

EXPLORING INUIT CULTURE CURRICULUM

Teacher Resource Guide

by Rosa Flynn



Exploring Inuit Culture Curriculum

Teacher Resource Guide

Canadian Version

by Rosa Flynn

Edited by · Gail Pinkham · Gillian Robinson
Canadian version edited by · Beth Abbott

With additional material by · Norman Cohn
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ISUMA

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Exploring Inuit Culture Curriculum includes:

- **Exploring Inuit Culture Curriculum: Teacher Resource Guide**
- Offers 20 lessons with active learning suggestions for Grades 4, 5, 6, and extensive bibliographies
- *Isuma Inuit Studies Reader*
- Four documentary films on DVD, part of the Isuma Classics Video Collection:
 - **Qimuksik (Dog Team)**
 - **Aiviaq (Walrus Hunt)**
 - **Nanugiurutiga (My First Polar Bear)**
 - **Artcirq (Circus School)**
- One documentary film on DVD from Arnait Video Production:
 - **Unakuluk (Dear Little One)**
- Music CD of traditional Inuit ajaja songs by Igloolik Island performers and drummers:
 - **Unikkaat Sivunittinnit (Messages From the Past)**

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Introduction

Exploring Inuit Culture Curriculum is a multi-media unit of instruction designed to teach students about the Inuit, the native people of the Canadian Arctic, and Nunavut, the newest territory in Canada established in 1999. This curriculum is unique not only because of the subject matter, but because it explores a native culture through its own eyes, as opposed to through the eyes of outsiders.

There is a significant native and growing immigrant population in Canada. The role of education includes building citizens who are not only respectful of different cultures but can draw from the strengths of their traditions. By offering authentic information designed from the perspective of a native people, ***Exploring Inuit Culture Curriculum*** is a tool enabling educators to begin building this foundation.

Currently, there are a limited number of curriculum materials available on the Canadian Arctic. While some include a brief introduction to Inuit culture, there is no comprehensive multi-media unit of study exploring the Inuit of the territory of Nunavut. The lack of materials available for study, and the growing interest in understanding native cultures, has created a need for in-depth quality Inuit culture teaching materials. ***Exploring Inuit Culture Curriculum*** is designed to fulfill this need.



Overview of Materials

Exploring Inuit Culture Curriculum includes:

- **Teacher Resource Guide** consisting of:
 - 20 lesson plans on Inuit culture and life in the Canadian Arctic
 - Detailed maps of Canada and Nunavut
 - Access to SILA, an interactive website on Inuit culture
 - Nunavut Facts at a Glance
 - Exploring Inuit Culture – Word Search
- *Isuma Inuit Studies Reader*, a collection of historical and modern readings introducing students to the Inuit of the Arctic.
- 4 films on DVD, part of the Isuma Classics Video Collection:
 - ***Qimuksik (Dog Team)***, 28 minutes
 - ***Aiviaq (Walrus Hunt)***, 28 minutes
 - ***Nanugiurutiga (My First Polar Bear)***, 48 minutes
 - ***Artcirq (Circus School)***, 50 minutes
- ***Unakuluk (Dear Little One)***, from Arnait Video Production, a documentary which takes an intimate look at the common Inuit practice of adopting a child from a relative, friend or acquaintance, 46 minutes.
- ***Unikkaat Sivunittinnit (Messages from the Past)***, recording of traditional Inuit ajaja songs by Igloolik Island performers and drummers, 50 minutes.

Objectives of *Exploring Inuit Culture Curriculum*

The objectives of ***Exploring Inuit Culture Curriculum*** are:

- 1 Enable educators to accurately teach students about the Inuit of Nunavut, and life in Canada's Arctic;
- 2 Provide a multi-media curriculum that educates students about the culture and traditions of a native people, making it unique because it is designed from the Inuit perspective;
- 3 Offer lesson plans that support multiple learning standards, in different subject areas;
- 4 Allow students the opportunity to use the Internet as a research tool by providing educators with approved web sites related to the Inuit culture and Arctic life.



Strategies for Teaching *Exploring Inuit Culture Curriculum*

The lesson plans contained in the **Teacher Resource Guide** are organized in three sections:

- SECTION 1: Educational Documentaries on DVD
- SECTION 2: *Isuma Inuit Studies Reader*
- SECTION 3: Lesson Plans on Inuit Culture

When using the curriculum with students, there are several strategies by which this material can be taught.



- 1 It is recommended that the first lesson taught to students is *Qimuksik (Dog Team)*, offering a first glimpse at the land and an introduction to the culture, followed by Nunavut Flag and Coat of Arms, providing background information on Nunavut. Together, these two lessons are the foundation of the curriculum.
- 2 The lesson plans in SECTION 1: Educational Documentaries on DVD and SECTION 2: *Isuma Inuit Studies Reader* are sequenced in chronological order. The lesson plans in SECTION 3: Lesson Plans on Inuit Culture are sequenced according to the order in which it is recommended they be taught. One strategy is to teach the lessons in Section 3 in the order presented, alternating with lessons from Sections 1 and 2.

