LISTEN & LEARN

Iñupiaq Language and Culture Video Lessons

SHARED BERNIGIAN HERITAGE PROGRAM

The Shared Beringian Heritage Program at the National Park Service is an international program that recognizes and celebrates the natural resources and cultural heritage shared by the United States and Russia on both sides of the Bering Strait. The program seeks local, national, and international participation in the preservation and understanding of natural resources and protected lands, and works to sustain and protect the cultural traditions and subsistence lifestyle of the Native peoples of the Beringia region. For over 20 years the program has facilitated cooperation and exchange between students, teachers, researchers, government officials, scientists, and indigenous residents of the region. For more information on the program and the annual Request for Proposals, please see: www.nps.gov/akso/beringia.

ARCTIC STUDIES CENTER (ALASKA OFFICE), SMITHSONIAN INSTITUTION

In 1994, the Anchorage Museum became the Alaska home of the Smithsonian Institution's Arctic Studies Center, whose base is in Washington DC. In 2010, the Anchorage Museum opened an expansion featuring the Smithsonian exhibition *Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska*. The exhibition portrays contemporary lifeways of the North and the ancestral histories embodied by over 600 masterworks of Alaska Native art and design from the National Museum of Natural History and National Museum of the American Indian collections. Indigenous voices, perspectives, and knowledge are first and foremost in the exhibition's concept and presentation.

Living Our Cultures serves as both a public exhibition and as an active resource for collaborative, community-based research and education. Since 2010 these programs have included Alaska Native artist residencies, indigenous language seminars, cultural documentation consultations with elders and community scholars, public talks by Alaska Native artists and researchers, and hundreds of curator and docent-led tours and school visits. Exhibition interactives and the companion *Sharing Knowledge* website (http://alaska.si.edu) are continually updated to reflect new information recorded during these interactions.

Cover photos: Six objects from the collections of the National Museum of Natural History and the National Museum of the American Indian that are discussed in the Iñupiaq Language & Culture videos.

Title page photo: National Museum of the American Indian collection, 188306.000

Listen & Learn

Iñupiaq Language and Culture Video Lessons

Arctic Studies Center, Smithsonian Institution
Shared Beringian Heritage Program, National Park Service

CREDITS

Participants in the Iñupiaq language and culture seminar at the Smithsonian Arctic Studies Center. Anchorage, January 25-28, 2011. Left to right: Jana Harcharek, Herbert Foster Sr., Willie Goodwin Jr., Sylvester Ayek, Bernadette Alvanna-Stimpfle, Rachel Riley, Faye Ongtowasruk and Alvira Downey.

DESIGNED & WRITTEN BY:
Lauren Shutt, Cultural Enrichment Specialist, Title VII Indian Education, Anchorage School District

WRITTEN & EDITED BY:
Dawn Biddison, Assistant Curator, Arctic Studies Center, Smithsonian Institution

TRANSLATIONS & EDITING SUPPORT BY:
Edna Ahgeak MacLean, Ph.D., Linguist
Bernadette Alvanna-Stimpfle, Eskimo Heritage Program Director, Kawerak Inc.
Lorena Kapniaq Williams, Iñupiaq Language Specialist, The Aqqaluk Trust
Lawrence Kaplan, Director and Professor, Alaska Native Language Center

VIDEOS EDITED BY:
Sarah Betcher
Brandon McElroy

PROJECT DIRECTOR:
Dr. Aron Crowell, Alaska Director, Arctic Studies Center, Smithsonian Institution

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National Anthropological Archives
National Museum of the American Indian
National Museum of Natural History

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Note: This map show cities, towns and villages where most people live today, but depicts cultural boundaries as they existed in about 1890, before the main influx of Euro-American settlers. Map information courtesy of Ives Goddard, Michael Krauss, Igor Krupnik and the Alaska Native Language Center (University of Alaska Fairbanks).

Note: This map show cities, towns and villages where most people live today, but depicts cultural boundaries as they existed in about 1890, before the main influx of Euro-American settlers. Map information courtesy of Ives Goddard, Michael Krauss, Igor Krupnik and the Alaska Native Language Center (University of Alaska Fairbanks).

INTRODUCTION

Above: A hunter returns home to Nome, 1930s. Courtesy of the Anchorage Museum, B93.12.39B.

The young people and the children coming along should see how their ancestors used to live by the land. They should hear the stories of their forefathers. That is why I have written these things down.

WILLIAM A. OQUILUK
from P*eople of Kauwerak: Legends of the Northern Eskimo*

The Alaska Office of the Smithsonian's Arctic Studies Center hosted an Iñupiaq language and culture seminar in January 2011, bringing together eight fluent speakers: Sylvester Ayek, Bernadette Alvanna-Stimpfle, Alvira Downey, Herbert Foster Sr., Willie Goodwin Jr., Jana Harcharek, Faye Ongtowasruk and Rachel Riley. They met for four days to discuss Iñupiaq objects in the Smithsonian exhibition *Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska* at the Anchorage Museum. The goals were to contribute to documentation of the Iñupiaq language and to create language and culture teaching materials for use in schools and homes throughout Alaska and beyond. The resulting six video lessons offer teachers, students, parents and lifelong learners access to Iñupiaq language and lifeways. For more information about Iñupiaq culture, please visit the exhibition website Sharing Knowledge at http://alaska.si.edu.

MATERIALS

The materials provided here consist of six short videos and six lessons about Iñupiaq language and culture. Each is based on an historic cultural heritage object from the collections of the National Museum of Natural History or the National Museum of the American Indian, both part of the Smithsonian Institution. These objects range from hunting tools used for living from the land and sea to ceremonial items used at celebrations and gatherings to everyday clothing. The information shared about them and about life in northwest Alaska enables learners to explore the cultural traditions of the Iñupiaq people. The videos are in Iñupiaq with subtitles in English and Iñupiaq, for following along in both languages. Each six-page lesson includes: three pages of materials to review before watching the video; one page with questions to think about and words to listen for during the film; and two post-viewing pages with activities.

