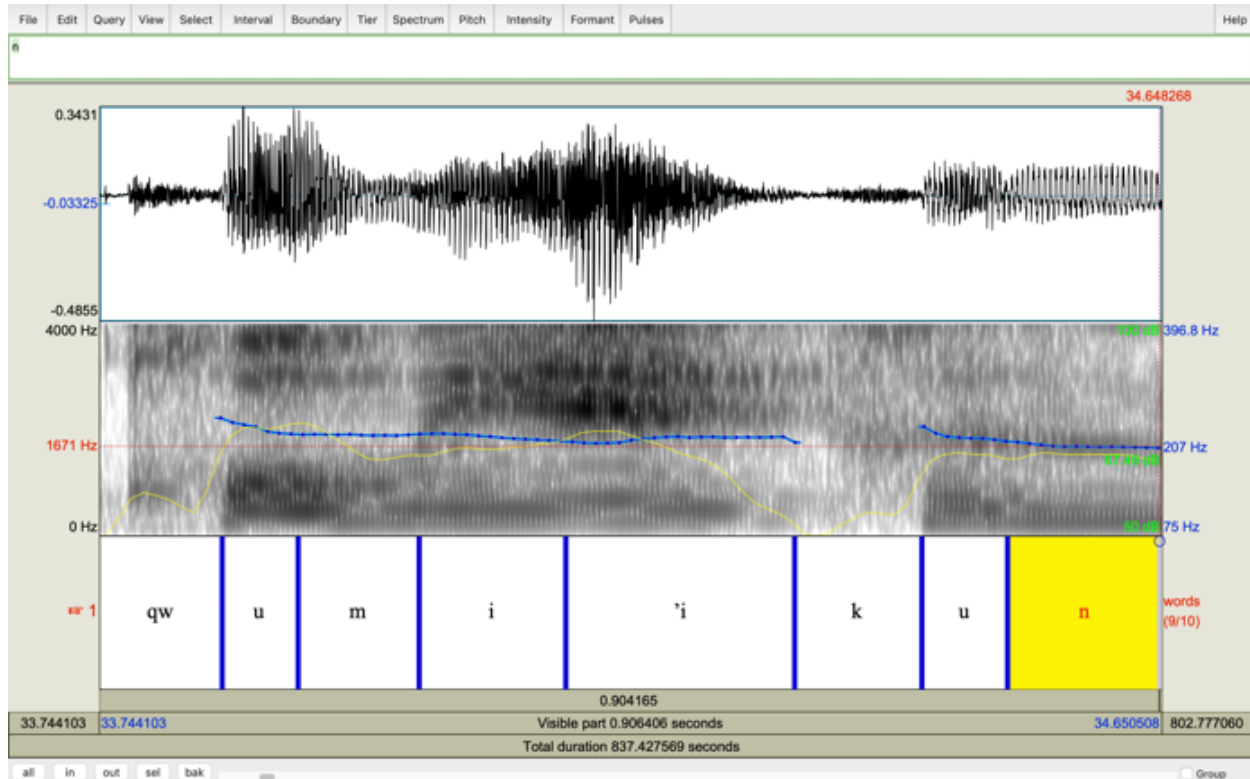


Figure 29 | Textgrid of Rae Anne practicing with *qw'umi'qun'*



It has been a lot of work learning uvulars and especially uvular ejectives. I have a long way to go to feeling comfortable with them. I will keep working at it, using Praat to see what I am doing. For these sounds, we have also used ultrasound technology to observe the placement of our tongues on the velum and uvula. This has been very informative, but it is not really possible as a self-study technique. I feel that my pronunciation of these sounds is not as sharp as the elders' pronunciation, but that maybe if I keep working at it, I will improve. So many hours have gone into practicing these sounds especially. I sometimes went home feeling worn out and my tongue was literally sore from trying. But my granny is right when she tells me that it's important to work at the sounds of Hul'q'umi'num'. At the beginning, I cried, feeling like I would never be able to make these sounds. And even though I still don't think I am there yet, I'm getting there. And I wouldn't be where I am now without sitting down to try and not giving up.

4.1.3. Pronunciation: Aiming for *xwaytus*

One word that I found difficult to read was *xwaytus*. I think English being my first language contributes to my challenge with reading this word. Often times, English spelling and

pronunciation interferes with my Hul'q'umi'num' pronunciation. The way I first pronounced *xwaytus*, I said it with the vowel spelled *a* as in the English word *sway*. In Hul'q'umi'num', we spell that sound with two *ee*'s together, as in *'een'thu*. I still struggle with *xwaytus* when reading it. After sitting with Ruby and discussing the meaning of the word and how to say it, I wrote down a tip to help me with it, "*sounds like xw-eye (English eye), xway.*" You can see my pronunciation notes on my original transcript.

Figure 30 | Notes on early transcript version of the video recording with notes.⁴²

(75) kwus wulh tetsul 'i' wulh lumnuhwus thu q'ullhanumutsun kwsus
lhey'xtum tthu s'ulhtuns tthu sh-hwhuwwelis, mustimuhws.
*When he arrived he saw the orcas who were eating up all the his
relatives' food.*

(76) suw' nilh tthey' ni' kwulushtus, sus 'uw' ~~xwaytus~~, ni' kwulushtus
suw' xwaytus tthu q'ullhanumutsun.
And he shot out (thunderbolts) and killed all the orcas.

(77) hulinhwus tthu shhwhuwveli 'i' tthu mustimuhw ni hulinhwus.
He saved his parents and all the people from starving.

q'aytus - singular
xwaytus = plural killing
q'aynuhwus.

I struggle to say *xw* consistently. In Figure 31, where I am reading *xwaytus* for the first time, to me it looks like in there is a small section where I am saying *xw*. Although it is preceded and followed by *hw*. What makes me think it's a *xw* is that top darker section on the spectrogram. I have been saying *xw* correct if Ruby thought I was saying *hwuytus*. To the English ear, Hul'q'umi'num' *uy* and *ay* sound very similar.

⁴² I sat with Ruby with this version and from this version, created the version I read and practiced from.

Figure 31 | Rae Anne reading “xwaytus”, looks like xweeytus

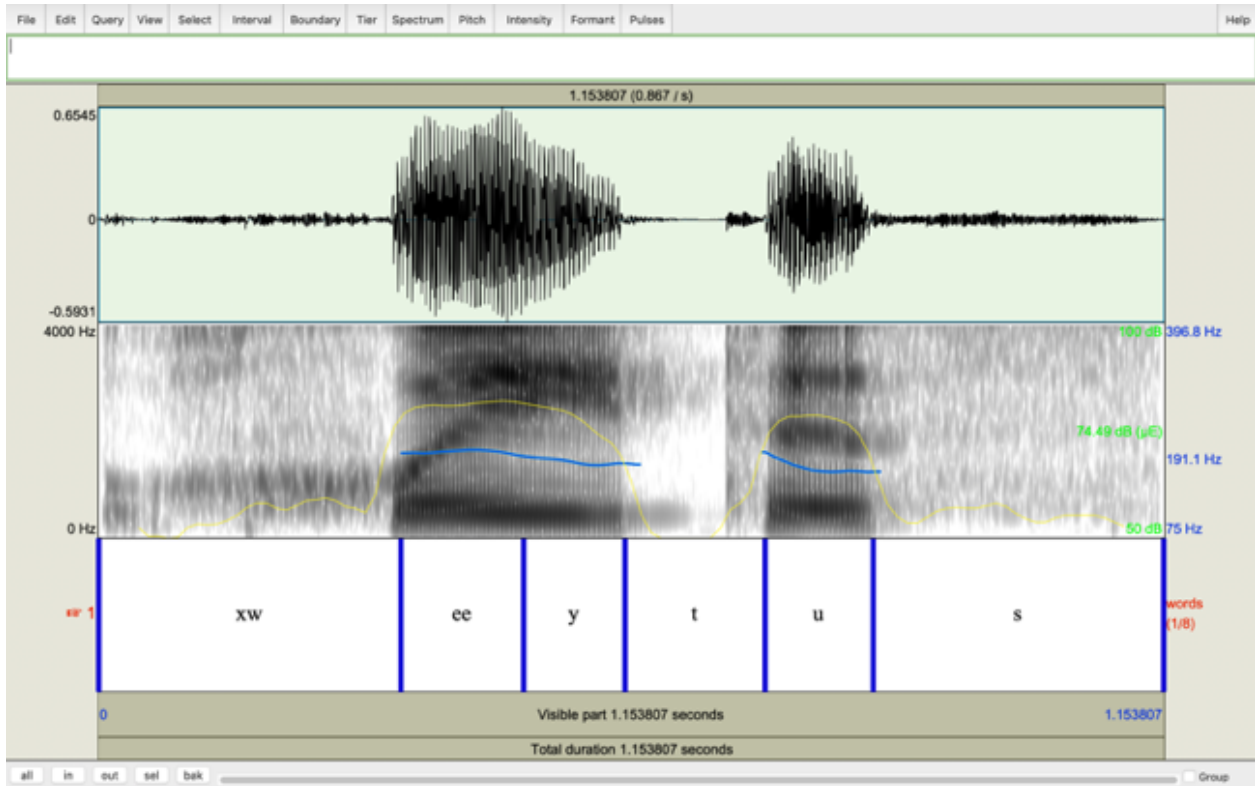
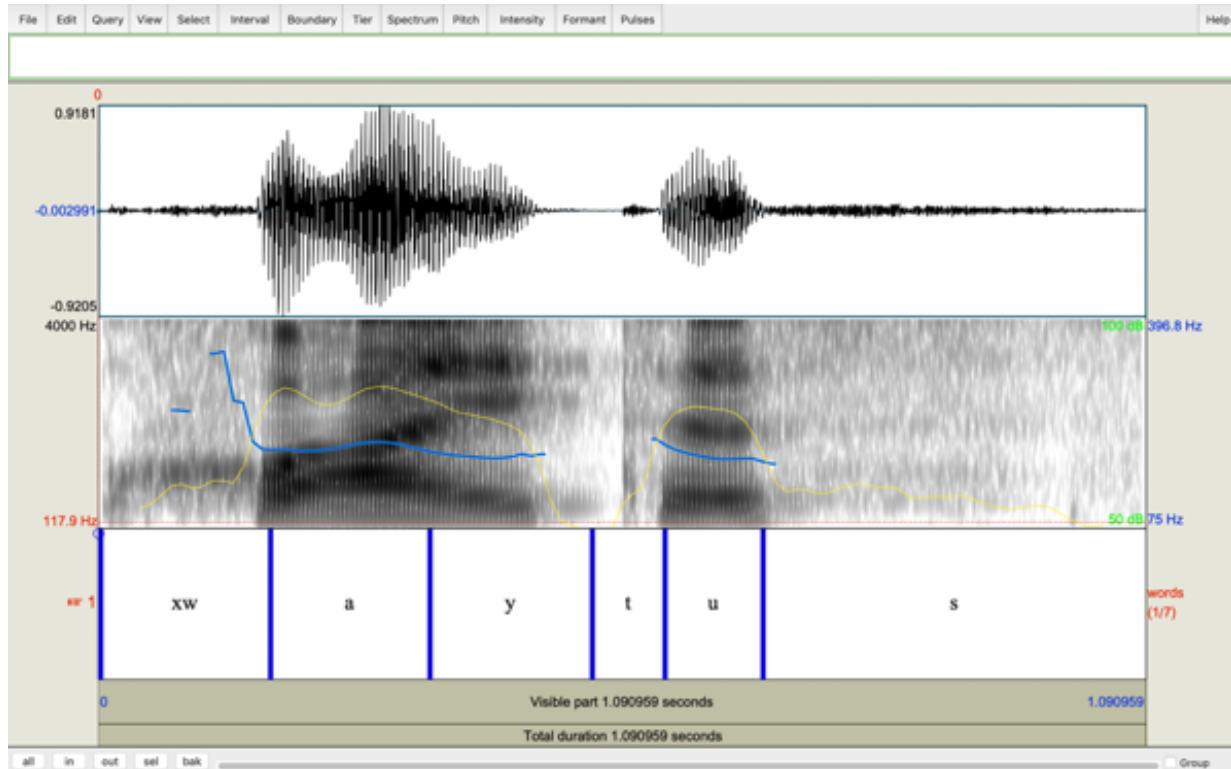


Figure 32 | Rae Anne saying *xwaytus*, looks like *hwaytus*



Ruby stopped me and asked me if I was saying they were waking them up—*hwuytus*—or they were killing them, *xwaytus*. We learned and acted out little poem of it in class called, *hwuythut 'im, hwuythut (wake up grandchild, wake up)*.⁴³ I realized that I needed to fix up this word. You can see Ruby's pronunciation of *xwaytus* in Figure 33 and of *hwuytus* in Figure 34.

⁴³ <http://sqwal.hwulmuhwqun.ca/learn/childrens-stories-and-poems/hwuythut-im-hwyuthut/>

Figure 33 | Ruby saying *xwaytus* (killing them).

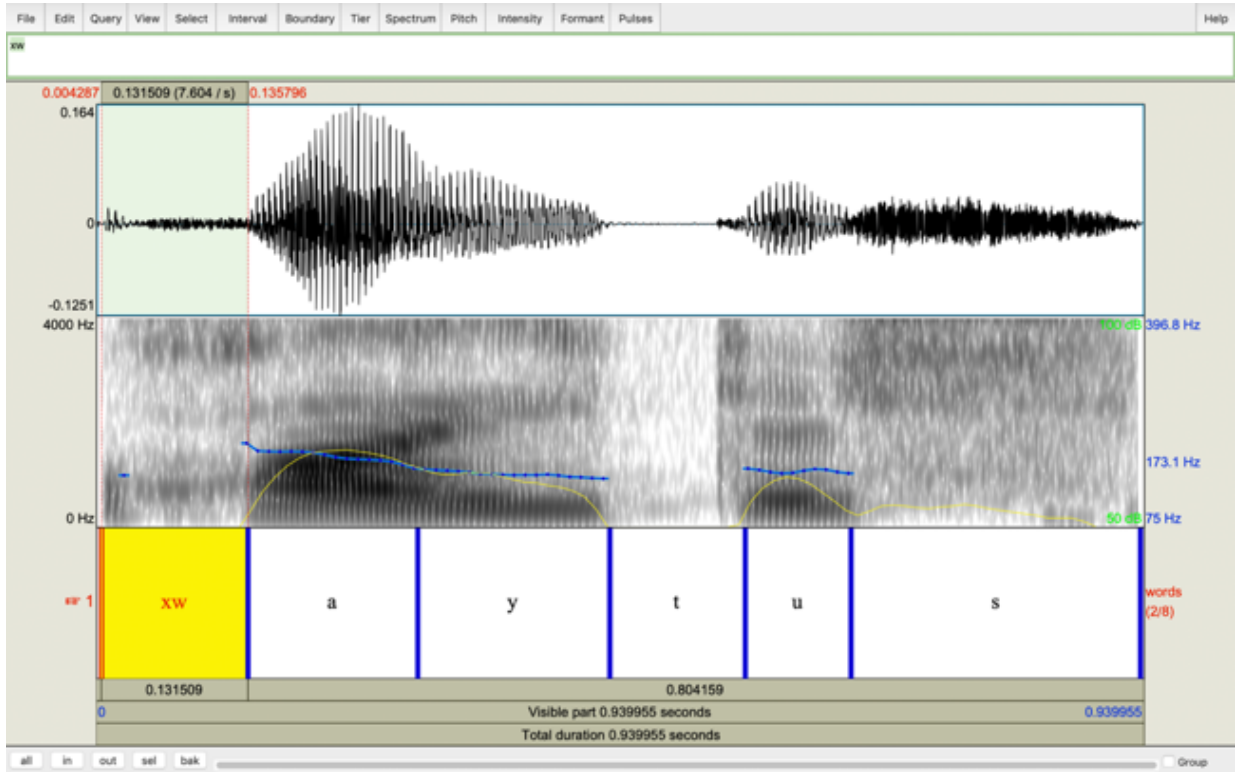
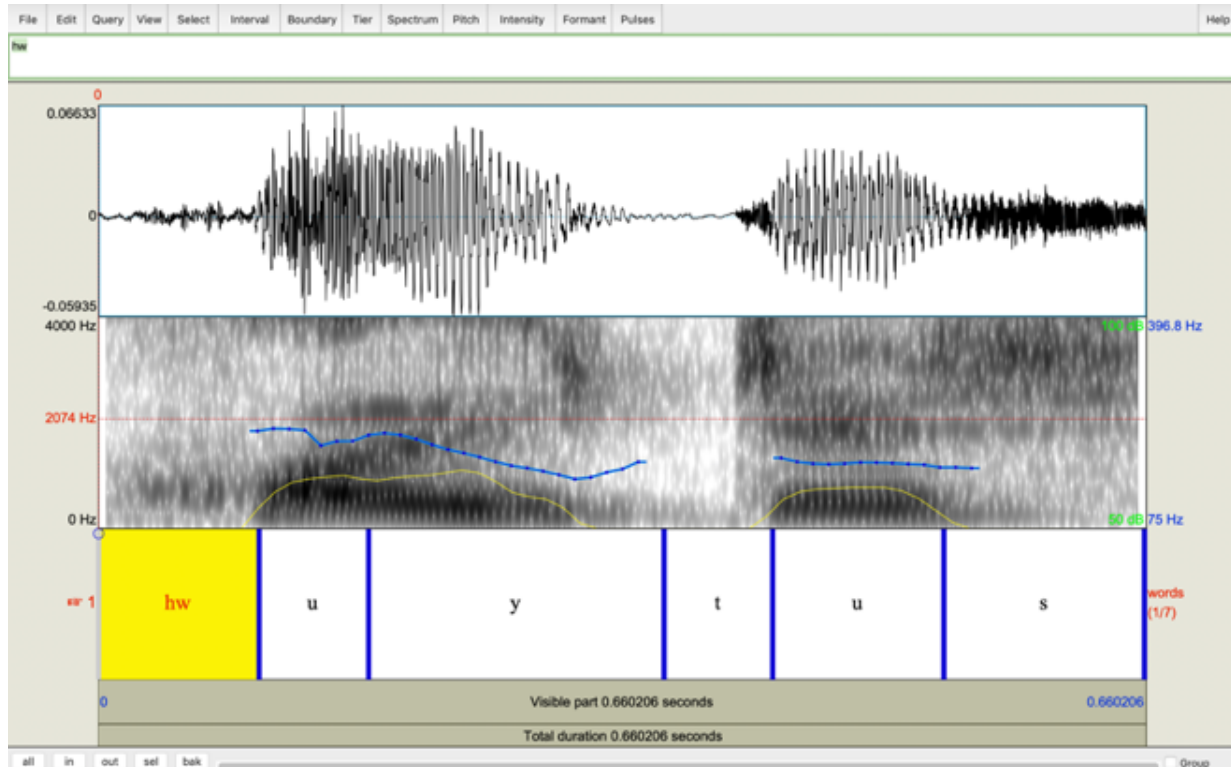