Strategies for Teaching *Exploring Inuit Culture Curriculum*

- 3 Another strategy is to choose lesson plans that fulfill other mandated areas of study. For example, some lessons incorporate Science and/or Language Arts learning standards in addition to Social Studies.
- 4 Several lesson plans require students to use the Internet as a research tool. Teachers may choose to incorporate ***Exploring Inuit Culture Curriculum*** into their own technology curriculum, structuring the unit so those lessons requiring Internet access are taught during or prior to the students' computer lab. If possible, teachers may choose to list the sites for each lesson on the computer server beforehand, eliminating the need for students to type each web site address.
- 5 Teachers may select several different lessons each time they teach the topics of the Arctic or aboriginal cultures to their students.

Using the SILA Web Site

www.sila.nu

At www.sila.nu, educators have the opportunity to guide their students through an Internet exploration of the Canadian Arctic. Combining the strengths of technology with guiding cultural and instructional design principles, SILA supports the content in ***Exploring Inuit Culture Curriculum*** and offers interactive educational materials that encourage and foster learning. The web site is divided into three main sections: **Explore, Participate** and **Learn**.

SILA – Explore

Through the **Explore** section of www.sila.nu students have the opportunity to witness the making of the second feature film from Igloodik Isuma Productions, ***The Journals of Knud Rasmussen***. Students travel to the Arctic community of Igloodik and see the Inuit style of filmmaking in action. Participants meet the cast and crew and learn about the historical events and characters depicted in the story. Also in **Explore**, students learn more about ***Atanarjuat – The Fast Runner***, the first feature film ever produced, written, directed and acted by the Inuit of Arctic Canada. Students and teachers are directed to this section in the lesson plan [The Inuit Style of Filmmaking](#).