A note on dialects:

According to the Alaska Native Language Center, there are four main dialects of Iñupiaq: North Slope, Malimiut, Qawiaraq and Bering Strait. All of these dialects except Qawiaraq are spoken in the videos and are presented in the lessons as noted.

Heading out to sea in an *umiaq* (skin boat). Wales, 1906. Courtesy of the Anchorage Museum, B96.9.14.

ANSWER KEY / LINKS

Below are the answers (bases and words) for the fill-in-the-blank questions on page 5 of each lesson. Also provided are a link to the record for each object on the Sharing Knowledge website, where you will find detailed information and images.

DANCE MITTS **http://alaska.si.edu/record.asp?id=181**

1. **aqłiti**
2. **nigla; atuq**
3. **aqłi; aġġi; unipkaa**
4. **iġita; niqsa; timi; nalua**
5. **laġlu; qiḷaŋa; siggu**

DRUM **http://alaska.si.edu/record.asp?id=375**

1. **qiḷaun; aŋutit; kasa; atuu**
2. **unipkaaq; ayuqatu; nigla**
3. **sauya; ayuqatu; nivi**
4. **ikki; sauy**
5. **papłu; sauya; mumiq**
6. **aiġv; aġiaġu**

HARPOON **http://alaska.si.edu/record.asp?id=574**

1. **akłunaaq; ugru**
2. **avataqpak; ali**
3. **qayaq; aivaniaq**
4. **aivi; nauli**
5. **naulik; aivi; ugru**
6. **umia**

ANSWER KEY / LINKS

Below are the answers (bases and words) for the fill-in-the-blank questions on page 5 of each lesson. Also provided are a link to the record for each object on the Sharing Knowledge website, where you will find detailed information and images.

HIGH-KICK BALL **http://alaska.si.edu/record.asp?id=284**

1. **aqsra; aqsraa**
2. **kivgiq**
3. **aqsraatchiaq; qargi**
4. **niqsa; piḷi; kaviqsi; niqsaq; niqsa**

ULU (LARGE) **http://alaska.si.edu/record.asp?id=280**

1. **ivik; niġiksriu; igiaq**
2. **amiksr**
3. **mitqu; umia**
4. **ulu; niqłiqi**
5. **uluqpak; ipik**
6. **aippaani; aŋmaa; isiŋna**

WATERPROOF BOOTS (CHILD'S) **http://alaska.si.edu/record.asp?id=353**

1. **iyalu; iyalu**
2. **iyalu; killai**
3. **saki; natchiurat; paniq**
4. **pauk; paniq; natchiq**
5. **ami; ugru**

ADDITIONAL RESOURCES

WEBSITES

Alaska Native Language Center
Alaskool
Sharing Knowledge

PUBLICATIONS

Bodfish, Waldo Sr.
1991 Kusiq: An Eskimo Life History from the Arctic Coast of Alaska. Edited by William Schneider, in collaboration with Leona Kisautq Okakok and James Mumigana Nageak. Fairbanks: University of Alaska Press.

Crowell, Aron L., Rosita Worl, Paul C. Ongtooguk, and Dawn D. Biddison, editors
2010 Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska. Washington, DC: Smithsonian Books.

Kaplan, Lawrence D. (ed.)
1988 Ugiuvangmiut Quliapyuit King Island Tales: Eskimo History and Legends from Bering Strait. Transcribed and translated by Margaret Seeganna, Gertrude Analoak; compiled and edited by Lawrence D. Kaplan with assistance from Margaret Yocom. Fairbanks: Alaska Native Language Center and University of Alaska Press.

Murdoch, John
1892 Ethnological Results of the Point Barrow Expedition. In Ninth Annual Report of the Bureau of American Ethnology 1887-'88. Washington: Government Printing Office.

Oquilluk, William A., with the assistance of Laurel Bland
1973 People of Kauwerak: Legends of the Northern Eskimo. Alaska Review 17. Online at: http://www.alaskool.org/native_ed/historicdocs/people_of_kauwerak/kauwerak_pp.htm

Pulu, Tupou I. (Qipuk), Ruth (Tatqavin) Ramoth-Sampson, and Angeline (Ipiilik) Newlin
1980 Whaling: A Way of Life. Aġviġich Iglauninat Niġinmun. Anchorage: National Bilingual Materials Development Center, Rural Education, University of Alaska.

Aqłitik

Dance mitts UNIT 1

PREVIEW

Aqłitik (pair of dance mitts) are worn (atuq-) by men during specific Iñupiaq dances. King Island Iñupiat used aqłitit (dance mitts) for the Nigla (Wolf Dance). The timi (body) of these aqłitik is made from niqsaq (seal) skin colored with iġitaq (ocher). The cuffs of the aqłitik are made with naluaq (bleached sealskin) and taguġaq (polar bear) fur.

“

Aqłitiŋnik tani tavra qaniġataqtuŋa. Niglaruat atuqtataaginik. Iġitaanik niqsanik timiqatut, naluaġviniġnanik uvvaa.

I am going to talk again about dance mitts. They were used for the Wolf Dance. The body of the mitts is made from colored seal skin, and there is a piece of bleached seal skin.

SYLVESTER AYEK

Nome, circa 1910. Courtesy of the Archives, University of Alaska Fairbanks, 66-54-248.

Dance mitts, National Museum of the American Indian collection, 191319.000.