Figure 34 | Ruby saying *hwuytus* (waking it up)



This mispronunciation opened up a learning opportunity. Ruby asked me if the orcas were killing one or many—how many orcas there were would determine which word would be used. So it is important, when you’re working with elders, that you do your homework on what you have transcribed or what you are reading that was transcribed—even if it is the elder’s own story or writing. They may have questions about what’s going on and who is saying or doing what.

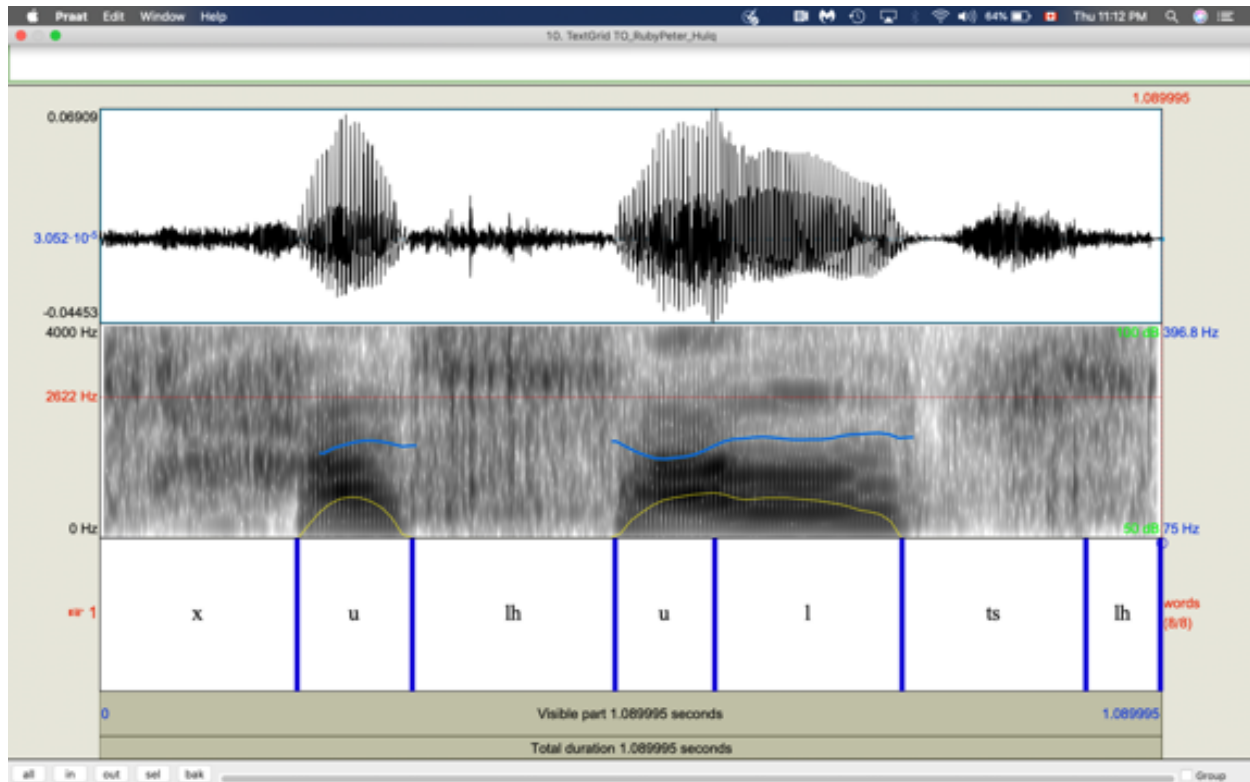
These moments with our elders are so valuable. And I think that if I didn’t have the recording, I probably would have kept mixing up *xweeytus* and *xwaytus* and *hwuytus* and *xwuytus*, without ever thinking about what it sounds like I am saying. I am grateful for the direction and continued support I receive.

4.1.4. Clusters | *xullhultslh*

I practiced saying the word *xullhultslh* “feel bad” while listening to Ruby’s video telling of the Thunderbird and Orca story. I practiced in the four weeks leading up to sitting with Ruby.

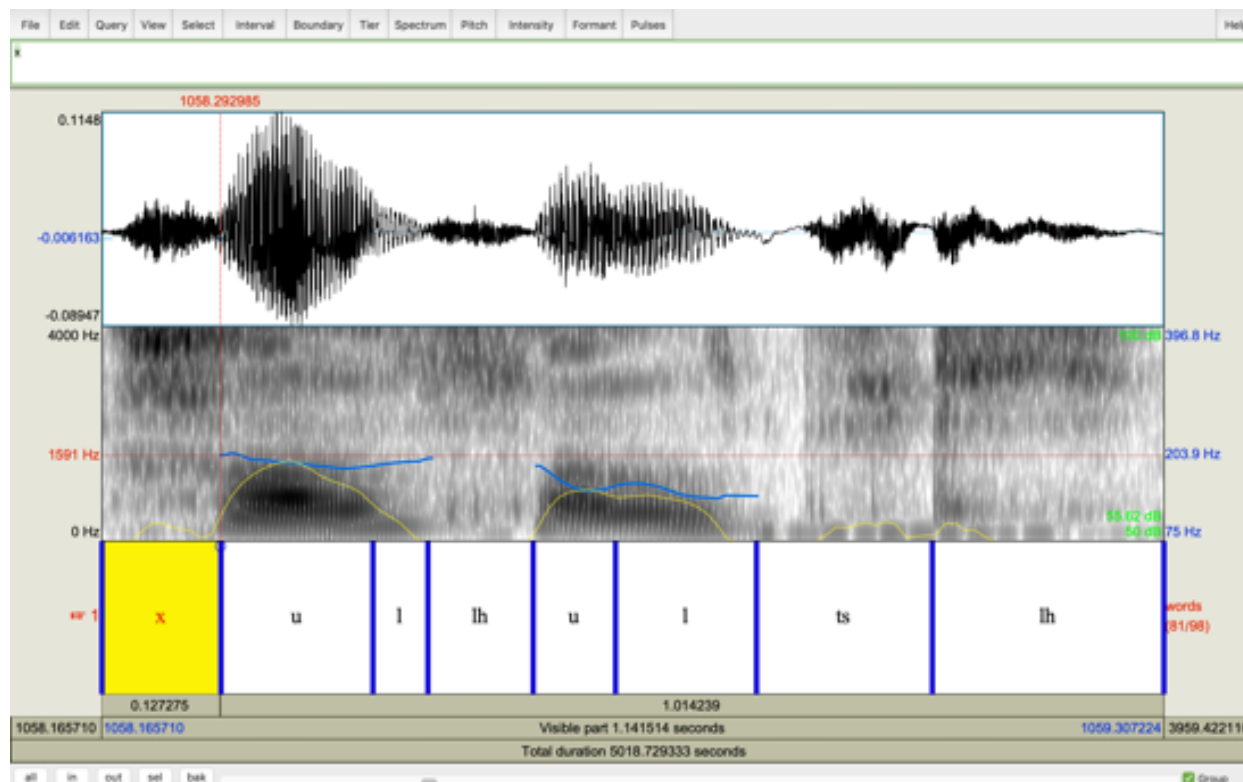
In Figure 35, you see the spectrogram of Ruby saying *xullhultslh* in her video and you may notice that the first *l* is not clearly there in her pronunciation. This was the recording I practiced with.

Figure 35 | Ruby saying *xullhultslh* in her recording of the story (Line 60)



When I first read for Ruby, she interjected and corrected me: I struggled to say the *l* before the *lh* and the *tslh* at the end. Ruby emphasized them and encouraged me to articulate them all, slowing down her speech for me to copy. I hadn't realized that I left out the first *l* of the word until then and didn't realize until after looking at it on Praat, that I was probably used to repeating what I had heard—*xulhultslh*, without the *l*. Figure 36 is of Ruby fully articulating *xullhultslh* for me on a recording from November 27, 2019.

Figure 36 | Rae Anne pronouncing *xullhultslh* with Ruby's assistance



In learning with my elders, they often repeat, repeat, repeat. I just keep repeating after them until they are happy or ready to move on. Sometimes we move on with me still having to work at it and that's okay too. I have spent a lot of hours working with the same elders over the past two years, so I feel I know what to expect from them and what they expect from me. Many times, they don't tell me what I'm doing wrong; I'm taught through repetition. By repeating they are telling me to practice. So I practice. If they keep repeating, I keep practicing. Ruby usually lets me know as soon as she hears me say it correctly, so sometimes my recordings aren't the best for analysis.

I recognize the differences between me and Ruby saying *xullhultslh*. I need to work on saying *x* and not *hw*. There's also a little space after my first *l* and a larger space after the second *l*. I think this happens because I practice making sure I say that *l*. If you look at Ruby's spectrogram above (Figure 36), you see that there is a space before the *tslh*.⁴⁴ You can see how

⁴⁴ Sonya Bird pointed out to me that space is the /t/ sound: it's the period of time when the tongue is up against the palate and no air is getting through.

she can slow this cluster down and repeated in Figure 37. You can see difference between here fricatives *ts* and *lh* in Figure 37 and mine in Figures 38 and 39. Mine look small and less intense in comparison to hers; I don't know if I could, or if it's important for me to increase my intensity/loudness.

Figure 37 | Ruby emphasizing *tslh* for Rae Anne to hear and practice.