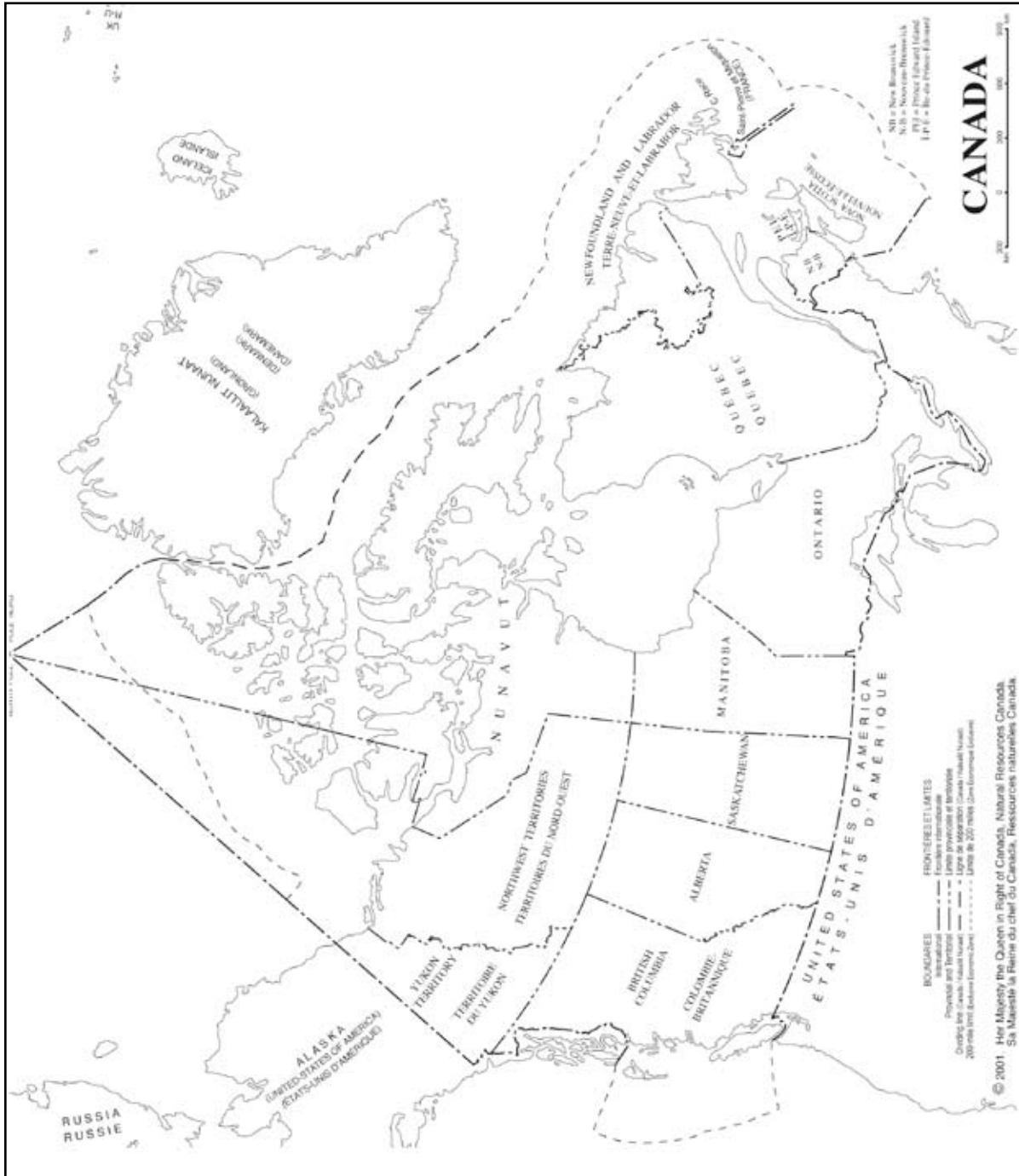
SILA – Participate

In this section, students will engage in ‘The Great Arctic Hunter’ game – an adventure of skill, strategy and survival set in the Arctic in the 1930s. New interactive games will be continually added to the **Participate** section for students to explore independently or as a full class. Students are encouraged to play ‘The Great Arctic Hunter’ during the lesson plan [Animals of the Arctic](#).

SILA – Learn

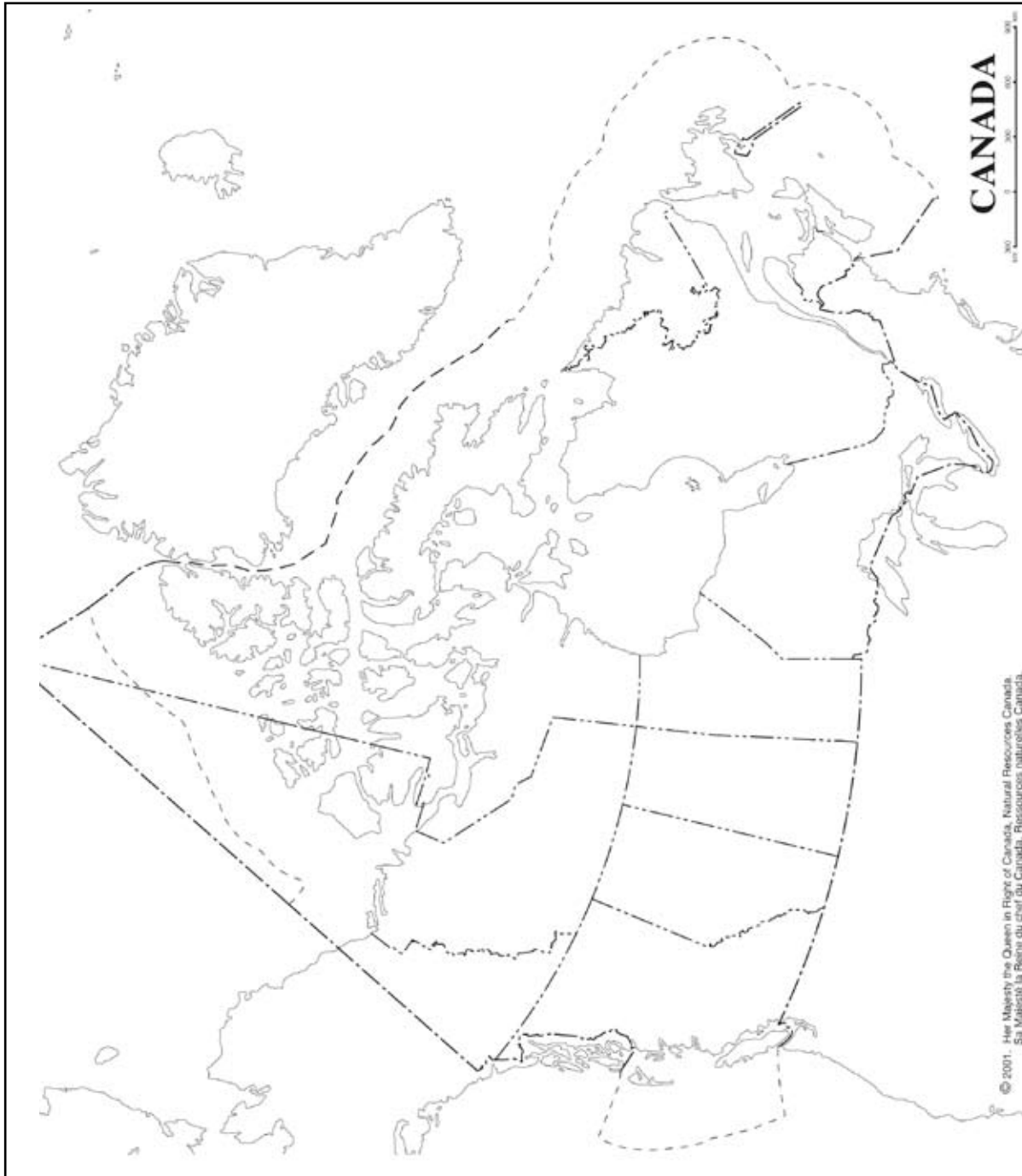
The SILA encyclopedia, available in the **Learn** section of www.sila.nu, gives students access to definitions and photos of numerous words associated with Inuit culture and the Arctic. Categories include [Animals and Nature](#), [Inuit Culture](#) and [Language and Life in the North](#), further assisting student exploration of this unique and exciting part of their country.