Note: The Inupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

PREVIEW

“

Iġitatuumaruanik timiqaatut.

aasin ‘aa tamatkua laġluġutait

qiḷaŋam tunŋamlu, sigauitnik piliġaigait

The main body is colored seal skin, and these noise makers are beaks of puffins and horned puffins.

SYLVESTER AYEK

The siggut (beaks) of qiḷaŋat (puffins) are attached to the timi of the aqłitik and act as noise-makers. More recently, tuugaaq (ivory) is used instead of the fragile siggut. The aqłitik are kept stiff so that siggut will make noise (laġlau-) when used in a dance.

WHY DO YOU THINK THE DANCE MITTS HAD NOISE-MAKERS?

Joachim Koyuk and Magdeline Omiak. Wolf Dance, Nome, 1961. Image courtesy of the Anchorage Museum, B2012.030.2123.

Note: The Inupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

PREVIEW

According to Iñupiaq scholar Dr. Deanna Kingston (1999), Nigla (the Wolf Dance) is the reenactment of a unipkaaq (legend). During one part that represents swallows turning into amaġut (wolves), dancers wearing (atuq-) an eagle feather headdress and aqłitik dance (aġġi-) backward into holes representing wolf dens and come out wearing a wolf kiinauq (mask) and short aqłitik. In the past, Nigla was performed on King Island and in other regions as part of Kivgiq (the Messenger Feast). In some Iñupiaq communities, this tradition continues.

“

Utuqaavauruq suli taamna aqłiziqłuni aġġiniq. Unipkaam ilagiyaa.... Uagut tauq atuqtuinaikut maatnami.

Also, it is a very old way to use mitts for dancing. It is part of a legend.… We too still use them for dancing.

SYLVESTER AYEK

Wolf Dance. Anchorage, 1952. Courtesy of the Anchorage Museum, B90.14.5.AKNative.43.1.
Note: The Inupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

VIEWING

Illustration by George Ootenna, 1902. Courtesy of the Alaska State Library, MS107-73-6-31.

As you watch the video, listen for these key words and bases:

BERING STRAIT INUPIAQ

aġġi-	*(to dance Iñupiaq style)*
atuq-	*(to sing; to use; to wear)*
iġitaq	*(ocher)*
laġlau-	*(to make a sharp noise)*
naluaq	*(bleached sealskin)*
Nigla	*(Wolf Dance)*
niqsaq	*(seal; ring seal)*
qiḷaŋaq	*(common puffin)*
sigguk	*(snout; beak; bill)*
taguġaq	*(polar bear)*
timi	*(body; frame of drum or boat; body of boots)*
unipkaaq	*(legend, traditional story)*

Think about these questions as you listen:

1. *What are dance mitts made from?*
2. *What is attached to dance mitts?*
3. *When are dance mitts used?*

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

After watching the video once, watch the video a second time and fill in the missing parts from the list of roots and words in the box.

aġġi	Nigla
aqłi/aqłiti	niqsa
atuq	qiḷaŋa
iġita	siggu
laġlu	timi
nalua	unipkaa

BERING STRAIT INUPIAQ

1. _____ **ŋnik tani tavra qaniġataqtuŋa.**

   I am going to talk again about dance mitts.

2. _____ **ruat tataaginik.**

   They were used for the Wolf Dance.

3. **Utuqaavauruq suli taamna** _____ **ziqłuni** _____ **niq.** _____ **m ilagiyaa.**

   Also, it is a very old way to use mitts for dancing. It is part of a legend.

4. _____ **anik**_____ **nik** _____**qatut** _____ **ġviniġnanik uvvaa.**

   The body of the mitts is made from colored sealskin, and there is this piece of bleached sealskin.

5. **Aasin ‘aa tamatkua** _____ **ġutait** _____**m tunŋamlu,** _____ **itnik piliġaigait.**

   And these noise-makers are beaks of puffins and horned puffins.

POST-VIEWING

Use the space below to draw your own pair of dance mitts.

Find a partner and discuss your dance mitts. Use as many Iñupiaq words as you can. Describe your partner's dance mitts below.

Qiḷaun

Drum UNIT 2

PREVIEW

A qiḷaun is played (kasak-) by aŋutit (men). A drummer also sings a atuun (song) while he beats a drum (kasak-). A qiḷaun has a spirit and is treated with great respect, and it is not played with like a toy.

“

Tavra qiḷaun taamna atuġuugaat aŋutit kasakłutiŋ atuutipayaanik qanusipayaanik. Atuutit aglaan tamatkua kaŋiqallaarut. Atuutiłhiñauŋitchut.

The drum is played by men for any type of song. Each song has its source. They are not merely songs.

RACHEL RILEY

Nome, circa 1915. Courtesy of the Library of Congress, LC-USZ62-33100.

Note: The Iñupiaq words on this page are in the North Slope (Barrow and Anaktuvuk Pass) dialect.