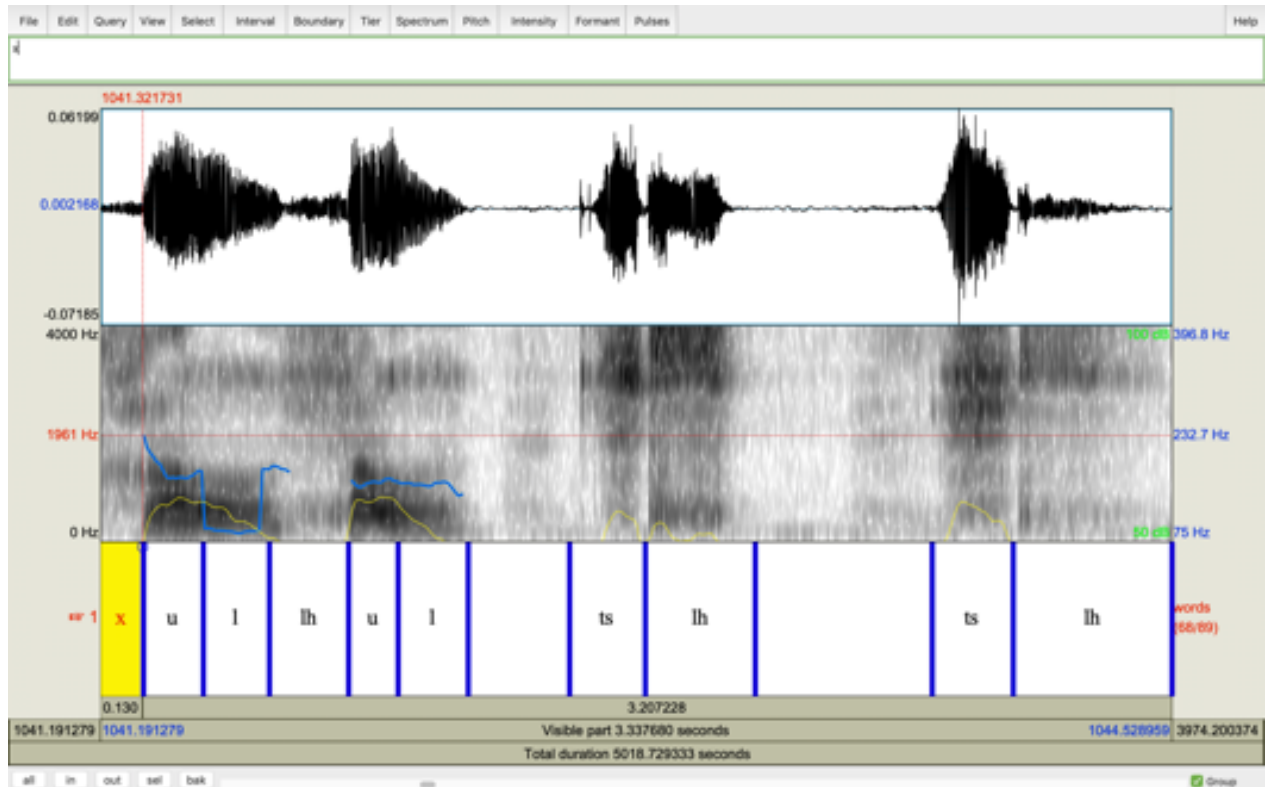


Figure 38 | Rae Anne practicing with Ruby

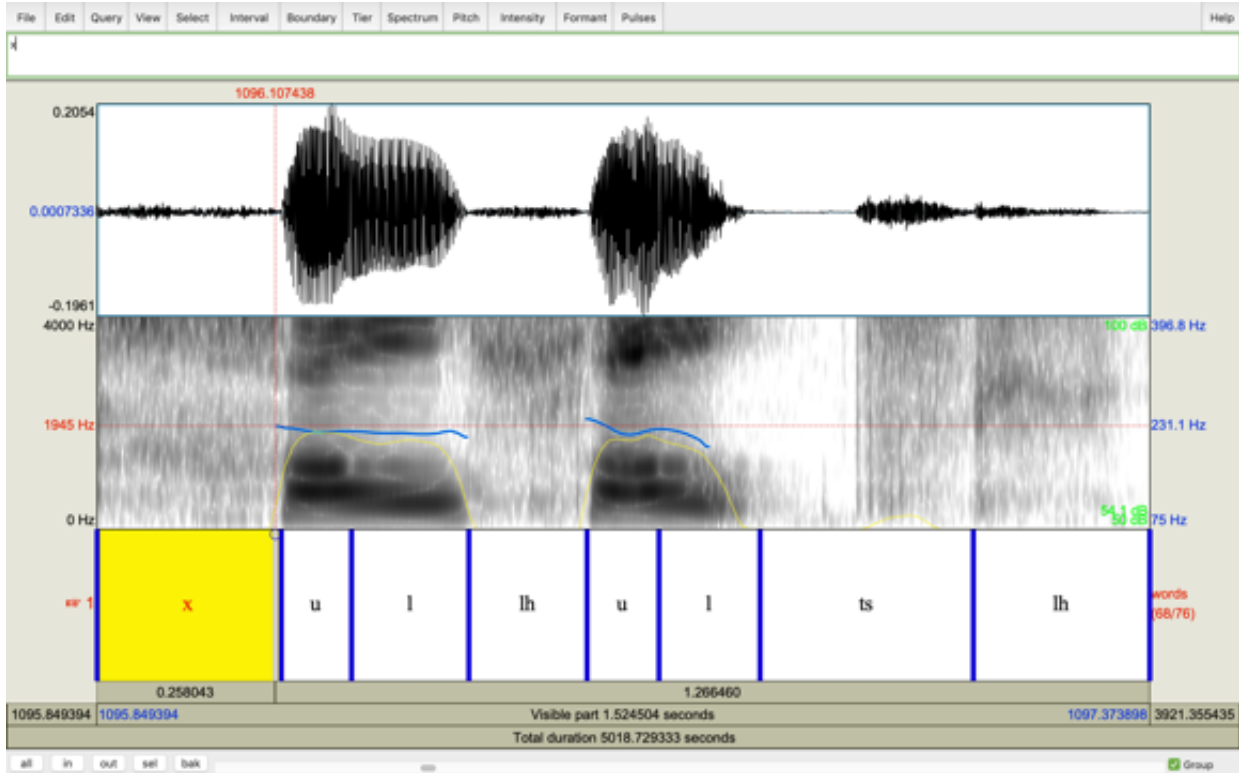
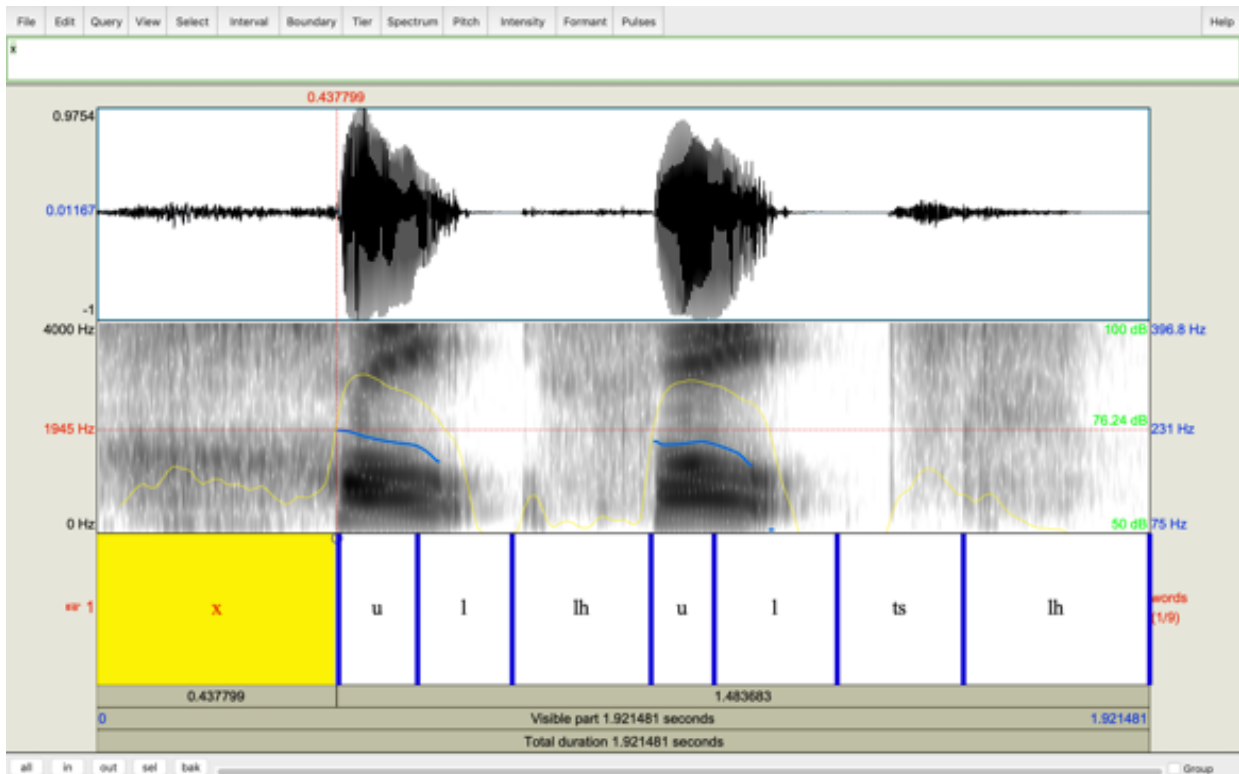


Figure 39 | Rae Anne reading and recording



Through all of this practice, what I have learned about sequences of consonants in Hul'q'umi'num' is that it is important to *slow down*. As our elders have told us many times—give each sound its own space. I am often told we took our time in our language. Slowing down for clusters is definitely helpful. Not every sound of every word will always be fully realized, depending on the context of speech, but it's important to learn to articulate them all.

4.2. Seeing my speech using Praat: Prosody

In this section, I focus on the pronunciation of narrative devices used by Hul'q'umi'num' storytellers. These include using quotation, repetition, rhetorical lengthening and special intonation for launching the story. I chose these features based on listening to our oldest recordings of stories. I heard in each of these examples a special aspect of Hul'q'umi'num' that I recognize when I hear my elders and want to understand more. As with the discussion of pronunciation in section 4.1, this is not a full list of narrative devices of Hul'q'umi'num' that I am interested in, but I use these examples to illustrate my methodology. Examining authentic storytelling by elders is a tool I am using on my path to fluency.

The recordings analyzed in these sections were from a few different sound files:

- One is an audio (.wav) file that was converted from a movie (.mov) of Ruby telling the Thunderbird and Orca story as seen on HLCS's *s'aa'lh sqwal* website.⁴⁵
- One is an audio file of me (Rae Anne) reading *Thunderbird and Orca* at home.

4.2.1. Character speech

Section 2.4 above discusses the use of quotation in stories. Here I will have a closer look at the prosodic structure of two kinds of direct quotes⁴⁶—one that is introduced with a speech act verb and one where there is no speech act verb. Direct quotes in Hul'q'umi'num' can be framed with a speech act verb in initial, medial, or final position, or with none at all (Gilkison 2020).

⁴⁵ Thank you, Patrick Szpak, of UVic for converting the file.

⁴⁶ Line 64, the first repetition example sentence, also happens to be a direct quotation introduced with a speech act verb, so we are able to see the intonation of a speech act verb that has a speech act verb.

The quotation in lines 61, 62 and 63 has no speech act verb; it is introduced with the narrator explaining the feelings and state of mind of the people about to speak. In our course in narrative and discourse structure, we were assigned a chapter of Dooley and Levinsohn (2001) on discourse pragmatics and our task was to choose a story and apply our chosen chapter to this story. That's when I first started looking into the structure of this story. This particular quote stood out for me in learning to tell this story because I could hear Ruby's urgency and the concern in her voice. I had practiced the preceding line, line 60, repeatedly to address my challenges in the pronunciation of the cluster *xullhultslh*⁴⁷ In Ruby's story, she sets up this quote by explaining how the people were suffering. She cuts immediately into a long quote—lines 61, 62 and 63—after setting up how the people are feeling. Cutting directly into the quote makes what's being said stand out for the listeners.

Ruby starts at a high pitch and gradually declines over the quote, indicating that the entire quotation is a single utterance. One way to describe pitch movements in speech is to measure them in hertz on a pitch contour; this is what I have done. I have determined the pitch in hertz at the very beginning and very end of pitch contours for each line. If you look at the start of each line in the table below, Ruby's initial pitch decreases from 238.5, to 193.1 and finally, 126.5Hz.⁴⁸ My pitch declines from the start of each line as well, however, it does something Ruby's doesn't— it increases in the second half of line 61.⁴⁹ When comparing pitch tracks, we have to take into consideration, the differences in pitch range amongst all individual and in voice quality between an elder speaker and a younger learner like myself.

⁴⁷ Line 60 can be viewed in the Appendix D or at <http://saalhsqwal.hwulmuhwqun.ca/ruby-peter-thunderbird/>

⁴⁸ Because the visual data on the spectrogram will only appear in increments of ten seconds, I present the extracted pitch values in this table.

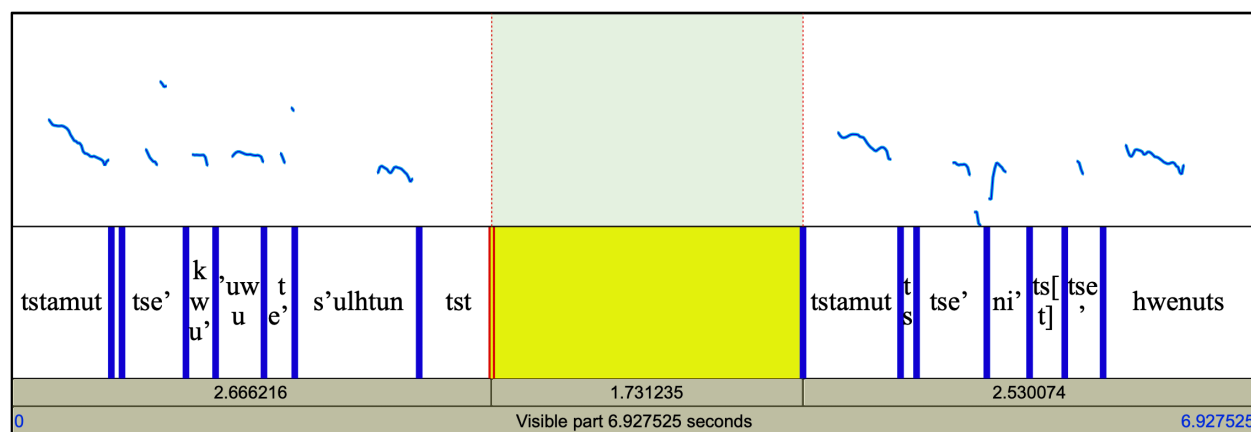
⁴⁹ See Appendix C for pitch contour of the entire quote for Ruby and Rae Anne.

Table 3 | Ruby's pitch

pitch (in hertz) ⁵⁰								
	line 61 pt1		line 61 pt2		line 62		line 63	
	RP	RCB	RP	RCB	RP	RCB	RP	RCB
initial	238.5	241.3	217.7	254.8	193.1	221.4	126.5	179.8
final	148.6	190.8	169.1	135	100.8	141.4	144.4	123.3
difference	89.9	50.5	48.6	124.1	92.3	80	-17.9	56.5

Figures 40 and 41, below, show the pitch contour for Line 61 for both Ruby and me. We are able to see the pitch steadily decline over the first half of the line, where Ruby is saying “What are we going to do without our food?” When she says the next half of the line, which means “What are we going to do when we starve?”, her pitch rises near what it was in the first section, but not quite—it’s a little lower. And her pitch in the second half declines in a similar way as the first.

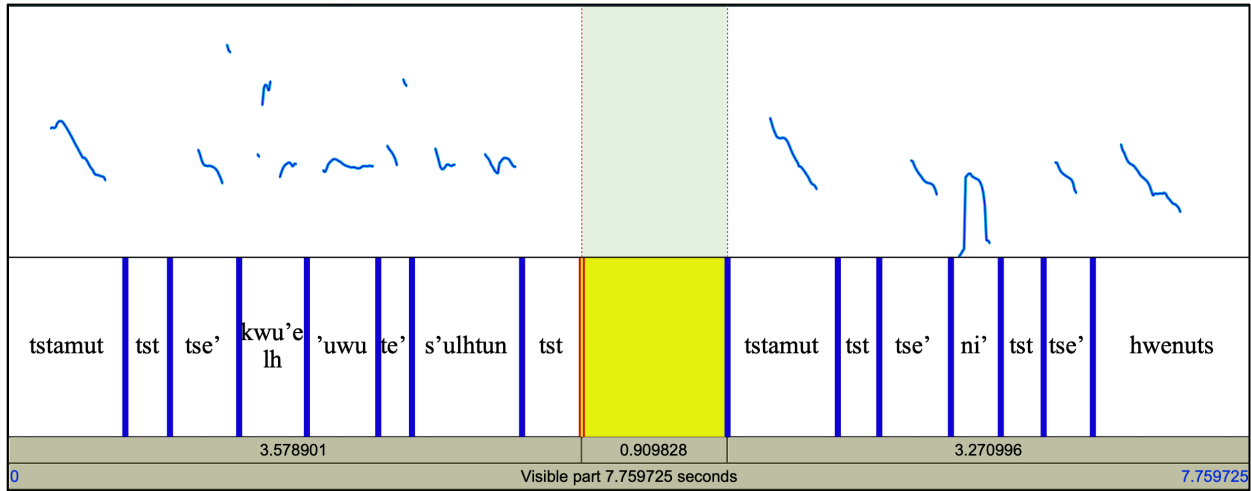
Figure 40 | Ruby saying Line 61



When you look at the pitch contour of me saying this line, given in Figure 41, you can see that I reset the pitch more dramatically than Ruby at the start of the second half of the line.

⁵⁰ values on screenshots of textgrids may differ; values on the table are more accurate.

Figure 41 | Rae Anne saying Line 61



I looked at line 61 in two parts because it illustrates a common form of repetition—one that starts as a copy but has a slight change in message.⁵¹ When we look at line 61 as a whole, comparing the pitch contour of my speech to Ruby’s, we see that they are similar except for my pitch not going as low at the end of the first half and higher at the beginning of the second. Something else I noted was a difference in duration. When we look at the whole of line 61 together, we can see that Ruby says each half of the line nearly a second faster than I do and her pause between each half is nearly twice as long as mine. The table below shows the duration values throughout the quote for Ruby and me.