Map of Canada



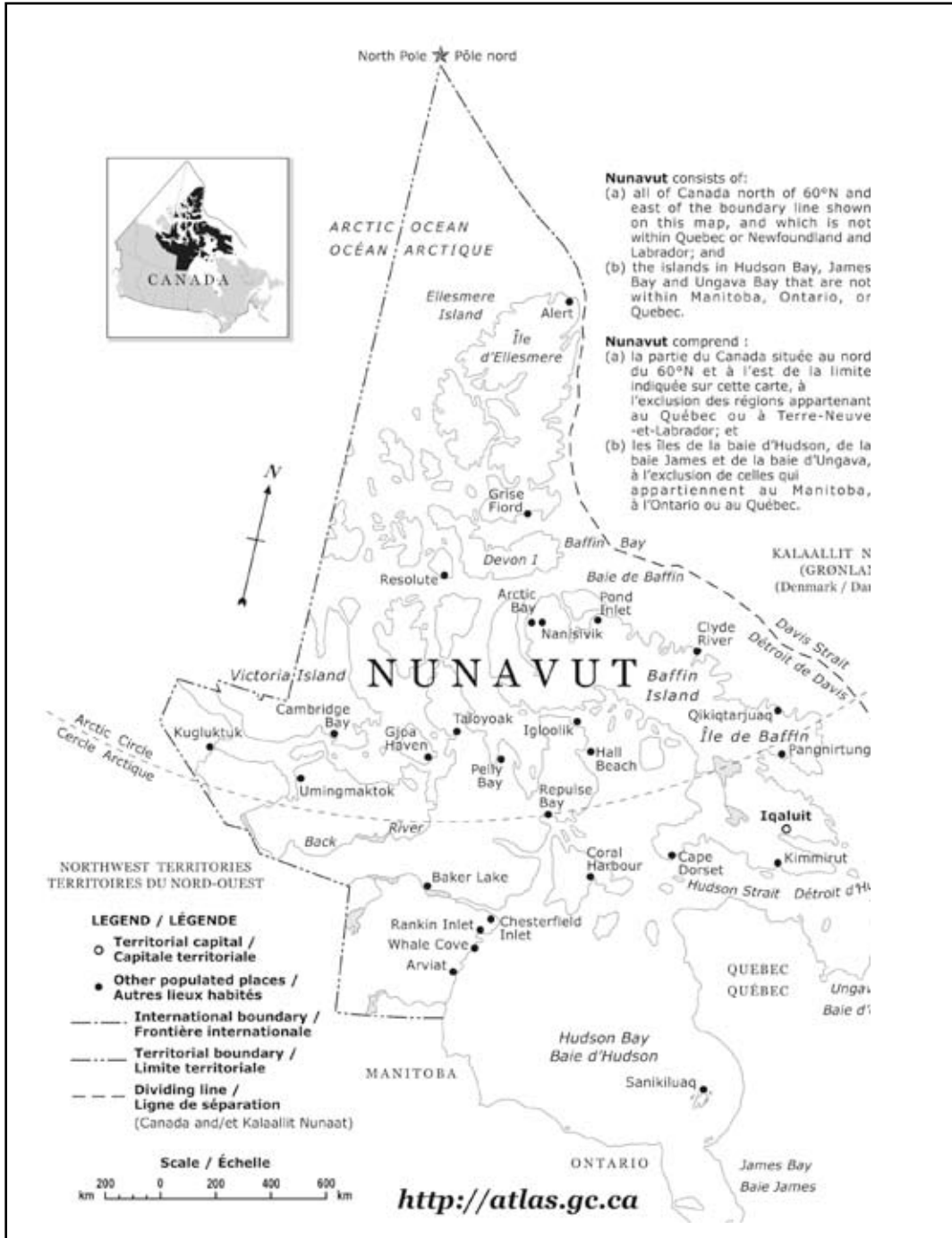
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Blank Map of Canada