PREVIEW

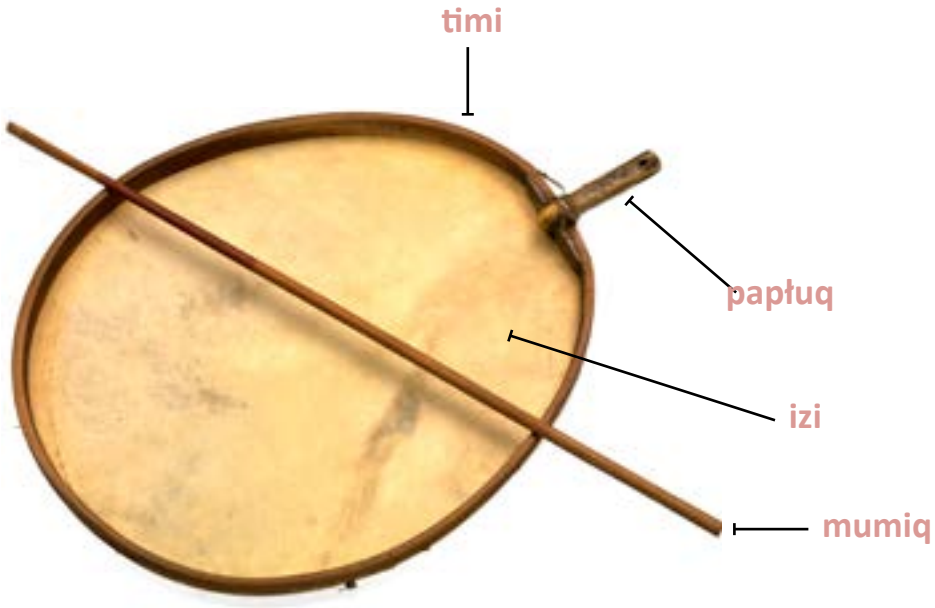
“

Ikki*ur*uq uuma timiŋa sauyam tipsriniaqłutik ipkua qiruktaamik. Kinisalugu ‘aa piġiłuu. Aġiaġuq taamna aiġvum aġiaġua igiaqłuu. Silataani ittuamik paqnaiguraqtuamik iziraigaat.

The body of the drum is from driftwood they would search for when they went out collecting firewood. Then they would soak it to bend it…. Walrus stomach is stretched over the frame. They used the stronger outer part of the membrane for the drum skin.

SYLVESTER AYEK

A sauyaq is made from different materials. The timi (frame), papłu (handle) and mumiq (drum stick) are made from wood. On this older sauyaq, the wood is ikkiq (driftwood, specifically spruce tree root), and the izi (drumskin) is made from the strong, outermost layer of the aġiaġuq (stomach) from an aiviq (walrus) and is attached to the timi with braided iwalu (sinew). Using aġiaġuq from aiġvit (plural of walrus) is a lot of work and requires care, but the sound is the better than nylon, a material people often use today.



Drum, National Museum of the American Indian collection, 008469.000.

AT WHAT EVENTS HAVE YOU SEEN DRUMMING?

Note: The Inupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

PREVIEW

Iñupiaq scholar Dr. Deanna Kingston (1999) wrote about an unipkaaq (legend) of how the Nigla (Wolf Dance) came to King Island. A hunter, defending himself, shoots an arrow and kills a tiŋmiaaqpak (eagle). To enable its spirit to come home, other tiŋmiaaqpat teach (ayuqatuq-) the hunter how to sing, dance and hold a feast. The mother tiŋmiaaqpak teaches him how to make a sauyaq that makes nivi (sound) like her mourning heartbeat. The hunter returns home, teaches the songs, dances and drumming to the villagers, and holds a feast that succeeds in bringing the dead tiŋmiaaqpak home to his mother.

“

Unipkaaq … Sauyamiguuq ayuqatuutiyaa uumatiminun niviŋa asrriblugu. Uumataan tiŋmiaapaum…. Aasin ‘aa utiġniami imatnaa sauyiniġmik.

A legend … A person was taught how to make a drum to mimic the sound of a heartbeat. The heartbeat of a giant eagle. And when that person returned home, he showed them how to make a drum.

SYLVESTER AYEK

Illustration by James Kivetoruk Moses, c1965. Courtesy of the Anchorage Museum, 2002.002.005.

Note: The Inupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

VIEWING

Iñupiaq drummers. Kotzebue, circa 1959. Courtesy of the Anchorage Museum, B85.27.2395.

Think about these questions as you listen:

1. *How are drums treated? Is this related to their use?*
2. *How does drumming today differ from the past?*
3. *How are drums made?*

As you watch the video, listen for these key words and bases:

NORTH SLOPE IÑUPIAQ

aŋun; aŋutit	*(man; men)*
atuun	*(song)*
kasak	*(to beat a drum)*

BERING STRAIT INUPIAQ

aġiaġuq	*(stomach)*
aiġvit	*(plural of walrus)*
ayuqatuq	*(to demonstrate; to teach by example; to show someone how)*
ikkiq	*(driftwood, specifically spruce tree root)*
Nigla	*(Wolf Dance)*
mumiq	*(drum stick)*
nivi	*(noise; voice; sound)*
papłuq	*(drum handle)*
tiŋmiaaqpak	*(eagle)*
sauya	*(to drum; to play a drum)*
unipkaaq	*(legend; traditional story)*

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

After watching the video once, watch the video a second time and fill in the missing parts from the list of bases and words in the box.

aġiaġu	mumiq
aiġv	Nigla
aŋutit	nivi
atuu	papłu
ayuqatu	sauy/sauya
ikki	unipkaaq
kasa	

NORTH SLOPE IÑUPIAQ

1. **Tavra _____ taamna atuġuugaat _____ kłutiŋ _____ tipayaanik qanusipayaanik.**

   The drum is played by men for any type of song.

BERING STRAIT INUPIAQ

2. **_____ Aipaanizaq unipkaami _____ qsimagaa _____ niġmik.**

   A legend: Very long ago, [a person] was taught to do the Wolf Dance.

3. **_____ miguuq _____ utiyaa uu-matiminun _____ ŋa asrriblugu.**

   A person was taught how to make a drum to mimic the sound of a heart-beat.

4. **_____ mik iwaqłalutik sauyiuġatut.**

   They made drums with driftwood that they looked for.

5. **Taamna ‘aa ivua_____ mik. _____utiiraigaat taamna _____ .**

   Then the handle is called a papłu. They play the drum with the mumiq.

6. **Utiqpagzinaatugut _____ um _____ anik sawinaavaŋaan.**

   We return to using walrus stomach even though they are a lot of work.