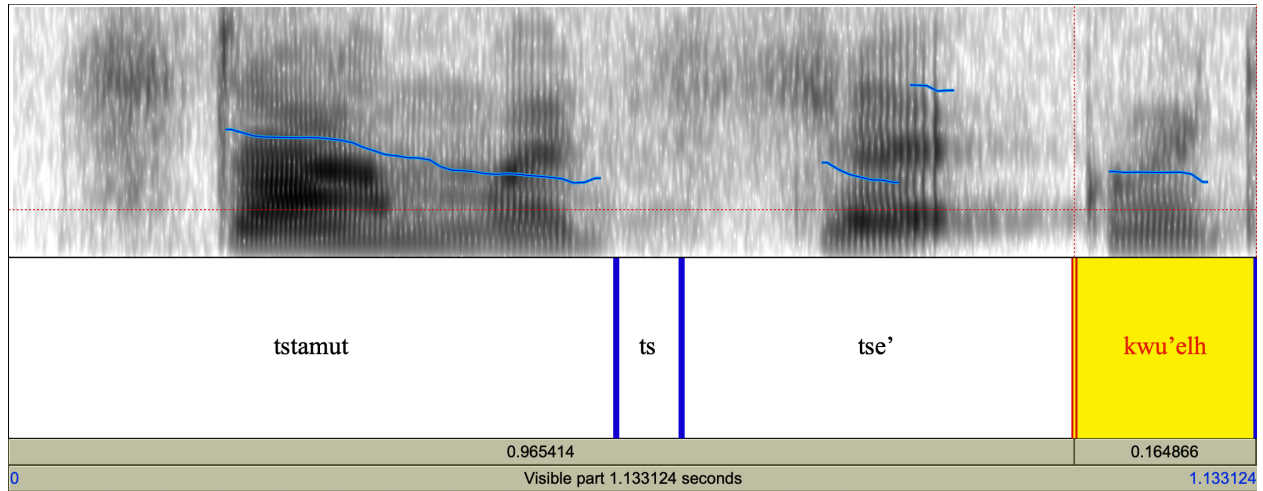
⁵¹ See Gerdts 2018 for a classification of repetitions in Hul’q’umi’num’.

Table 4 | Quotes without speech act verbs

		duration (in milliseconds)	
	Sentence in Hul'qumi'num & English	RP	RCB
Line 61 part 1	tstamut tst tse' kwu'elh 'uwu te' s'ulhtun tst	2647	3579
	<i>what are we going to do without our food</i>		
Pause	pause for emphasis between repetition	1750	910
Line 61 part 2	tstamut tst tse' ni' tst tse' hwenuts	2530	3271
	<i>what are we going to do when we are starving.</i>		
Line 62	nilh hay 'ul' 'uw' 'uy' s'ulhtuns kwthu stseelhtun nuw' yath m'i (tutuyul') hwihwuwul'	7046	9133
	<i>Salmon are our very good food that always comes upstream, always appears.</i>		
Line 63	na'ut wulh 'uww'nuhwus tthu q'ullhanumutsun tthu stseelhtun. tsas tse'.	8314	7784
	<i>The Killer Whale managed to finish the salmon. We are going to be pitiful.</i>		
Total:		22288	24677

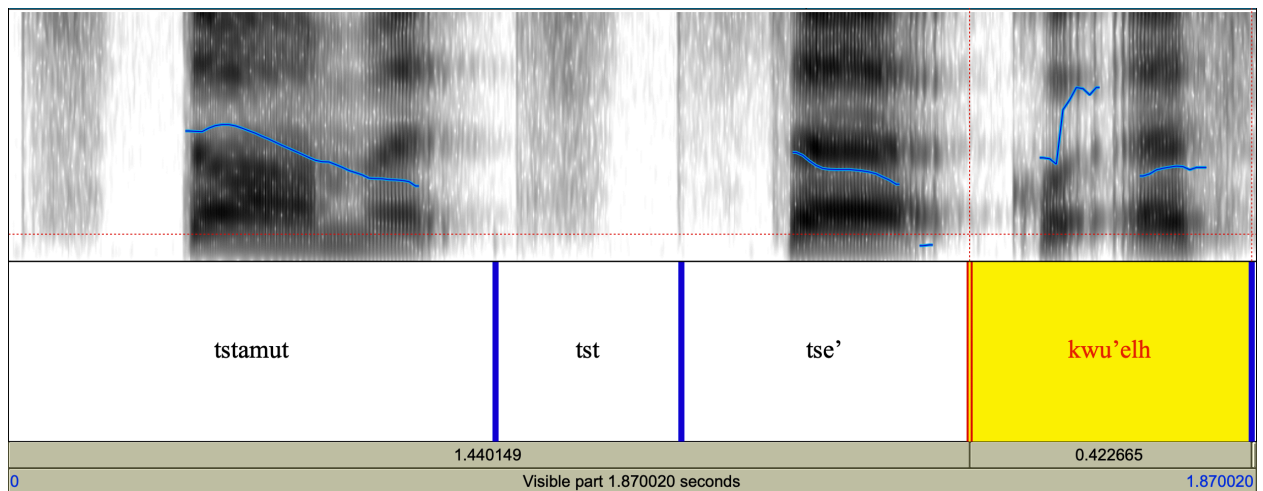
The other thing I noticed when looking at our pronunciation was the difference in articulation. Because Ruby is telling the story using natural speech and in my audio files I am reading the text, there are minor differences in how much is articulated. What I noticed was that it sounds like she says [ts] rather than *tst*, as seen below in Figure 42. Something else I noted was the difference in the pitch in the vowels of *kwu'elh*. We can see Ruby's pitch as a flat blue line throughout most of that word: Ruby doesn't articulate the glottal stop in her version, so the u-e flow together and maintain stable pitch. The spectrogram shows lighter shading in the vowels of *kwu'elh* than any other vowel present. Those vowels maintain almost the same pitch throughout, with a slight decline at the end. If you compare *kwu'elh* as said by me in Figure 43, my first vowel is much higher in pitch and stressed,

Figure 42 Ruby | Line 61 excerpt: *tstamut ts[t] tse' kwu'elh*



Both Figures 42 and 43 represent the pitch reset in second half of Line 61.

Figure 43 | Rae Anne - Line 61 excerpt: *tstamut ts[t] tse' kwu'elh*

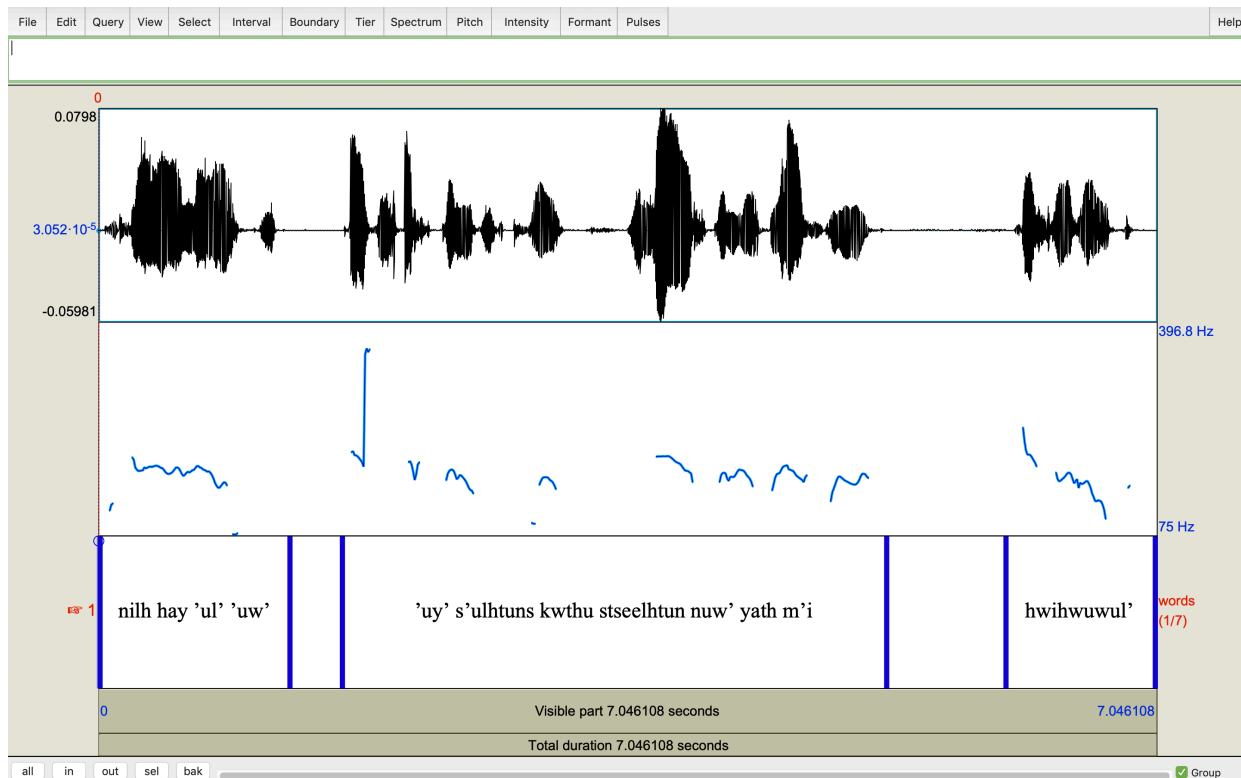


As I mentioned in 4.1.3, when talking about pronouncing *xullhultslh*—when we sit and practice with elders, they slow things down to make sure that we learn how to articulate every sound; however in regular speech, it's common for that not to happen. What I am interested in is learning how to speak Hul'q'umi'num' naturally without articulating every sound. This is something that I've noticed in the difference from a community/family context versus a pedagogical context—many times, the elders we work with at school parse speech morphologically, demonstrating clear and complete articulation. There's a learning curve when it comes to learning how words are articulated in natural speech that is difficult for me to

determine as a visual learner. Praat helps me see and learn these details. Just like in English, I can say *somehin* and still be understood, but if I said *somehig* or *someing*, I would sound funny.

For these next figures which detail Line 62, we have to keep in mind, when it comes to comparing duration and intonation patterns, that Ruby had me add in the word *tutuyul* to my version. I say *tutuyul*' right before *hwihwuwul*'.⁵² Aside from breaking at different places, our pitch track looks very similar. I practiced this line with her on November 29th, 2019 and did my best in my recordings to say it how we had adjusted the intonation on that day to accommodate *tutuyul*.

Figure 44 | Ruby Line 62

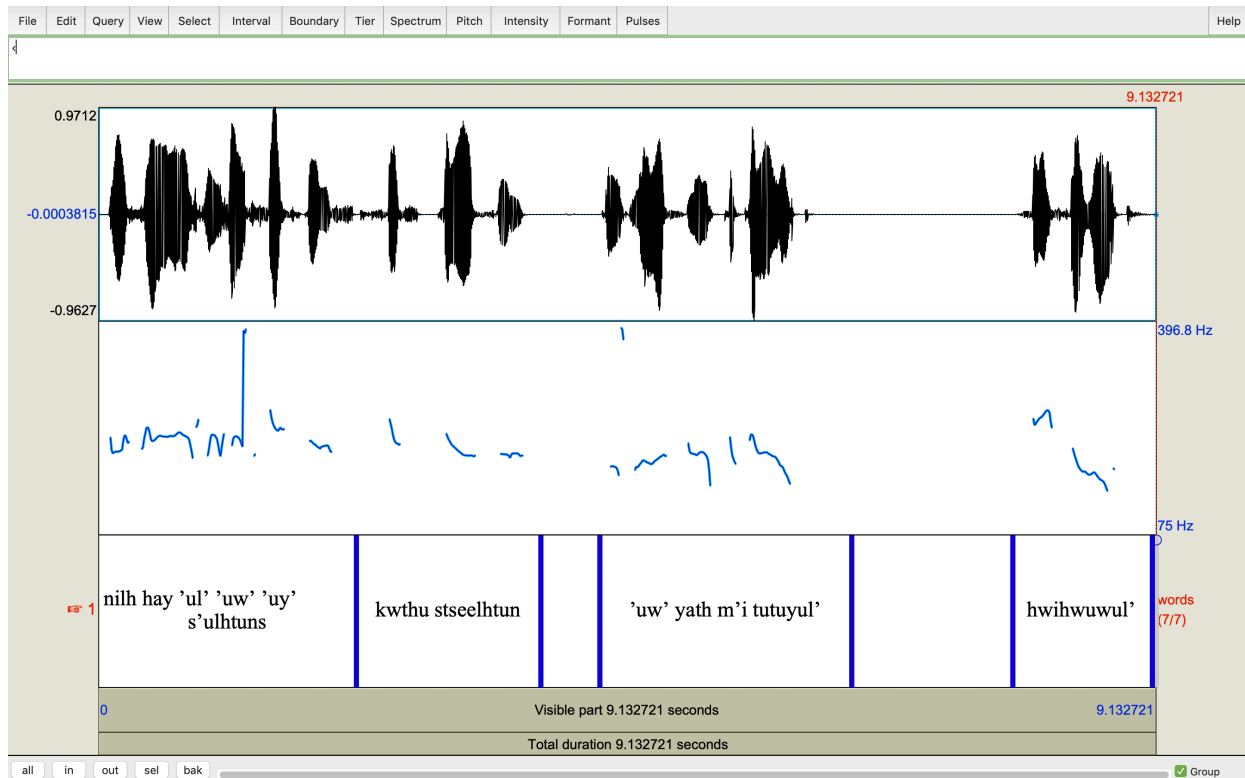


In the figure above, Ruby’s pitch contour stays quite level throughout the sentence and increases after she takes a little pause and then says *hwihwuwul*’, which starts high and lowers dramatically. In my pronunciation of line 62 (Figure 44), my pitch contour also remains

⁵² The word *tutuyul*’ means “going upstream” (Ruby Peter, p.c.); *hwihwuwul*’ means “coming to shore, upriver, or to middle of longhouse” (Hukari and Peter 1995).

relatively flat throughout the sentence and my intonation rises at the beginning of *hwihwuwul'*, dropping dramatically at the end just like Ruby's.

Figure 45 | Rae Anne Line 62



In the final line, Line 63, one big difference I heard was how we started the lines. In Figure 46, Ruby says the first two words so fast that they almost sound like one word whereas I really enunciate both, particularly emphasizing *na'ut* (Figure 47). Our pitch tracks are similar, only our words are parsed differently and she takes a much larger pause before saying *tsas tse'* at the very end of the quote. Her pitch drops to its lowest at that final word, as does mine. As for duration, we can see how Ruby, as a L1 Hul'q'umi'num' speaker, can quickly move through the words without pausing. I need to break before *q'ullhanumutsun* and *stseelhtun* to think about what I'm doing. This is something that my granny always reminds me of—I take many breaks and pauses just to think about what I'm saying and how I'm going to try and say it. I am really only at the point of learning to speak. I need some practice storytelling before I will be able to let the words flow.