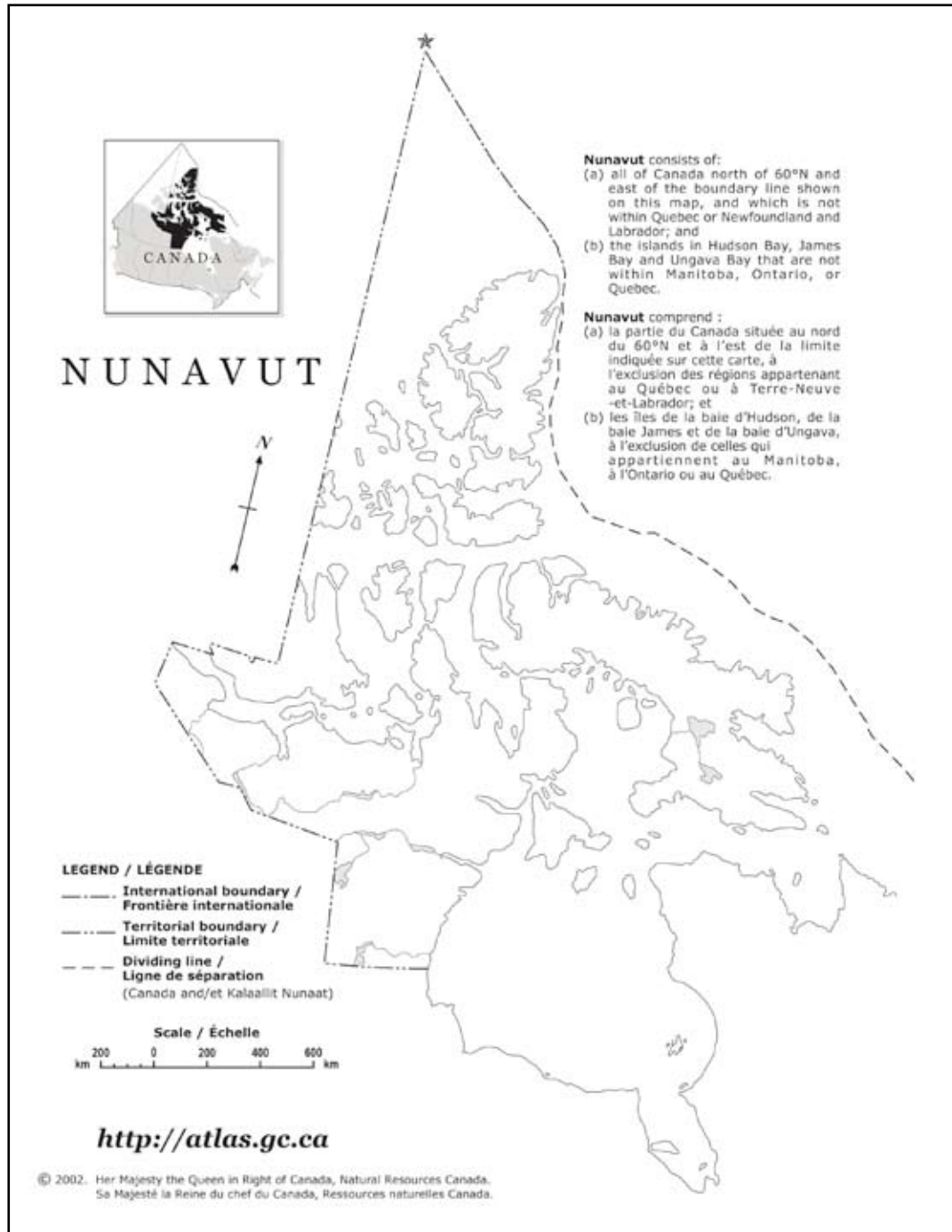
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Map of Nunavut



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Blank Map of Nunavut



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Nunavut Facts at a Glance

- Nunavut is Canada's largest territory representing 1/5 of the country's land and stretching over 2 million square kilometres. The territory extends north and west of Hudson's Bay, above the tree line to the North Pole. The land and water area of Nunavut is the approximate size of the combined area of Canada's five most eastern provinces – Newfoundland and Labrador, Prince Edward Island, Nova Scotia, New Brunswick, and Quebec.
- Nunavut is a land of rock, snow, ice, and sea, and Arctic tundra (treeless landscape) covers virtually all of the territory. The land is permanently frozen, and during the short growing season, the top layer of soil thaws. Rare berries, lichens, Arctic willows, moss, tough grass and small willow shrubs make up Nunavut's vegetation.
- Nunavut has the coldest weather in Canada. Winter lasts about 9 months, and the average temperature is -30 degrees C. The average summer temperature is 9 degrees C.
- While parts of Nunavut receive more precipitation, the area north of the Arctic Circle is a desert. The cold Arctic air is unable to hold much moisture, resulting in very little rain or snow. Because it is so cold, the snow that does fall doesn't melt, and deep snow covers the land and ice.
- The population in Nunavut is approximately 26,745 (2001 census), 85% of whom are Inuit. Inuit means "The People" in Inuktitut, one of the official languages in Nunavut. Inuinaqtun, English and French are also spoken. Nunavut means "Our Land" in Inuktitut.
- In May 1993 the Nunavut Land Claims Agreement and the Nunavut Act were passed by the Canadian Parliament, and Nunavut officially became its own territory on April 1, 1999.



Nunavut Facts at a Glance

- Prior to becoming its own territory, Nunavut was part of the Northwest Territories. The creation of Nunavut marked the first major change to Canada's map since 1949, when the province of Newfoundland (including Labrador) was incorporated.
- Nunavut is the largest of the 3 territories and 10 provinces in Canada. Nunavut, Northwest Territories and Yukon are the 3 territories. The 10 provinces include Alberta, British Columbia, Manitoba, New Brunswick, Newfoundland and Labrador, Nova Scotia, Ontario, Prince Edward Island, Québec and Saskatchewan.
- There are 26 communities in Nunavut, ranging in size from Bathurst Inlet (population 250) to Iqaluit, the capital (population almost 6,000). Communities are separated by hundreds of miles of tundra. Because there are no roads or rail services that link Nunavut to southern Canada, all people and products arrive in Nunavut by air or sea, resulting in the highest cost of living in Canada.
- There are no paved roads connecting the communities of Nunavut, with the exception of one paved road between Nanisivik and Arctic Bay. Although approximately 4,000 vehicles are registered in the territory, aircraft, ATVs, snowmobiles and boats are the preferred way to travel. Travel by dogsled still exists as well.
- Within communities, roads are unpaved; however each community has an airstrip.
- The motto of Nunavut is Nunavut Sanginivut, ᓄᓇᖅ ᓴᓂᓂᖅ in Inuktitut syllabics, meaning "Nunavut Our Strength."
- The official flower of Nunavut is the purple saxifrage, 1 of the 3 wildflowers depicted in Nunavut's coat of arms.