POST-VIEWING

Use the space below to draw a drumming performance you have seen.

Find a partner and discuss your drawing. Use as many Iñupiaq words as you can. Why did you choose the details you did? Describe your partner's drum below.

Nauligaq

Harpoon

UNIT 3

PREVIEW

A nauligaq is a harpoon used for hunting ugruk (bearded seal) and aiviq (walrus). The shaft is made from qiruk (wood). A tuukkaq (toggle head of harpoon) is placed on a foreshaft that is inserted in a socketpiece lashed onto the front end of the shaft. The tuukkaq holds a metal blade, and akłunaaq (harpoon line) connects it to the shaft. A tuuq (ice pick) is attached to the back end.

“

Nauligaq tavra taamna. Tuukkaqaġnisuugait. Akłunaaqaqluniasii ugruŋmik. Igḷua aasii isua tuuġmik taiguġuugaat. Ataruq samma avataqpak aliġmun pituŋavluni.

That is a harpoon. They say it has a toggle head. Then it has a bearded seal skin rope. They call the other end a tuuq (ice pick). A buoy is attached to the harpoon line.

JANA HARCHAREK

HAVE YOU SEEN A HARPOON? WHO HUNTED WITH IT?

Harpoon, National Museum of Natural History collection, E045415.

Note: The Iñupiaq words on this page are in the North Slope (Barrow and Anaktuvuk Pass) dialect.

PREVIEW

“

Iñuk nauliksaġniaġumi aiviġmik naaggaqaa ugruŋmik iłuamik aŋusaġisigaa pirraġluksasuŋatnagu pirraġluŋnaisuŋatnagu. Pirraġluktat makkua imġum aŋŋutai saŋŋirut nuyuaġnaqtut qilamik umiaq palunniaġaat.

If a person is about to harpoon a walrus or a bearded seal, he needs to make sure it’s a sure hit and not to just wound it. The ocean’s mammals that are just wounded are very strong and are to be feared and can capsize a boat quickly.

HERBERT FOSTER, SR.

Hunting from a qayaq or umiaq can be dangerous and an aŋuniaqti (hunter)must be skilled and careful. When hunting an aiviq or ugruk, he must harpoon (naulik-) the sea mammal accurately and not just injure it. A wounded sea mammal is still very strong and can overturn a boat.

Northwest Alaska, circa 1926. Courtesy of the Alaska State Library, P44-11-002.

Note: The Iñupiaq words on this page are in the North Slope (Barrow and Anaktuvuk Pass) dialect.

PREVIEW

People at King Island hunted walrus (aivaniaq-) from a qayaq (kayak) or from an umiaq (skin boat). An aŋuniaqti (hunter) in a qayaq waited for an aiviq (walrus) to charge his qayaq, which is when its head and throat come above the water. The aŋuniaqti harpoons (naulik-) the aiviq and backs away. After the aiviq weakens, the aŋuniaqti finishes it off with another strike.

“

***U*giuvaŋmiut qayaqtalutik aivaniaqtaazimarut. Imatnaa ‘aa aiviq puitman suġrukziiqłutik. Aulaiqłutik imatnaa. Alaqataq alagalutit aivium ‘aa tuuġataqmatit kizian nauliglugu.**

The King Islanders used to hunt walrus on kayaks. When the walrus appears above the water like this, they (hunters) wait to be charged at. They stopped like this. By keeping watch, being aware when they’re going to be hit [by the walrus], they spear the walrus.

SYLVESTER AYEK

Walrus hunters, Cape Prince of Wales region, circa 1915. Courtesy of the Anchorage Museum, B81.164.68.

Note: The Iñupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

VIEWING

Native student drawing of walrus hunting, circa 1895. Courtesy of the National Anthropological Archives, INV 08713000.

Think about these questions as you listen:

1. *What were harpoons made out of? Why were certain materials chosen?*
2. *How are harpoons used?*
3. *What animals are hunted with a harpoon?*

As you watch the video, listen for these key words and bases:

NORTH SLOPE IÑUPIAQ

akłunaaq	*(harpoon line, rope [originally made of sealskin])*
aliq	*(harpoon line)*
avataqpak	*(sealskin poke; sealskin float)*
tuuq	*(ice pick; ice chisel)*
ugruk	*(bearded seal)*

MALIMIUT IÑUPIAQ

aiviq	*(walrus)*
naulik	*(to spear; to harpoon)*
ugruk	*(bearded seal)*
umiaq	*(boat; large skin boat)*

BERING STRAIT INUPIAQ

aivaniaq	*(to hunt walrus)*
aiviq	*(walrus)*
naulik	*(to spear; to harpoon)*
qayaq	*(kayak)*

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

After watching the video once, watch the video a second time and fill in the missing parts from the list of bases and words in the box.

akłunaaq	nauli/naulik
ali	qayaq
aivaniaq	ugru
aivi	umia
avataqpak	

NORTH SLOPE IÑUPIAQ

1. _____ aqluniasii _____ŋmik.

Then it has a bearded sealskin rope.

2. Ataruq samma _____ ġmun pituŋavluni.

A buoy is attached to the harpoon line.

MALIMIUT IÑUPIAQ

3. Iñuk_____saġniaġumi _____ġmik naaggaqaa _____ŋmik iłuamik aŋusaġisigaa pirraġluksasuŋatnagu pirraġluŋnaisuŋatnagu.

If a person is about to harpoon a walrus or a bearded seal, he needs to make sure it's a sure hit and not to just wound it.

4. _____mun?

To the boat?

BERING STRAIT INUPIAQ

5. Ugiuvaŋmiut _____talutik _____ taazimarut.

The King Islanders used to hunt walrus from kayaks.

6. _____um 'aa tuuġataqmatit kizian_____ glugu.