Figure 46 | Ruby Line 63

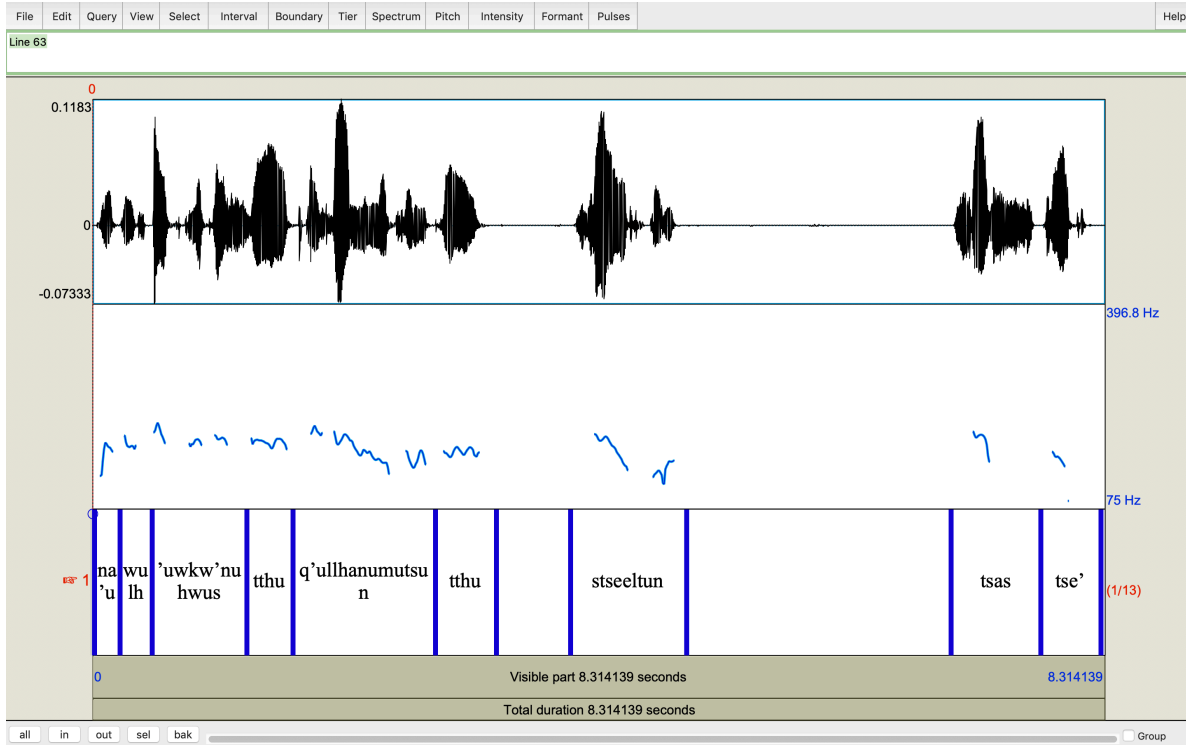
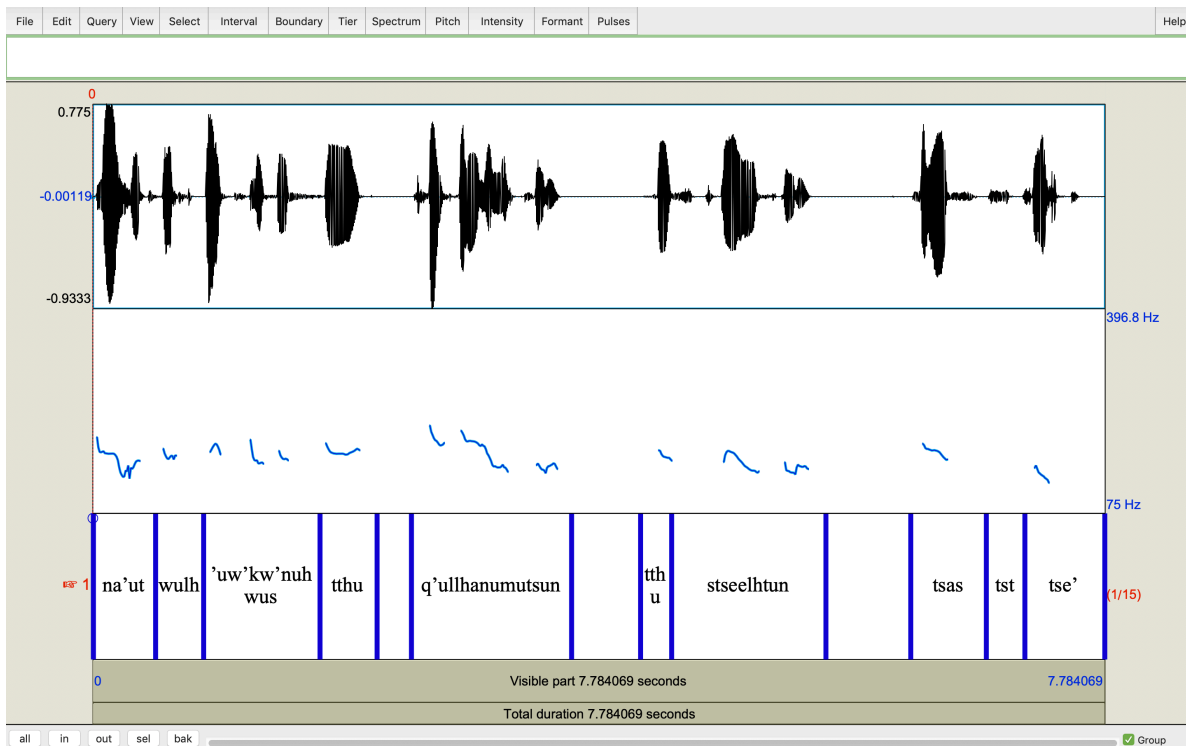


Figure 47 | Rae Anne Line 63



This quotation is just one example that I analyzed in Praat to illustrate the types of things I looked at when studying this story. The pitch difference over the entire quote, showing a declining intonation over the entire quote (Lines 61 – 63) based on the first and last pitch contour data is, for Ruby, is 94.1Hz and for me 118Hz. In total, it took me 2.4 seconds longer than Ruby to say the quote despite her taking longer intentional breaks.

What I noticed were sounds around glottals, particle pieces and clitics that seem to be acceptably breezed over when speaking. If you parse yours and your elder's/teacher's speech by sound, you will learn a lot about spacing in the language. When I am reading for an elder, I make sure to read exactly as it's written; I practice in that way on my own as well. And when I practice with my granny Sarah without reading, she makes sure I pronounce everything. She had me practice *tstamut tst tse'* and *ni' tst tse' hwenuts* many times to make sure I was including *tst*. For now, my elders are supporting me in making sure I articulate all the sounds of Hul'q'umi'num' and I'm glad I have them to guide me. I think I have much more learning to do before I can take the next step towards fluency.

4.2.2. Repetitions

One of the topics that came up frequently in our study of stories in class was the use of repetition as a narrative device. We used the coding developed in Gerdt's (2018) to distinguish several different types and uses of repetition, whether it is just a single word or a whole phrase. Working through Thunderbird and Orca, I marked up places where Ruby uses repetition.

For example, line (64) contains the same phrase repeated twice and this is used to convey that an action taking place over and over again is the background for what was said.

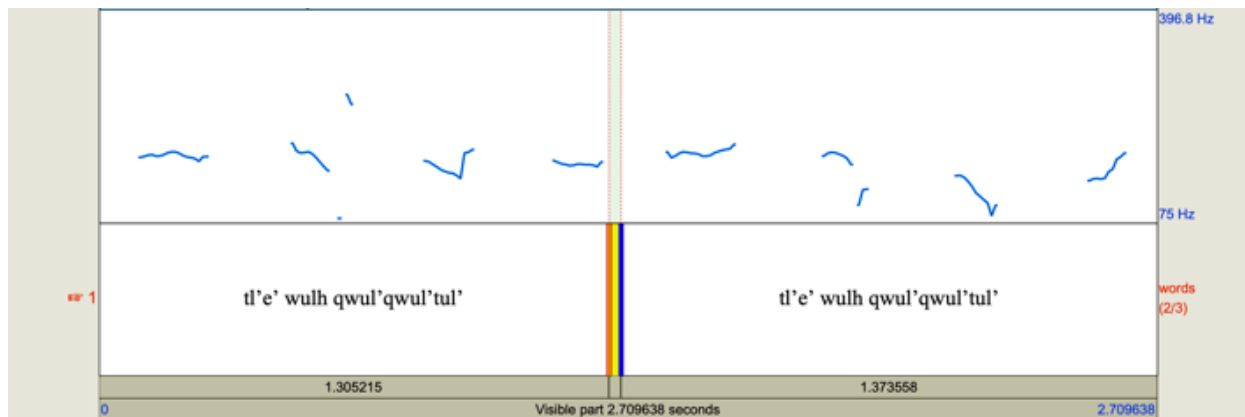
(64) **tl'e' wulh qwul'qwul'tul', tl'e' wulh qwul'qwul'tul'**, wulh thut tthu na'nuts'a', "'uy' kws nem' tst tth'ihwuthut 'u kwthu mun'u tst.

They kept discussing and having meetings and then one of them said, "We had better go and talk to our child.

What I noticed in Ruby saying this line is that the two phrases are quite similar in rhythm and pitch, though the repetition is slightly lower in intensity; this is what Gerdt's (2018) calls an exact copy (or clone). I used Praat to measure Ruby's performance of line (64) to verify my

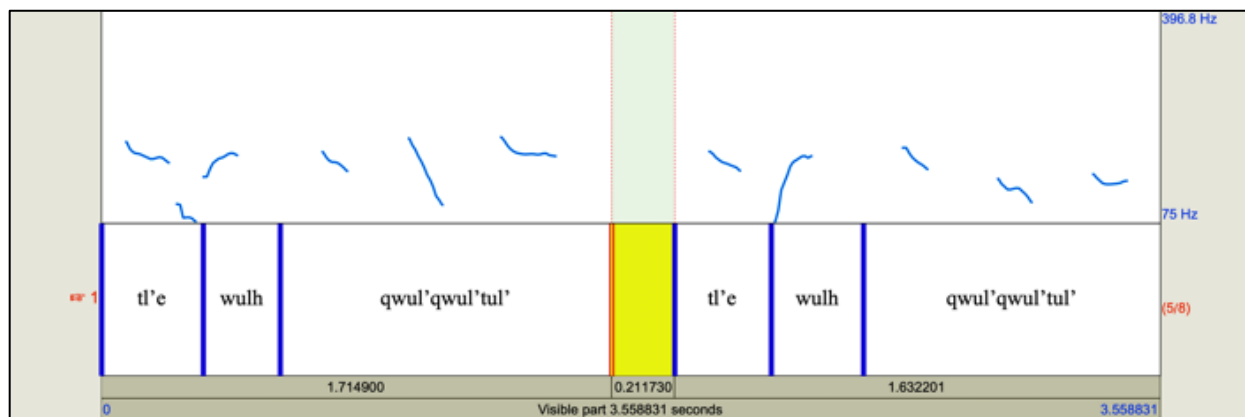
impression. As seen in Figure 48, Ruby pronounces the two phrases and the pitch is overall quite flat, starting and stopping at the same level. The onset pitch of the two phrases is identical, but the final pitch of the copy raises slightly. My pitch contour for this repetition, seen in Figure 49, is also quite flat, however there are some differences. Notably, my pitch contour in the first word, *tl'e* is interrupted due to the glottal. At the beginning of both sections, Ruby says *tl'e* and *wulh* so fast, they almost blend together. And although Ruby's intonation drops a little in the first *qwul'qwul'tul*, mine drops dramatically. And at the very end of the repetition, we can see that Ruby's pitch contour rises and mine doesn't.

Figure 48 Textgrid of Ruby saying Line 64 part 1



In terms of rhythm, I noticed that I had a longer break before the copy (Figure 49). As seen in Figure 48, Ruby has no significant break before the copy (30 ms) versus my pronunciation with a longer break before the copy (212 ms) in Figure 49.

Figure 49 | Textgrid of Rae Anne saying Line 64 part 1

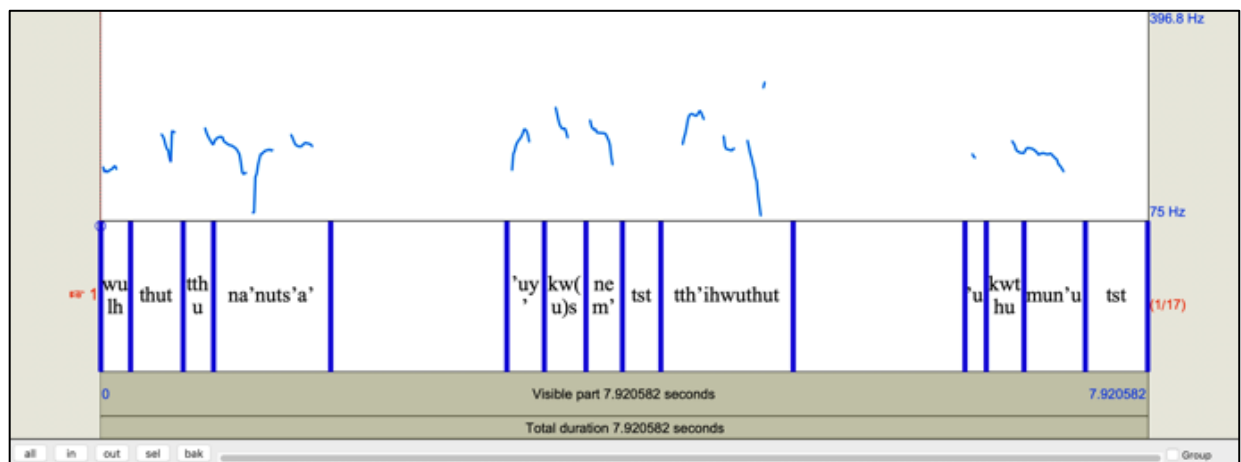


The flat pitch that we see in Figures 48 and 49 are unusual in Hul'q'umi'num': as you can see in the pitch track for the second part of line (64) in Figure 50, starting with the word 'uy', the left edge of a phrase tends to have the highest pitch, with an overall decline and some variation as the pitch is partially reset on stressed syllables throughout the phrase.⁵³

Figure 50 | Ruby saying Line 64 part 2



Figure 51 Textgrid of Rae Anne saying Line 64 part 2



These are just two of the many instances of repetition used by Ruby's in her telling of Thunderbird & Orca that drew my attention. As I learned to perform the story, I paid close attention to this authentic Hul'q'umi'num' narration style, how it was expressed and what meaning it conveyed.

⁵³ The pitch track has not been adjusted to correct for anomalies caused by glottalization, for example on the word *mun'u*.

4.2.3. Rhetorical lengthening

Another narrative device frequently used by Hul'q'umi'num' storytellers is rhetorical lengthening. This is where one word in a line is pronounced with an elongated vowel. In the transcription, this is indicated with dots and repetition of the vowel: rhetorically lengthened [a] is represented as *a.a.a*, [i] as *i.i.i*, etc. The longer the lengthening, the more vowels are added. Often the rhetorically lengthened word is at the beginning of the sentence, as in line (76), where lengthening draws attention to the distance Thunderbird is flying.

- (76) **si.i.is** m'uw' lhakw' 'ewu 'utl' tl'ulpalus.
And he flew to Cowichan Bay.

In line (49), rhetorical lengthening is used to emphasize the large stretch of the Cowichan River in which the weirs were set—from Cowichan Bay up to Cowichan Lake.

- (49) **ni.i.i'** yu st'ut'in' thu shxe'lutl', sht'es kwus kwen'nuhwus tthu hwulmuhw tthu s'ulhtuns. They lined up the weirs and that's how the First Nations people got their food.

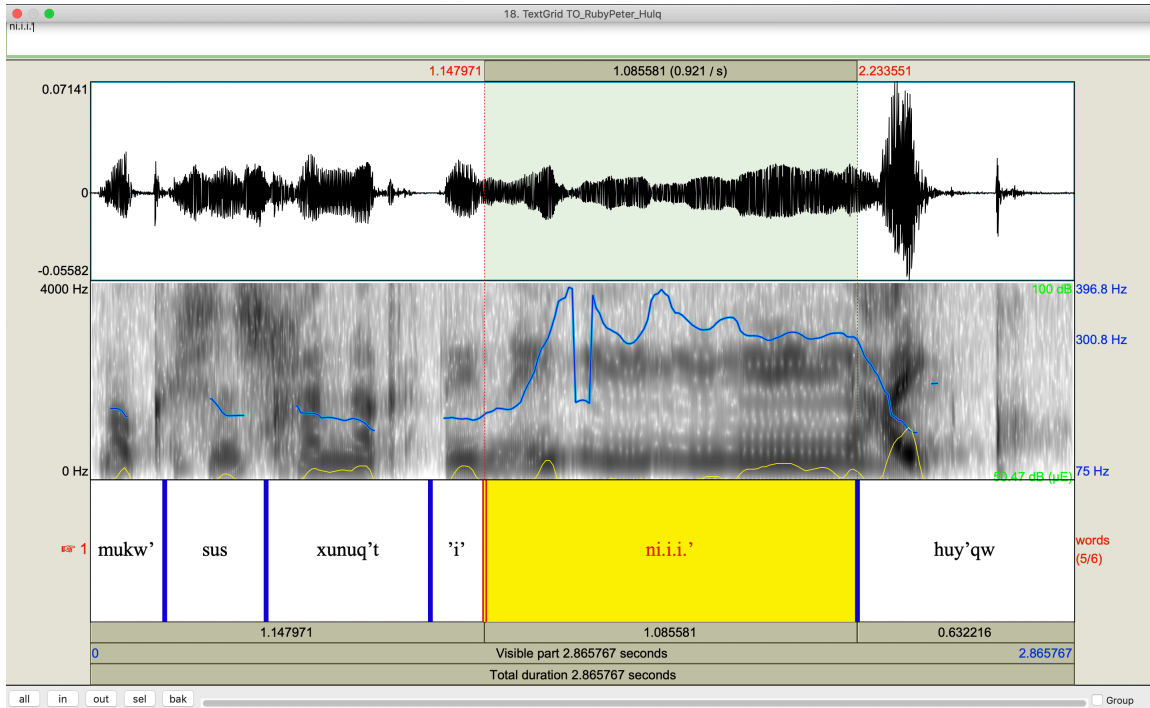
Researching how to pronounce rhetorically lengthened words, I noticed that rhetorically lengthened words are often at the beginning of a clause. In line 40 we see the auxiliary verb *ni'* lengthened in the coordinated clause marked by square brackets.