Nunavut Facts at a Glance

- The most common land mammals in this Arctic region are caribou, musk oxen, grizzlies, wolves, wolverines, Arctic and red foxes, weasels, lemmings and Arctic hare. Nunavut is also home to polar bears, ringed, harp and bearded seals, walruses, and several types of Arctic whales: belugas, narwhals, bowheads, and to a lesser degree, killer whales, blue whales and sperm whales. Gyrfalcons, peregrine falcons, ptarmigans, Arctic tern, several species of geese, tundra swans, snowy owls, many species of ducks, terns, murrelets, black guillemots and many other species of birds live in this region as well. Arctic char is probably the most common fish species, but there are also lake trout, northern pike, Arctic grayling, whitefish, burbot, Arctic cod, and turbot in Nunavut waters.

- The colours used in the flag of Nunavut symbolize the abundant land, sea and sky. Red refers to Canada. The inuksuk, a stone monument used by the Inuit for communication and survival, is included because of its importance to the Inuit culture. The star is Niqirtsuituq, the North Star, the traditional guide for navigators.



- The dominant colours used in the Nunavut Coat of Arms, blue and gold, symbolize the riches of the land, sea and sky. The motto at the base is written in Inuktitut and says Nunavut Sanginivut, meaning “Nunavut, Our Strength.”



- Nunavut is known as the “Land of the Midnight Sun.” During the summer months, Arctic Canada tilts toward the sun, resulting in close to 24 hours of sunlight in some areas of Nunavut. The opposite occurs during the winter months, when many areas remain in darkness.

Nunavut Facts at a Glance

Notes:



Section 1

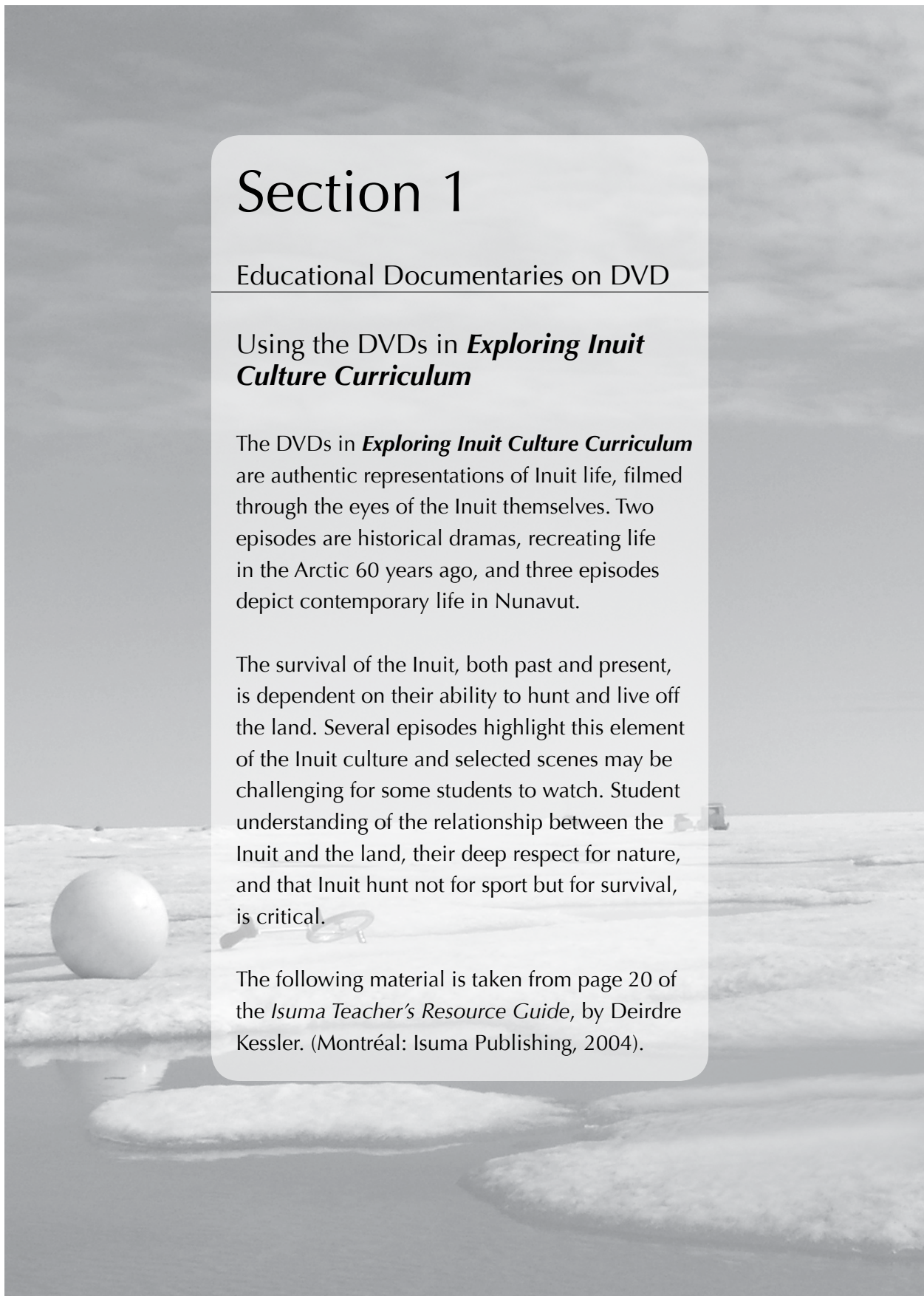
Educational Documentaries on DVD

Using the DVDs in *Exploring Inuit Culture Curriculum*

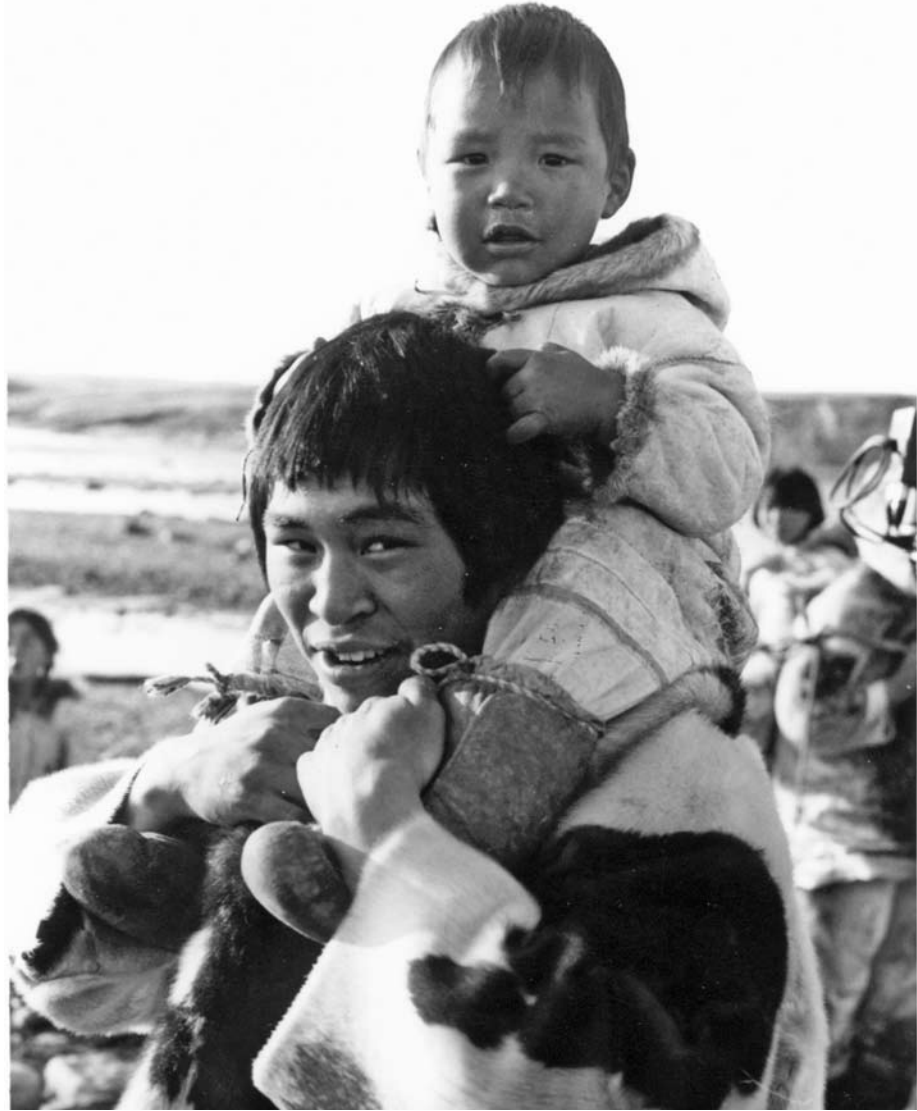
The DVDs in *Exploring Inuit Culture Curriculum* are authentic representations of Inuit life, filmed through the eyes of the Inuit themselves. Two episodes are historical dramas, recreating life in the Arctic 60 years ago, and three episodes depict contemporary life in Nunavut.

The survival of the Inuit, both past and present, is dependent on their ability to hunt and live off the land. Several episodes highlight this element of the Inuit culture and selected scenes may be challenging for some students to watch. Student understanding of the relationship between the Inuit and the land, their deep respect for nature, and that Inuit hunt not for sport but for survival, is critical.

The following material is taken from page 20 of the *Isuma Teacher's Resource Guide*, by Deirdre Kessler. (Montréal: Isuma Publishing, 2004).