When they're going to be hit [by the walrus], they spear the walrus.

POST-VIEWING

Use the space below to draw a hunting scene that includes a harpoon.

Find a partner and discuss your scene. Use as many Iñupiaq words as you can. Why did you choose the details you did? Describe your partner's scene below.

Aqsraatchiaq

High-kick ball

UNIT 4

PREVIEW

In northwest Alaska, an aqsraaq (ball) was used to play foot ball, kick ball and hand ball games. An aqsraatchiaq is a special type of aqsraaq used in a two-foot high-kick competition. A competitor jumps with his feet together and kicks them out front, touches the aqsraatchiaq with his feet, then lands on both feet without letting his hands touch the ground.

“

Aqsraŋich taipkua atlaurut qaani siḷami aqsraaġutit. Marraliasiiñ aqsraatchiaqmata naaggaqaa ukalliaġaqmata savaaŋuruq tupqum iḷuani qargim.

The balls that are used outdoors are different. These you are seeing are used for high-kicking inside or in a competition where you twist the legs forward, and they are done inside the community house.

HERBERT FOSTER, SR.

HAVE YOU EVER SEEN A HIGH-KICK COMPETITION?

High-kick competition inside a qargi. Illustration by Keok, circa 1890. Courtesy of the Anchorage Museum, 2004.61.68.

Note: The Iñupiaq words on this page are in the Malimiut (Kotzebue) dialect.

PREVIEW

“

Niqsamik piḷiuqsimaruq kaviqsitaqługu tamanna niqsaq suli niqsam sullipayaaŋanik. Tuttum aasii-tai manusiñġanik tamarra qiñiqsittaaqaqhuni. Naluamik tamarra qatiqtaamik nalualiuqhutiŋ savakługu inillaksimagaat qupakługu.

It’s made out of seal [skin], and parts of that are made of red-dyed seal [skin]. It has decorations from the front of a caribou (neck hair). They also used bleached seal skin or winter-tanned caribou skin for trimming.

HERBERT FOSTER, SR.

This aqsraatchiaq is made (piḷi-) with pieces of white naluaq (bleached sealskin) and naluaq dyed red (kaviqsi-), which is also used for the qupak (fancy trim). It is stuffed with the hair from a tuttu (caribou). Tuttu hair is also used as qupak along the center circles.

High-kick ball, National Museum of the American Indian collection, 193368.000.

Note: The Iñupiaq words on this page are in the Malimiut (Kotzebue) dialect.

PREVIEW

During the mid-winter celebration of Kivgiq (Messenger Feast), men played games of foot ball (aqsrautraq-) outside and held aqsraatchiaq competitions inside the qargi (traditional community house). Later, this competition was also held outside on special occasions. This competition is still held today, including at the annual World Eskimo Olympics and Native Youth Olympics.

“

Taipkua suli kivgiqamiŋ aqsraaġuuniqsut aqsrautraġuuniqsut aqsraisuqtuatiplutiŋ qargiisuqtuatiplutiŋ.

In the old days during the Messenger Feast, they played kick-ball games and foot ball, trying to steal the ball from their opponents and playing competitive games in the community house.

HERBERT FOSTER, SR.

WHAT DOES A HIGH-KICK COMPETITION DEMONSTRATE?

High-kick competition. Nome, July 4, 1914. Courtesy of the Archives, University of Alaska Fairbanks, 1966-0054-00114.

Note: The Iñupiaq words on this page are in the Malimiut (Kotzebue) dialect.

VIEWING

Foot ball game. Northwest Alaska, circa 1895. Courtesy of the National Anthropological Archives, 08719200.

As you watch the video, listen for these key words and bases:

MALIMIUT IÑUPIAQ

aqsraaq	*(ball)*
aqsraaq	*(to play ball)*
aqsrautraq	*(to play foot ball)*
kaviqsi	*(to become red)*
Kivgiq	*(Messenger Feast)*
naluaq	*(bleached sealskin)*
niqsaq	*(game animal of the sea, e.g. seal)*
piḷi	*(to make)*
qargi	*(traditional community house; men's house)*

Think about these questions as you listen:

1. *What is a high-kick ball made out of?*
2. *How do indoor and outdoor balls differ?*
3. *How has the high-kick competition changed?*

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

After watching the video once, watch the video a second time and fill in the missing parts from the list of roots and words in the box.

aqsra	Kivgiq
aqsraa	niqsa/q
aqsrautra	piḷi
kaviqsi	qargi

MALIMIUT IÑUPIAQ

1. **_____ mik uvva uqaġniaqtuŋa taipkua _____ ŋatnik.**

   I'm going to talk about the ball, our forefathers' ball.

2. **Taipkua suli _____ amiŋ _____ ġuuniqsut ġuuniqsut.**

   In the old days during the Messenger Feast, they played kick-ball games and foot ball.

3. **Marraliasiiñ _____mata naaggaqaa ukalliaġaqmata savaaŋuruq tupqum iḷuani _____ m.**

   These you are seeing are used for high-kicking inside or in a competition where you twist the legs forward, and they are done inside the community house.

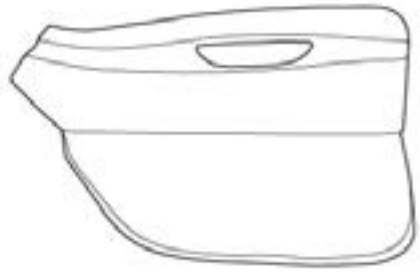
4. **_____ mik _____ uqsimaruq _____ taqługu tamanna _____ suli _____ m sullipayaaŋanik.**

   It's made out of seal [skin], and parts of that are made of red-dyed seal [skin].

POST-VIEWING

Use the space below to draw an image of yourself competing in high-kick.