- (40) 'i' nilh 'uw' yu sht'es, mukw' sus xunuq't ['i' **ni.i.i** huy'qw].
When he did that, everything he opened his eyes on [would be burning].

The lengthening conveys the meaning of the scope and intensity of the burning. I used Praat to study how Ruby's pronunciation of the rhetorically lengthened vowel (Figure 52) compared to mine (Figure 53).

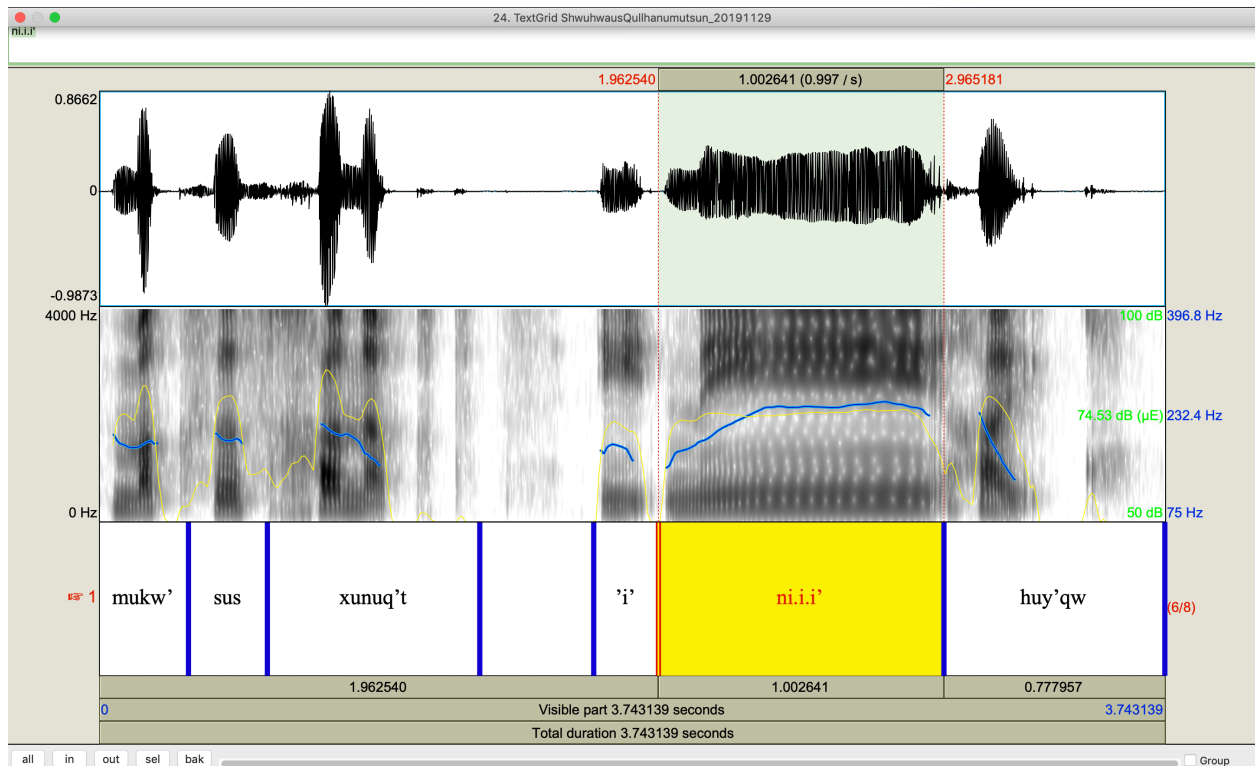
In Figure 52, Ruby lengthening *ni.i.i'*, we can see how her pitch increases drastically. Her voice quality as an elder waivers a bit and she goes right through *huy'qw* without a break.

Figure 52 Ruby lengthening ni'



In Figure 53, I did not increase pitch as drastically as Ruby, but I held the pitch throughout before finally dropping slightly.

Figure 53 | Rae Anne lengthening ni'



In mine and Ruby's second example, I do not replicate her in quite the same way. It looks as though Ruby's pitch increases while her intensity dips (Figure 54), however when I say *qux*, in Figure 55, my intensity nearly matches my pitch exactly in its increase. Rhetorical lengthening is a hallmark of good Hul'q'umi'num' storytelling. I want to learn how words are lengthened and under which circumstances to convey which meanings.

Figure 54 | Ruby lengthening qux

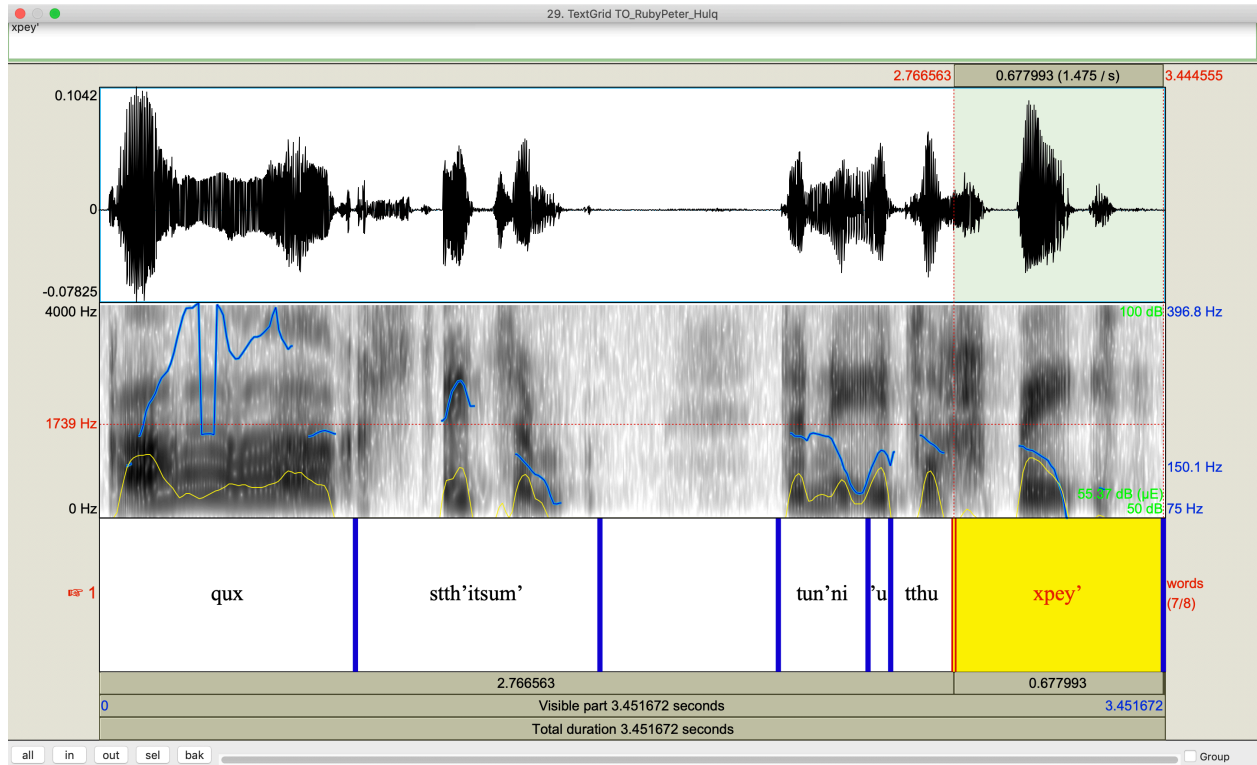
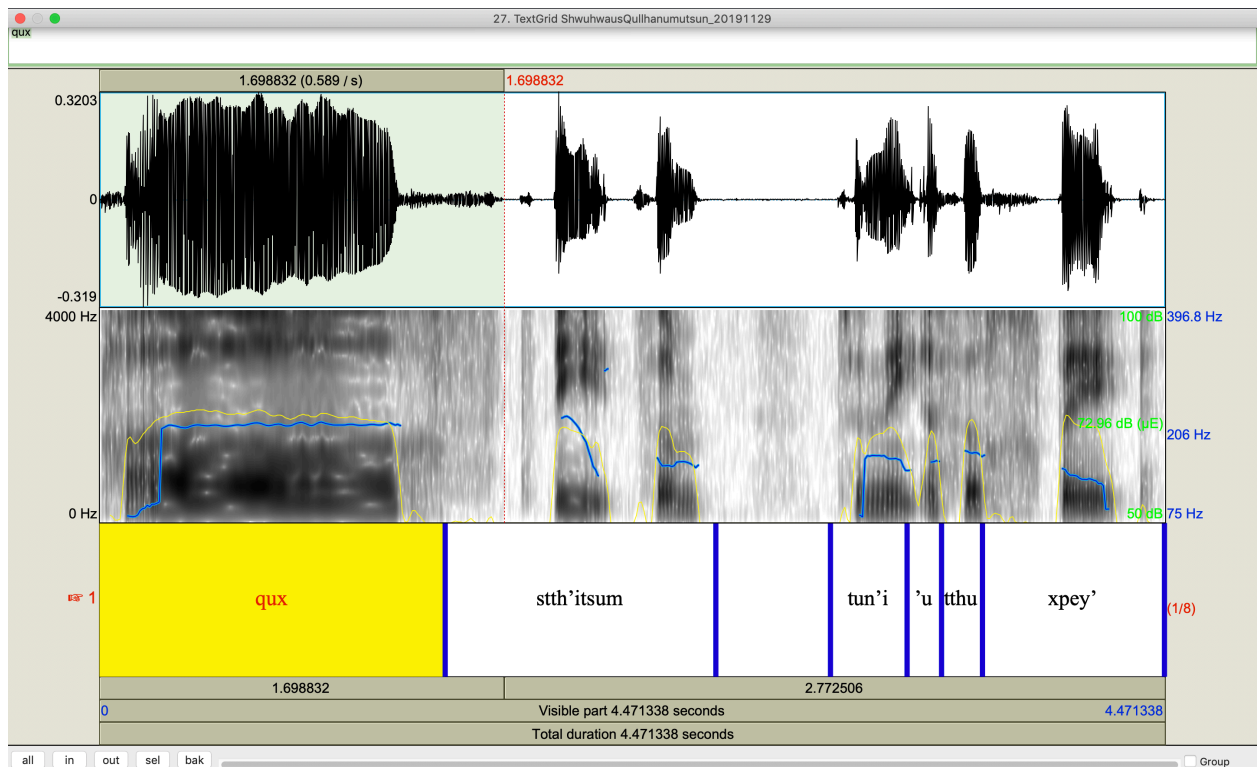


Figure 55 | Rae Anne lengthening qux



4.3. Summary

This chapter has given some details about elements of performing the story; these are ways I want to learn to *xwi'em'* (tell a story). I looked at my pronunciation of certain sounds and words as I practiced learning to articulate them properly. I also studied intonation and its special association to various narrative devices.

There's such a difference in speech between mine and Ruby's. From practicing with a recording of Ruby speaking naturally for weeks leading up to sitting with her, I was eliminating sounds that she had eliminated in her natural storytelling speech on the recording. She corrected me in a pedagogical context, where she was focusing on my articulation of *Hul'q'umi'num'*. She provided examples in that pedagogical context that really emphasized the sound which in her natural storytelling speech isn't present. So, I went from not pronouncing that sound to over-emphasizing it (*xullhultslh*).

Starting my thesis, long after I had stood up to tell the story in class, is when I began to do a thorough analysis of my speech using Praat. My notes are very useful for me and serve as a guide to where I will go next in *Hul'q'umi'num'* learning. Going forward I plan to record a better-quality audio file of me standing to tell the Thunderbird & Orca story. I will listen to myself and study other aspects of intonation, such as my speech rate and my use of pauses (already knowing I pause too much). When I tell it again, I will also listen and study other features such as my use of particles and clitics and my inflection on nouns and verbs.

Conclusion

Stories are integral to our Coast Salish culture—past, present and future. I appreciate the way Hul’q’umi’num’ stories are told. I love how our people express themselves. I study how Hul’q’umi’num’ is spoken in order to try to maintain the ways in which we naturally express ourselves. We are an oral culture; understanding emphasis that is embedded in our speech is important to me. I am constantly reminded by my granny Tsi’elhaat, that I need to put feeling into my speech—learn to express myself in Hul’q’umi’num’.

What laid the foundation for my work is how I’ve been taught to learn by my family, how I have been taught to love learning and how I have been taught to approach life. HLA provided me with the linguistic understanding and documentation skills I needed to step into the Mentor Apprentice program and flourish. I really want to acknowledge that how I’ve learned to tell a story is how I’ve learned to bake bread, how I learned how to can salmon, how I learned how to make clam chowder—it all starts by watching and paying close attention. And I think if my grandma were here and I asked her how I got better at speaking, she’d tell me the same thing she told me when I asked her how to make good *squw*, “You do it again and again. If you do it and you don’t like it, pay attention to what it was you didn’t like. And you try again, remembering that.” She didn’t push me to make bread or can salmon, but she always demonstrated fine breadmaking and canning abilities. And when I asked she showed me, just as my granny Sarah sat and showed me how to speak Hul’q’umi’num’.

The way I envisioned my learning journey is like a river, starting at the top of the mountain, making its way down to the sea. *st’e ’ukw’ sta’luw’ ’u kwun’s tatul’ut tthu sxwi’em’* — it’s like a river when you are learning a story (Claxton 2020). At each section of the river, you can stop and do any number of things. Maybe you want to fish. Maybe you’re going to pick berries. Maybe there’s a swimming spot you like to spend some time at. Maybe you want to go down the bay. This is how I pictured my learning.

The blue in the table below represents language, which I envision as water: steps that involve the language flowing from myself or Ruby. It’s what everything is centered around. The grey is what I see as parts we need to slow down. I imagine maybe having to get out of the canoe and do a little bit of work. Green represents additional steps that you can take—mostly technical

or analytical things you could do to increase understanding. In my mind, it's like the added bonuses—you could get along without doing it, but it will really help. In my mind, it's the question of whether you want to pick the berries and have jam for the year or not.

This is how I learned to tell the story, *S-hwuhwa 'us 'i' lhu Q'ullhanumutsun*. My work was focused around three questions, mentioned in the introduction:

- What do I do to prepare myself to sit with our elders?
- What do I do while I sit with our elders?
- How do I work after sitting with my elders?

The first question took me through the first three quarters of the river, from (1) to (8); (9) answers the second question; and (10), (11) and (12) address the third question. Many of these things you can do on your own and you can continue doing some things over and over, including sitting with an elder.