Find a partner and discuss your drawing. Use as many Iñupiaq words as you can. Why did you choose the details you did? Describe your partner's drawing below.



Uluaqpak

Large ulu

UNIT 5

PREVIEW

An uluaqpak is a large ulu – a traditional knife used by women with a distinctive crescent-shaped kiinaq (blade). An uluaqpak is used for different tasks, for example, to cut up meat (pilaaqtuq-) like aġviq (bowhead whale) and ugruk (bearded seal), to prepare food (niġiksriuq-), and to split skin for making a boat cover (igiaq-).

“

Ugiuvaŋmiuni uagut uluapaŋmik taiyuikut, niġiksriuġun. Iviktuamik ‘aa taipkua atuġuaqtut, niġiksriuġamik igiaqsiamik unniin.

We King Islanders call this a large ulu used for working with food. Our ancestors used to like working with sharp ones, when working with food or even splitting walrus skin.

SYLVESTER AYEK

Northwest Alaska, circa 1965. Anchorage Museum, B1990.14.4.07850.

WHEN HAVE YOU SEEN AN ULU USED? ARE DIFFERENTSIZES USED FOR DIFFERENT PURPOSES?

Note: The Inupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

PREVIEW

“

Iñupiatun uluqpaŋmik pisuugivut. Uluqpak taamna ipiktuksrauruq. Ulut taapkua atuġuugivut niqłiqikapta. Aippaani ulut taapkua sikuqaġuurut aŋmaamiglu suli isiŋnamik.

We call it uluqpak in Iñupiaq. The uluqpak needs to be sharp. We use ulus when working on foods. Long ago, the ulus were made out of flint and jade.

WILLIE GOODWIN, JR.

An uluqpak has a crescent-shaped blade that aippaani (long ago) was made out of aŋmaaq (flint), obsidian, isiŋnaq (jade) or slate. Today the blades are made from saviłhaq (steel). It is important for the blade to be sharp (ipik-) when working on food (niqłiqi-) or other tasks. The paplu (handle) is made from ivory, bone or wood. Uluqpat are widely still used by the Iñupiat.

Large ulu, National Museum of the American Indian collection, 191319.000.

Note: The Inupiaq words on this page are in the Malimiut (Kotzebue) dialect.

PREVIEW

An amiksraq (skin for making a boat cover) comes from an ugruk skin. When Faye Ongtowarsuk was young, she learned (ilit-) how to split skin to make a boat cover (igiaq-) from older sisters and neighbors. The tools they used included an uluaqpak and a special cutting board called an ayaksraq. The amiq (skin) is split into two pieces, and the outer mitquq (fur) side was used for the amiksraq. The inner uqsruq (blubber) side was used as camp flooring.

“

Taamna uqsrum tuŋaani ittuaq amiksraq camp-aġapta natiġiksraġiikkut. Una ‘aa mitquġaqtuam tuŋaani ittuaq umianun atuġaa.

The skin part that was attached to the blubber is what we used for flooring while we were camping. The part on the fur side, it is used for covering skin boats.

FAYE ONGTOWARSUK

WHAT OTHER TASKS CAN AN ULU BE USED FOR?

Anna and Bonnie Thomas. Kotzebue, 1962. Courtesy of the Anchorage Museum, B1990.14.4.00162.

Note: The Inupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

VIEWING

Cutting whale meat with an uluqpak. Pt. Hope, 1968. Courtesy of the Anchorage Museum, B1990.14.4.11199.

Think about these questions as you listen:

1. *What materials is an ulu made from?*
2. *What tasks can an ulu can be used for?*
3. *What makes an ulu ideal for certain tasks?*

As you watch the video, listen for these key words and bases:

BERING STRAIT INUPIAQ

amiksraq	*(skin for making a boat cover)*
igiaq	*(to separate into layers; to split skin into layers to make a boat cover)*
ivik	*(to be sharp)*
mitquq	*(feather; body hair; fur)*
niġiksriuq	*(to prepare food)*
umiaq	*(boat; large skin boat)*

MALIMIUT IÑUPIAQ

aippaani	*(some years ago, long ago)*
aŋmaaq	*(flint)*
ipik	*(to be sharp)*
isiŋnaq	*(jade)*
niqłiqi	*(to clean out an animal carcass; to handle food)*
ulu	*(crescent-shaped knife)*

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

After watching the video once, watch the video a second time and fill in the missing parts from the list of bases and words in the box.

aippaani	ivik
amiksr	mitqu
aŋmaa	niġiksriu
igiaq	niqłiqi
ipik	ulu
isiŋna	umia

BERING STRAIT INUPIAQ

1. **_____ tuamik ‘aa taipkua atuġuaqtut, _____ ġamik _____ siamik unniin.**

   Our ancestors used to like working with sharp ones, when working with food or even splitting walrus skin.

2. **An _____ iuqmata suli help-atitkaatŋa.**

   And when they make a skin boat cover, they let me help.

3. **Una ‘aa _____ ġaqtuam tuŋaani ittuaq _____ nun atuġaat.**

   The part on the fur side, it is used for covering skin boats.

MALIMIUT IÑUPIAQ

4. **_____t taapkua atuġuugivut_____ kapta.**

   We use crescent-shaped knives when working on foods.

5. **_____ taamna _____ tuksrauruq.**

   The large ulu needs to be sharp.

6. **_____ulut taapkua sikuqaġuurut _____ miglu suli _____mik.**

   Long ago, the ulus were made out of flint and jade.

POST-VIEWING

Use the space below to draw an image of yourself using an ulu.

Find a partner and discuss your drawing them. Use as many Iñupiaq words as you can. Why did you choose the details you did? Describe your partner's drawing below.

Piñiġaurak

Child's waterproof boots UNIT 6

PREVIEW

Piñiġaurak are a pair of child-sized waterproof boots. The amiq (skin) from different types of animals are used to make different types of kammak (pair of boots) and to make different parts in any kind of kamik (boot). Parts of these kammak are made from ugruk (bearded seal) and from natchiq (ring seal).

"

Amiamaptukitchuq. Ugrugaqanuq marra. Tamana suliasi natchiq qulaana naluaq.

The skin is thin. It is probably young bearded seal. And the top trim is made of bleached ring seal.

RON BROWER and JANE BROWER

WHAT ARE SOME OTHER WATERPROOF MATERIALS YOU CAN THINK OF?

WHEN DO YOU WEAR THEM?

Girls wearing boots. Nome, circa 1915. Courtesy of the Anchorage Museum, B64.1.395.

Note: The Iñupiaq words on this page are in the North Slope (Barrow and Anaktuvuk Pass) dialect.

PREVIEW

"

Sakivittaġigivut amiuvva natchiurat paniqtitqaaqługich aasiiñ kitiksraqhuta uyaġauraanik naaggaqaa ikniġvium ilḷuaniñ kitiksraġaqtugut. Aġramiglu kitiqaġaqtugut. Ataŋ piiqsiġiaqtuq.

We always scrape seal skins after drying them then get kitik (crushed quartz used for tanning skins) rock or get ashes from the stove to use as kitik. We would use ashes in place of kitik. The tissue is easy to get off with that.

ALVIRA DOWNEY

To prepare the amiq (skin) of a natchiq (hairseal) for making kammak (boots), it is dried (paniq-) then scraped to remove fat (sakipsi-). To dry an amiq, it is staked and stretched to the ground (pauk-) using pauktuun (pegs). Kitik (white quartz sand) or aġra (ash) could be used to help get off any remaining tissue after the skin was scraped.

HAVE YOU WORN OR SEEN SOMEONE WEARING WATERPROOF BOOTS?

Staking out a sealskin. Point Hope, circa 1963. Courtesy of the Anchorage Museum, B85-27-1588.

Note: The Iñupiaq words on this page are in the Malimiut (Kotzebue) dialect.

PREVIEW

In addition to preparing amiq (skin) for making kammak (boots), iyalu (sinew) was made to sew (killaiq-) the different parts together. Iyalu is made by hand from animal tendon. Tendon is dried and split into strands that are twisted together into qipsraq (thread, twisted sinew).

"

Uvvaa suli taavrumuŋa iyaluq taamna killaiyaluġutiksraġut paknaġagiut. Piŋasut. … Tamatkua kiluvut iluqsrusuktaavut nutaaguniptini.

And here is this sinew that we prepare to sew with. Three [ply]…. We worked on our stitches carefully when we were young people.

FAYE ONGTOWASRUK

Margaret Killigvuk pulls apart tendon to make sinew hread. Point Hope, 1968. Courtesy of the Anchorage Museum, B1990.014.5.AKNative.2.37.

Child's waterproof boots, National Museum of Natural History collection, E359020.

Note: The Inupiaq words on this page are in the Bering Strait (King Island and Wales) dialect.

VIEWING

Margaret Killigvuk (right) makes a boot sole. Point Hope, 1960. Courtesy of the Anchorage Museum, B1990.14.4.22049.

Think about these questions as you listen:

1. *What kinds of materials are the boots made out of?*
2. *How are the boots made?*
3. *For what purpose are the boots made?*

As you watch the video, listen for these key words and bases:

NORTH SLOPE IÑUPIAQ

amiq (skin)

ugruk (bearded seal)

MALIMIUT IÑUPIAQ

natchiq	*[hair seal (bearded seal, spotted seal, etc.)*
paniq	*(to become dry)*
pauk	*(to stake and stretch a skin to the ground with pegs)*
sakipsi	*(to scrape tissue off a skin)*

BERING STRAIT INUPIAQ

iyalu	*(sinew)*
killaiq	*(to sew)*
amiq	*(skin)*

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

After watching the video once, watch the video a second time and fill in the missing parts from the list of bases and words in the box.

ami	natchiq
iyalu	paniq
killai	pauk
kitik	saki

NORTH SLOPE IÑUPIAQ

1. _____ a maptukitchuq. _____ gaqanuq marra.

The skin is thin. It s probably young bearded seal.

BERING STRAIT INUPIAQ

2. Suli _____ luqłui _____ mik.

They also have sinew on them, [sewn] with sinew.

3. Uvvaa suli taavrumuŋa_____ q taamna _____ yaluġutiksraġut paknaġagiut.

And here is this sinew that we prepare to sew with. We hand sew, or we made them long.

MALIMIUT IÑUPIAQ

4. _____ vittaġigivut amiuvva _____ urat _____ titqaaqługich.

We always scrape seal skins after drying them.

5. _____tuqługu aasiiñ pauktuutinik sirriutikaptigu _____q.

Then we stake the seal [skin] to the ground for stretching using pegs, drying it at the same time.

POST-VIEWING

Use the space below to design your own pair of boots.

Find a partner and discuss your boots. Use as many Iñupiaq words as you can. Why did you choose the details you did? What would be an appropriate occasion to wear your boots? Describe your partner's boots below.

Listen & Learn: Iñupiaq Language and Culture Video Lessons

The Alaska Office of the Smithsonian's Arctic Studies Center hosted an Iñupiaq language and culture seminar in January 2011, bringing together eight fluent speakers to discuss Iñupiaq objects in the Smithsonian exhibition Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska at the Anchorage Museum. The resulting six videos and lessons provided here offer teachers, students, parents and lifelong learners access to Iñupiaq language and lifeways.

Northwest Alaska, 1881. Courtesy of the National Anthropological Archives, GN si03845.

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