Table 5 | st'e 'ukw' sta'luw' 'u kwun's tatul'ut tthu sxwi'em'

What I used	How it helped
(1) Listening to Ruby tell the story	I converted the video to MP3 (using a free website) to listen to it on my phone and familiarize myself with the story.
(2) Body gesture and gaze	ELAN allowed me to align the Hul'q'umi'num' text with the video to pinpoint the hand gestures and eye movements Ruby made while telling of the story. This helped me visualize the story in a similar way. I recognized that she was visualizing the Cowichan Valley, pointing to locations and using hand gestures to depict people and things.
(3) Making a transcription	For this story, there wasn't a Hul'q'umi'num' and English transcription ready. I took the English and Hul'q'umi'num' and put them together and formatted them into numbered lines. Donna and I worked through a few versions until it was complete. This helped me gain further understanding of the

	words and sentence structure in detail, as I used the dictionary and other resources to ensure each line corresponded with its translation.
(4) Listening to Ruby with the transcription	Once I was familiar with the story in general and the transcript was complete, I began listening to the intonation of the story, paying attention to how words and sentences were emphasized and not emphasized. I paid attention to Ruby’s breathing and when she took breaks. I transitioned into reading the story along with her (with my headphones on).
(5) Listing pertinent info	We did this in class as a group. It helped highlight the plot, main characters and locations.
(6) Highlighting linguistic features I recognize	Glossing helped me better understand the connector pieces, use the proper inflections on verbs and create an understanding of the story based on the grammatical structure of Hul’q’umi’num’ rather than the English translation; I also paid close attention to what aspects of the story were in-view/out-of-view/remote to understand the story from the point of view of the story teller. I paid attention to how the story was conveyed as a narrator as well as through dialogue.
(7) Practicing story telling	I practiced reading the story (without listening to Ruby tell the story) in preparation for meeting with Ruby.
(8) Create thumbnail sketches	I created thumbnail drawings of the story to serve as a visual reminder of every aspect I felt was important to cover. These sketches helped me memorize the story starting by listening to the story with the visuals, gradually transitioning to telling the story with them and finally, to not using the sketches at all.
(9) Reading to Ruby	I sat with Ruby to practice the story. The first read, I let her know I would read all the way through and asked her to listen. In the following read-throughs, she helped me with pronunciation and

	<p>any edits/variations/additions to the story. I read the story to her repeatedly for the three hours (time flies!). This helped me with any definitions I couldn't find in the dictionary, tips for helping me work on challenging words and phrase and learn additional words. I used this time to ask questions about meaning. I made note of everything she told me on the same transcript that I continued to practice from.</p>
<p>(10) Recording myself telling the story (This includes practicing without reading in MAP with my si'lu)</p>	<p>After the feedback from Ruby, I began recording myself (multiple times) for three reasons: (1) so I could see my speech using Praat and pinpoint what I was doing and how I could improve, (2) so I could listen to myself telling the story and practice without relying on reading or my thumbnail sketches and (3) so I could edit my audio file in Audacity⁵⁴ to create an "improved" telling of the story in my own voice to work with. While recording, I repeated words/phrases I knew I had mispronounced until I thought I was pronouncing them well (or gotten it as good as I could) so that I could go back and delete all but the best. I edited my recording, deleting sections where necessary so that my pronunciation and intonation matched my elders. This gave me a tape to practice with to prepare for my performance.</p>
<p>(11) Adapted Transcription</p>	<p>I created an adapted transcription based on my elders' feedback, highlighting areas I would focus on in analyzing my speech.</p>
<p>(12) Praat</p>	<p>I used PRAAT to compare my pronunciation to elders' pronunciation. It helped me see if I was saying the words, phrases and paragraphs similar to her. I could see if I had a similar pitch and intensity, if the length was the same, if I took breaks in the same way, or extended things in the same way.</p>

⁵⁴ Audacity Team (1999-2019)

There are many things I would have done differently if I had known that my story work was going to end up as my thesis. For one, I would have taken better notes about what I was doing and not just how long I was doing it. I spent 155 hours on this story in just under 5 weeks (not counting the hours I listened to Ruby's and then my version in my sleep)—thanks to my family for understanding how important our language is and fingers crossed that my child hearing the language as a child helps her understand it better than she otherwise would have. I basically went at learning this story like a full-time job. I spent about the same amount of time re-immersing myself in what I did to learn. And at the end of the day, I know I have so much further to go.

Until that evening in class when I performed the story, I had never spoken such a long stretch of Hul'q'umi'num' in front of anyone besides my granny. I recognize how my nerves got in the way and I could recognize parts of speech and parts of the story that I had forgotten while standing in front of my class, my elders and my teachers. Thanks to Tess Nolan (University of Victoria, PhD student), I have a recording of that evening which I plan to transcribe and use to decide my next steps. I realize now that my main question is—what can I say comfortably and easily and what more do I have to work at?

Standing up to tell a story in our language, I was so emotional. I felt like I had worked so hard to get there; I just wanted to cry. As indigenous language learners, we are not just trying to wrap our heads around the complicated morphology of Hul'q'umi'num', we're not just having to learn twenty-one sounds that can't be found in English, we're also overcoming generational gaps in language transmission. Many of us are only learning to speak now, when the people we love most—the ones we loved that knew the language—are no longer here to speak with us. Many of us are standing up to speak when our parents don't speak the language. We are being called to teach before we feel ready to teach. We are going against incredible odds to do everything we can to harness our language. That is emotional work.

I need to remember to be kind with myself. Our people did not just decide to learn to tell stories one day. Storytelling was a way of life. They were guided by their own experts, their own elders. They listened in the way that I am listening, maybe not with the same tools and resources that I am using, but we live in a different time. We have adapted to using mainstream technology.

Like I mentioned before, this is not everything that I did to prepare to tell this story and I feel that it would take a very long time to review everything I have done that has added to my learning journey. The work done at Hul'q'umi'num' Language Academy, the time I spent in FPCC's Mentor-Apprentice Program and the way I learn as an Indigenous woman, together are helping me as I strive for fluency. I want to be able to respond, when my elders ask the question: *lhwet tse' xwi'em'?* Who will tell a story? *hwi' 'een'thu tse'*. How about me.

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Appendix A. Hul'q'umi'num' practical orthography with corresponding APA

		Bilabial		Inter-dental		Alveolar		Alveo-palatal		Palatal		Velar		Uvular		Glottal	
Stop	Voiceless	Plain	p / [p]		t / [t]							unrounded	k / [k]	unrounded	q / [q]	ʔ / [ʔ]	
		Glottalized	p' / [pʰ]		t' / [tʰ]							rounded	kw' / [kʷ]	rounded	qʷ' / [qʷ]		
Affricate	Voiceless	Plain		th / [tʰ]	ts / [tʰ]	ch / [tʰ]											
Lateral affricate	Voiceless	Glottalized		th' / [tʰʰ]	ts' / [tʰʰ]	ch' / [tʰʰ]											
		Plain															
Fricative	Voiceless			th / [θ]	s / [s]	sh / [ʃ]						unrounded	h / [x]	unrounded	x / [χ]		
		Glottalized			s' / [sʰ]	sh' / [ʃʰ]						rounded	hw' / [xʷ]	rounded	XW' / [χʷ]		
Lateral fricative	Voiceless				lh / [ɬ]												
		Glottalized															
Nasal	Voiced	Plain	m / [m]		n / [n]												
		Glottalized	m' / [mʰ]		n' / [nʰ]												
Approximant	Voiced	Plain	w / [w]							y / [y]							
		Glottalized	w' / [wʰ]							y' / [yʰ]							
Lateral Approximant	Voiced	Plain			l / [l]												
		Glottalized			l' / [lʰ]												

(Gilkison 2020)

Appendix B. Thunderbird and Orca: Scenes

Scene One

- Thunderbird as a boy
- Gets his eyes from the slivers in his eyes.
- Fooling around with his brothers instead of working
- The people are talking to decide if the boy should be banished.
- The doctors try to help him.
- The boy is sent away to Satellite Island.
- He is living on the island.
- He lays down on a flat rock and thunder shoots out into the sky at night.
- The people see thunderbolts in the sky—they know the boy is opening his eyes.

Scene Two

- The people rely on the salmon each year. They are happy when it comes.
- The following year the salmon is gone and the people are starving
- [Ethnographic lesson: weirs on the river]
- The people are talking “what happened to our salmon?”
- “Look at the orca! He is eating our fish!”
- They decide they need a hero. “What about that boy! Let’s go get the boy with the fire eyes”
- They decide to go and see if he can help.
- They leave the shore at Cowichan Bay to go to Satellite Island

Scene Three

- Arriving at Satellite Island
- They tell him, “Orca finished the salmon. There is no salmon going up the river. Your people are starving. Please help us.”
- They left.
- The boy is thinking.
- He gains his powers; he harnesses it and transforms himself to Thunderbird.

Scene Four

- Orca, swimming, scooping up salmon, unaware he is being watched.
- All of a sudden, Thunderbird shoots thunderbolts out of his eyes!
- Orca dives down to escape him.
- Orca eventually comes up for air.
- Thunderbird is waiting for him.
- Salmon were scared, hiding away from Orca.
- Thunderbird takes his best shot.... BOOM!
- The boys that don't know... unappreciative.

Some gestures

- Qw'umi'iqun to the left
- thinking – look up to the right
- hands out, open – mukw'

Quote Example: Lines 61 – 63

Sti'tum'at

<p>tsamut se? kwu' dhi? 'uwu te' s'ulhan t st.</p>	<p>tsamut se? 'in' s'is tse'?</p>	<p>nihi bay' 'ul' 'uw 'uy' s'ulhan kwih seesthan nuw yahi n' i</p>	<p>hwiwawu!</p>	<p>ni' ut' wath' 'uw' kw' nuwus thu q'ulhanusum thu seesthan</p>	<p>tsa' se'</p>
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Rae Anne

<p>"tsamut st se? kwu' dhi? 'uwu te' s'ulhan tsi</p>	<p>tsamut st se? 'ni' st se? 'hwomus!"</p>	<p>nihi bay' 'ul' 'uw' 'uy' s'ulhan st kwih seesthan 'uw' yahi n' i nuw'ul' hwiwawu' 'ul'."</p>	<p>ni' ut' wath' 'uw' kw' nuwus thu q'ulhanusum</p>	<p>ihus seesthan,</p>	<p>t-sas st se? "</p>
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Appendix D. Adapted version of story with visuals and details

s-hwuhwa'us 'i' lhu q'ullhanumutsun

Thunderbird and Orca

from a Quw'utsun' story as told by Ruby Peter

adapted with Rae Anne Claxton



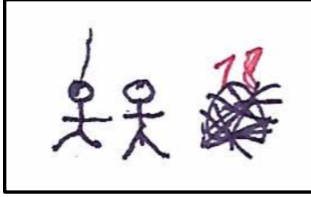
Thumbnail 1

- (1) **Qw'umi'iqun'** mustimuhw 'i 'u tun'a quw'utsun', tl'uw' qux mustimuhw tthu ni' 'utl' Qw'umi'iqun' shni's lhu smeent ti'wi'ulh'ew't-hw.

The Comiaken People were at Cowichan. There were many many people over at Comiaken where the Stone Church is.

- (2) 'i' nilh 'i.i.ilh 'uw' lelum's tthu ni' 'u kwthey' tsuwmons lhu smeent ti'w'i'ul'ew't-hw, sus nem' 'uw' tus 'u lhu ti'wi'ulh'ew't-hw 'i' nilh 'uw' **Qw'umi'iqun'**.

Comiaken homeland is from the beach below the Stone Church to St. Ann's—that's all Comiaken.



Thumbnail 2

- (3) hiiw'a'lum ts'u tthu stl'ul'iqulh, hiiw'a'lum' ni' 'u tthu ... 'uw' sq'uq'ip 'i' ni' 'u tthu shni's tthu syalh,
The children were playing with each other, playing where there was a pile of wood,

- (4) shni's kwus they'tum' tthu xpey' stth'itsum', qu.u.ux stth'itsum' tun'ni' 'u tthu xpey'.
where there were cedar slivers—a lot of slivers from the cedar.

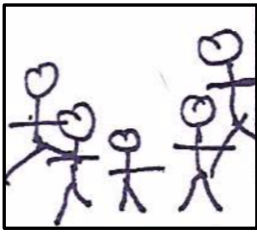
- (5) 'i' hiiw'a'lum tthu w'ne'ullh stl'ul'iqulh—ni' wulh tth'a'kwus sil'anum te'tsus sil'anum.
And the children were playing there—they were about 7, 8 years old.

- (6) wulh kwunutus tthu na'nuts'a' kwus the'thxitul' tthu w'ne'ullh, thethxitul', ni' thxutus 'i' ni' wutl'uts'.
They were pushing each other around—one would push the other down and then he would get up and push the other down.



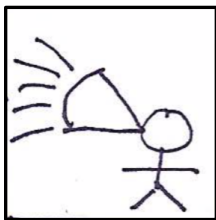
Thumbnail 3

- (7) hwun' xut'u 'i' ni' wulh kwunutus tthu na'nuts'a' sus 'uw' hwpasustus tthu shhw'aqw'a's 'u tthu ni' kwun'etus,
And then one of the boys grabbed ahold of the cedar dust that he threw into his brother's face
- (8) 'i' stth'itsum' yuhw ts'u tthu ni' kwunutus,
and it was slivers from the cedar that he took,
- (9) suw' hwpasustus sus 'uw' tus 'u thu qulum's, nuw'ilum.
and put into his brother's face—it went into his eyes.
- (10) 'o-o-o-o! tl'lim' ts'u hay' 'ul' xhiluws thu qulum's ni' hwu sun'iw' tthu stth'itsum'.
And the boy was really suffering from the splinter in his eye.



Thumbnail 4

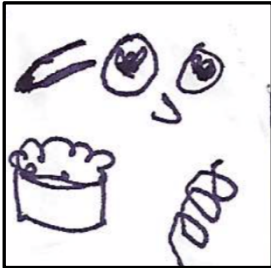
- (11) ti'ya'xw tthuw'ne'ullh m'i me'shum tth'xwatum 'i' skw'ey ni' tl'lim' 'uw' kwoons 'u thu qulum's tthu stth'itsum'.
They rushed to wash the sliver out, but they couldn't because it was really stuck in his eye.



Thumbnail 5

- (12) 'aa.a.atum tthu ni' 'aatum shne'um, tthu thuli'thu, tthu ni' 'aatum nem' ts'ewut.

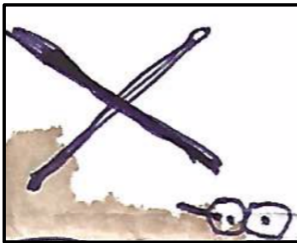
They called the shamans and spiritualists to try to come and help them.



Thumbnail 6

- (13) tuyum'tum tth'xwatum—mukw' stem ni' sle'tewut kwus ta'thut m'i me'shum tthey' stth'itsum' ni' hwu st'i'am' 'u thu qulum's tthu stl'i'tl'qulh.

They plucked and washed, trying everything to remove the sliver that had become stuck in the boy's eye.



Thumbnail 7

- (14) skw'ey, tl'lim' nuw' kwoons.

But they couldn't—it was really stuck.



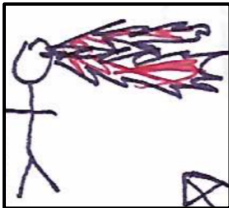
Thumbnail 8

- (15) hwun' xut'u 'i' ni' wulh 'uwu te' stsl'e't-s tl'e' 'eelhtun.
In the end there was nothing they could do.



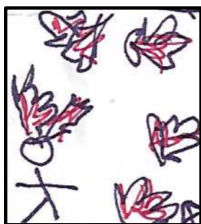
Thumbnail 9

- (16) ni' tuw' hith kwus st'e' 'u tthey'.
He was like that for quite some time.



Thumbnail 10

- (17) ni' xunuq't tthuw'nilh stl'itl'qulh 'i' ni' wulh wil' tthu huy'qw.
He opened his eyes and fire would come out.



Thumbnail 11

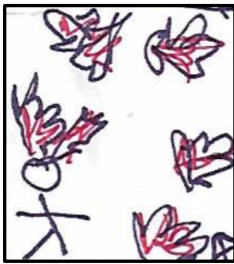
- (18) mukw' sus xunuq't 'i' ni' tl'e' wulh yuqw tthu ni' lemutus 'i' ni' yuqw.
Whenever he opened his eyes, anything he looked at would burn.



Thumbnail 12

(19) **ni' wulh suli'si' tthu tsuli'tsut.**

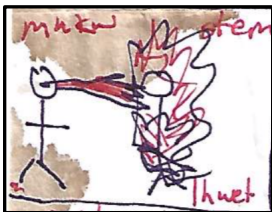
The parents got scared.



Thumbnail 11

(20) mukw' stem ni' xunuq't 'i' ni' tl'e wulh yuqw tthu ni' shnu'asth.

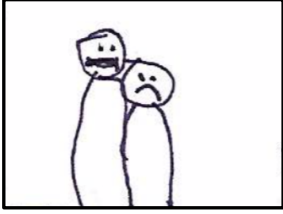
Whatever his eyes opened toward would burn, whatever was in front of him.



Thumbnail 13

(21) ni' lemutus kwthu lhwet 'i' ni' tl'e' wulh yuqw.

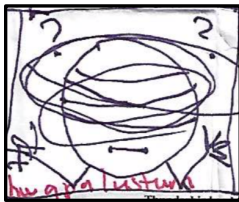
Whoever he looked at also got burned.



Thumbnail 14

- (22) **wulh suli'si' tthu tsuli'tsut.**

The parents got very afraid.



Thumbnail 15

- (23) 'a.a.a, tl'i' ni' sht'es, sus 'uw' kwunutum 'i' ni' thuytum. **hwqp'alustum.**

Oh, they were so afraid that they took him and fixed him. Covered his eyes.

- (24) hwu st'i'am'stum tthu ni' tuyum'tum kws 'uwus xunuq'tus.

They put something over his eyes so he couldn't open them.



Thumbnail 16

- (25) 'uwu te' ni' skw'ey kws tl'e's lemutus kw' stem, skw'ey kws lemut-s kw' lhwet.

He couldn't ever look at anything or anybody.

- (26) tl'lim' nuw' 'ukw'nuhwus thu qulum's.

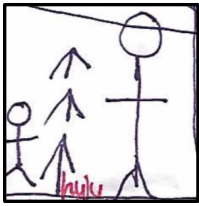
He really lost his eyesight.

- (27) 'i' nilh kwus st'e 'u tthey' ni' hwu huy'qw tthuw' mukw' stem 'u kwsus lemutus;

So it was like that—whatever he looked at would burn;

- (28) lemutus kwthu thqet 'i' ni' tl'e' 'uw' yuqw 'ul'.

if he looked at a tree it would just burn up.



Thumbnail 17

- (29) wulh m'i ts'isum tthuw'nilh stl'itl'qulh ni' wulh hwu wulh nem' hwu swiw'lus.

And the child grew up and became a young man.



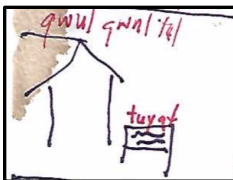
Thumbnail 18

- (30) 'i' ha' ni' snet 'u kws snet-s, 'i' yelh sus xunuq't.

And when it was nighttime, he would open his eyes.

- (31) ha' ni' xunuq't 'u kwsus snet 'i' nilh sus 'uw' wi'wul' tthu s-hwuhwa'us.

When he opened his eyes at night, out came the thunderbolts.



Thumbnail 19

- (32) suw' hwtthiwun tthu shhwuw'welis, "'uy' kws nem' tst tuyqt tthu mun'u tst."

And the parents though, "We'd better move our son to another place."

- (33) qwul'qwul'tul' 'u tthu sul'si'lus, 'u tthu ts'lhhwulmuhws.

They discussed it with their grandparents and their community.

- (34) "'a.a.a, 'uy' kws nem' tst tuyqt tthu mun'u tst."

"We'd better move our son to another place."



Thumbnail 20

- (35) sus 'uw' thuyuw't-hwtum ni' 'utl' sq'theq —thuytum tthu shni's, thuyuw't-hwtum.

So they built him a home over the narrows - fixed him a place, made him a home.

- (36) sus nem' 'uw' hwuni'stum, sus tuyqtum.

They moved him there.



Thumbnail 21

- (37) nuw' tsta'lusstum nuw' hwu ni' tthu nuw' ni' tthu... ni' yu sq'uq'a's,
skw'uyuths nem' yu le'lum'ut.

They found him a wife and companions and a slave to take care of him.



Thumbnail 22

- (38) ha' kwu'elh ni' net 'u kwus snet, 'i' nuw' shtatul'stum kws nilhs ni'
xuxunuq't.

And when it was nighttime, everyone knew when he is opening his eyes.

- (39) ni' hunum' 'u tthu 'uyul'shun smeent sus 'uw' lhaq'uthut, lhaq'uthut 'i' ni'
xunuq't.

He would go to a flat boulder and lie down and then open his eyes.

- (40) 'i' nilh 'uw' yu sht'es, mukw' sus xunuq't 'i' **ni.i.i** huy'qw.

When he did that, everything he opened his eyes on would be burning.



Thumbnail 23

- (41) s-hwuhwa'us 'i' nuw' shtatul'st-hwus tthu'ne'ullh tswe's tssl'itl'qulh.
There was a thunderbolt and they knew it belonged to their own child.

- (42) "ni' xunuq't kwthu mun'u tst; na'ut wulh wil' tthu s-hwuhwa'us."
"Our son has opened his eyes and there comes the thunderbolt."

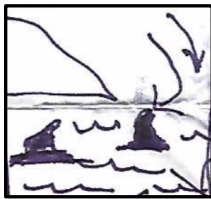


Thumbnail 9



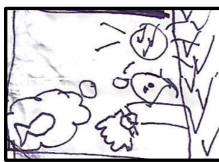
Thumbnail 20

- (43) hith kwus 'uw' ni'stum 'ul' 'u kwthey' nilh nuw' shni's 'ul'.
And it stayed at that place for a long time.



Thumbnail 25

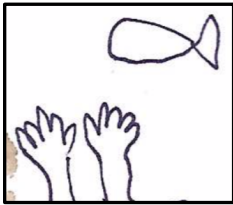
- (44) wulh m'i tetsul thu q'ullhanumutsun, m'i tetsul 'utl' tl'ulpalus.
Then one day an orca came to Cowichan Bay.



Thumbnail 26

- (45) 'i' mukw' tum'kw'e'lus 'i' wulh sqw'aqw'ulh tthu mustimuhw 'u tthu stseelhtun

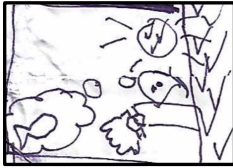
And when the summer was coming, the people would be waiting for the salmon



Thumbnail 27

- (46) 'uw' hay hulitun's tthu stseelhtun.

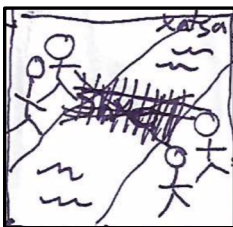
because that's all they lived on.



Thumbnail 26

- (47) mu.u.ukw' tum'kw'e'lus 'i' wulh sqw'aqw'ulh tthu mustimuhw.

Every summer they would wait for the salmon to arrive.



Thumbnail 28

- (48) 'i' nilh sus 'uw' shxetl' saay'stum' thu shxetl' nem' tus 'utl' quw'utsun' xatsa' ni' 'u tnanulh tsa'luqw.

The got the weirs were ready at different places from Cowichan Bay going up to Lake Cowichan

- (49) ni.i.i yu st'ut'in' thu shxe'lutl', sht'es kwus kwen'nuhwus tthu hwulmuhw tthu s'ulhtuns.

They lined up the weirs and that's how the First Nations people got their food.



Thumbnail 29

- (50) 'i' nilh 'uw' sxuxits 'ul' tthu m'i kwunutus 'u kwus ni' 'u tthey' shxetl'.

And they figured out what they would take with that weir.

- (51) 'uwu kwsuw' 'eey's 'ul' tthu hwulmuhw 'u they' shxetl'.

The First Nations people didn't continue on with the weirs.

- (52) nuw' sxuxits kwthu ni' kwe'tum, nem' 'aantum kws nem's yul'ew' 'u thu shxetl'.

They figured out what they which salmon they would let pass through the weir.

- (53) nuw' sxuxits 'ul' kwthu m'i kwunutum ni' tse' sq'i'lu.

They knew what to take for their food for the winter.

- (54) nilh niilh sht'es 'u kwun'a wulh hith.

That's the way it was a long time ago

- (55) sht'es kwus 'a'untum' tthu stseelhtun kws nem's tuyul.

When the salmon came up the river.



Thumbnail 25

- (56) hwun' st'e 'u 'i' wulh tetsul tthey' **q'ullhanumutsun** tthey' m'i 'ewu 'u tu'inulh tl'ulpalus.

Then one day the killer whale came along coming into Cowichan Bay.



Thumbnail 30

- (57) ni' wulh hwenuts tthu hwulmuhw.

The people started starving.



Thumbnail 31



Thumbnail 32

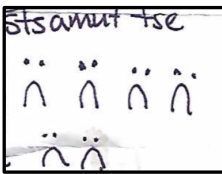
- (58) 'uwu te' stseelhtun m'i tslhaqw, ni' wulh 'uw'kw'nuhwus 'ul' lhuyxtus 'ul' tthu q'ullhanumutsun 'i 'u tu'inulh.

There was no salmon getting through, because the orca was just eating them all up.



Thumbnail 33

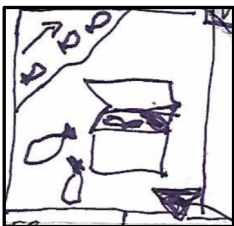
- (59) 'uwu kwsus m'i tetsulnamut 'u tthu sta'luw'.
And the salmon couldn't reach the river.



Thumbnail 34

- (60) 'a-a-a wulh **xullhultslh** tthu w'ne'ullh tustussas mustimuhw mukw' 'u.u.uw'
 t-sastunmut.
And all the people felt bad, they were so sad.

- (61) **“tstamut tst tse' kwu'elh? 'uwu te' s'ulhtun tst! tstamut tst tse'? ni' tst tse' hwenuts!”**
What are we going to do? We have no food! What are we going to do? We are going to starve!



Thumbnail 29



Thumbnail 35

- (62) **nilh hay 'ul' 'uw' 'uy' s'ulhtun tst kwthu stseelhtun 'uw' yath m'i tutuyul' hwihwuwul' 'ul'."**

Salmon is our favorite food and there is nothing coming ashore.

- (63) **na'ut wulh 'uw'kw'nuhwus thu q'ullhanumutsun tthu stseelhtun, t-sas tst tse'."**

The killer whale has eaten up all our salmon and we are going to be pitiful."

- (64) **tl'e' wulh qwul'qwul'tul', tl'e' wulh qwul'qwul'tul', wulh thut tthu na'nuts'a', "uy' kws nem' tst tth'ihwuthut 'u kwthu mun'u tst.**

They kept discussing and having meetings and then one of them said, "We had better go and talk to our child.

- (65) **nem' tst tth'ihwuthut 'i' 'uy' kws m'is hulital'hwus.**

We will go ask him to come and save us.

- (66) **wuwa' xwum 'i' m'i 'ewu 'i' ts'ewutal'hwus."**

Maybe he can come over and help us."

- (67) **sus 'uw' huliye' tthu nem' lemut kwthey' swiw'lus.**

Someone went over to talk to this young man... I forgot his name...

(68) kwus m'i nem' ts'iitum, ts'iitum, "xwum ts'twa' p'e' 'i' 'uw' ni' kw'un' sla'thut, si'em'.

pleading to him, "Maybe there is something that you can do, respected one.

(69) hay 'ul' 'uw' 'ulh tustusas tthun' siiye'yu, tthun' shhwuw'weli, 'un' sul'si'lu 'un', shhwum'ne'lukw.

Please, your parents and grandparents are very pitiful your uncles.

(70) hay 'ul' qux mustimuhw ni' wulh hwenuts.

There are many people that are starving.

(71) 'uwu te' stseelhtun ni' nem' tsakwumnamut.

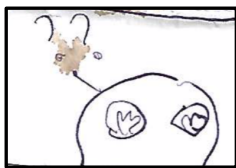
There is no salmon going up the river.

(72) ni' wulh lhuyxtus lhu **q'ullhanumutsun**.

That killer whale has eaten it all.

(73) tth'ihwum lhu, tth'ihwum lhu m'i ts'ewutal'hw, m'i hulital'hw!"

Please, please, come and help us, come save us!"



Thumbnail 36

(74) m'i huliye' 'eelhtun wulh xtsuthut tthuw'nilh swiw'lus.

And they left. he started thinking about what was happening.



Thumbnail 37

- (75) sus 'uw' 'uya'qthut, ni' hwu sqw'ulesh, ni' hwu s-hwuhwa'us.
He changed himself into Thunderbird.



Thumbnail 38

- (76) **si-i-is** m'uw' **lhakw'** 'ewu 'utl' tl'ulpalus.
And he flew to Cowichan Bay.



Thumbnail 39

- (77) kwus wulh tetsul 'i' wulh lumnuhwus thu **q'ullhanumutsun** kwsus
 lhey'xtum tthu s'ulhtuns tthu shhwuw'welis, mustimuhws.
When he arrived, he saw the orcas who were eating up all his relatives' food.
- (78) suw' nilh tthey' ni' kwulushtus, sus 'uw' **xwaytus**, ni' kwulushtus suw'
xwaytus tthu **q'ullhanumutsun. q'aynuhwus.**
And he shot out (thunderbolts) and killed all the orcas.

- (79) hulinhwus tthu shhwuw'weli 'i' tthu mustimuhws ni' hulinhwus.
He saved his parents and all the people from starving.
- (80) nilh kwu'elh ni' hulinhw tthu mustimuhw **kwthey'** swiw'lus 'i' ni' hwu
lhalhukw'. shwuhwa'us.
So that young man saved all the people and he became a flying creature.
- (81) suw' hwi' kwuyxthut tthu, kwus m'i lhalhukw', kwuyxthut tthu mustimuhw
 tun'ni' 'utl' kw'etqum xinupsum.
*And one time he was flying by and the people from Kw'etqum, Xinupsum,
 were hanging around.*
- (82) wulh m'i yu lhalhukw', m'i yu 'e'wunusus tthu shhwuw'welis kwus wulh
 'iya'qthut hwu lhalhukw'.
*And he came flying by going to his relatives, that one who changing into a
 flying creature.*
- (83) tahw m'uw' yul'ew' 'utl' xinupsum.
He was going right past Xinupsum.
- (84) 'i' wulh nele' tthey' swaw'lus suw' kwulushtum, 'a't', tuxwa'ts
 kwulushtum.
*And the young men from Xinupsum started shooting at him with the spears
 and bow and arrows.*
- (85) sus 'uw' ts'uqw' ni' nilh tthu t'eluw's nilh ni' shtus kwthu tuxwa'ts.
And he got hit right on his wing with an arrow.

- (86) sus m'uw' yu kw'i.i.iykw'itum' kwus wulh m'i yu lhalhukw', yu tsukwul'ul'qum' tthu'w'ne'ullh swaw'lus yu huy'kwul'ushtum' yu huy'kwul'ushtum' 'i' 'uwu kwsus kwunnum.
They missed him as he came flying by, but those young men kept following him and shooting at him, but they kept missing.
- (87) m'i 'ewu 'u tu'inulh kwa'mutsun tetsul 'utl' kwa'mutsun sis m'i 'uw' 'ewu 'utl' yeyum'nuts.
And he made it to Kwa'mutsun, making it to Yeyum'nuts (the stream that flows from Somenoes Lake to the Cowichan River).
- (88) nilh kwu'elh ni' shni's kws nuqum kwthey' (thunderbird) s-hwuhwa'us yu he'kwul'ushtum'.
And that was where the thunderbird dove into the creek
- (89) sis nem' 'uw' lhakw' sis nem' 'uw' nuqum 'i' 'uwu m'iis tl'e' p'ukw nilh nuw' sht'es 'ul.
He flew and dove into the creek and he never surfaced again.
- (90) 'uwu niis tl'e' p'ukw kwthey' shuhwa'us.
He never surfaced again from there.
- (91) sis 'ulh 'uw' hwu thi-i-i kwthu shqwuqwe 'i 'u lhey' statluw'.
There used to be a very big hole in that creek. [ni' tthu shni's tthu shwuhwa'us].
- (92) ni' hay. hay tseep q'u.
The end. Thank you.