Using the DVDs in *Exploring Inuit Culture Curriculum*



The 13-part **Nunavut (Our Land)** series follows five fictional families through the different seasons of an Arctic year, from the glorious northern spring to a uniquely Inuit Christmas Day. Other programs include contemporary documentaries on whale and polar bear hunting, modern leadership, elders' advice, and a youth group's effort to learn circus skills to reduce youth suicide.

Using the DVDs in *Exploring Inuit Culture Curriculum*

The 8-part **Unikaatuatiit (Story Tellers)** series features many storytellers (elders, youth, women, men) and many different narrative or storytelling forms (drama, documentary, historical re-enactment, performance), all of which are rooted in the ancient art of Inuit storytelling and told from the Inuit point of view. Both the **Nunavut** and **Unikaatuatiit** series were written, directed, produced and acted by Inuit. They use contemporary Inuit actors to recreate the traditional nomadic lifestyle of the Inuit in the Igloolik region of the Arctic in the 1940s.

Jayson Kunnuk, an Inuk writer of Igloolik, writes, “From my own experience and by watching these great videos, I see it is important that all the people are working together; this keeps the family together and enables them to get all their tasks done. The lifestyle is active; there’s always something happening, not much idle time, so people are never bored.” (Isuma Teacher’s Resource Guide, page 20)

Included in **Exploring Inuit Culture Curriculum** are 2 films from the 13-part **Nunavut (Our Land)** series and 2 films from the 8-part **Unikaatuatiit (Story Tellers)** series. Prior to each lesson plan in Section 1, Jayson Kunnuk offers highlights from the featured film.

Also included in Section 1 of **Exploring Inuit Culture Curriculum** is **Unakuluk (Dear Little One)**, a documentary directed by Marie-Hélène Cousineau and Mary Kunuk, produced by Arnait Video Production in 2005. This film chronicles the adoption of Alex, a child born to an Inuit family, by Marie-Hélène Cousineau, a non-Inuit woman living in Montréal. The film explores adoption from an Inuit point of view. Prior to the lesson plan showcasing **Unakuluk (Dear Little One)**, one of the directors, Marie-Hélène Cousineau, offers a brief summary of the film.

Synopsis of Qimuksik · (Dog Team) DVD

by Jayson Kunnuk

- Dad teaching his son about survival: navigation, ice thickness
- Dad being a role model
- Tracking caribou by examining hoof prints and using the raven's flight direction and sound
- Skinning a caribou – special way to do this for clothing (instead of random use)
- Relationship with the dogs: man and dogs have a very special connection: they work together and one cannot live without the other. The man feeds the dogs and working with dogs has many benefits (unlike a skidoo, dogs don't run out of gas!). Dogs are useful for polar bear hunting. The dogs know where there is thin ice, know how to avoid danger while travelling. The dogs can find their way home, even during a white-out or blizzard.

Notes:



Qimuksik · (Dog Team) DVD

(kee-mook-sik) · Spring 1945 · Historical Re-creation · 28 minutes

Content Areas

Social Studies, History, Language Arts, Art

Objective

Prior to watching **Qimuksik (Dog Team)**, students will complete a KWL Chart and will learn general information about Nunavut and the Inuit. Following the film, students will revisit their chart, adding any information they learned during the lesson. Students will then reflect on the film and illustrate a scene that they recall, complete with a brief description.

Materials

- **Qimuksik (Dog Team)** DVD
- KWL Chart – 1 per student
- **Qimuksik (Dog Team)** Follow-up Assignment – 1 per student
- Chart paper with large KWL chart
- Classroom map of world and Canada

Activity

- 1 Write “Life in the Arctic” on the board and break students into small groups. Give each student a KWL Chart (What I Think I Know, What I Want to Know, What I’ve Learned). If students are unfamiliar with the chart, explain that in the first column, students will list what they think they know about life in the Arctic. Stress that this is different from what they know. Encourage students to list anything that comes to mind, regardless of whether or not they are certain it is a true fact. In the second column, students will list anything they would like to learn about life in the Arctic.
- 2 Ask students if they are able to fill in the third column. Explain that as students learn information about the Arctic, they will add to the What I’ve Learned Column.



Qimuksik · (Dog Team)



- 3 Assign the roles of Reader (shares the information with the class), Scribe (writes the information generated by the group), and Leader (group facilitator). Allow groups time to fill in the first two columns. Explain that although students are working in groups, each person is filling in his/her own chart. Stress that charts do not have to be identical – students in the same group may vary their information if they choose.

- 4 Once groups have had enough time to complete their charts, come together as a class and share. Have a large KWL Chart written on chart paper or use the overhead projector and list groups' ideas as they share. As students progress through the lesson, have them add to their chart and continue adding to the class chart as well.

- 5 Using a globe or a map of the world, point out the Arctic Circle to students. Explain that the Canadian Arctic is the region covering the portion of Canada north of the Arctic Circle. A second definition is the region north of the tree line. Ask students what they think that means. (Region farther north than trees can grow)

- 6 Explain to students that the name of the territory in the Canadian Arctic they will be studying is Nunavut, and it was created on April 1, 1999. Prior to 1999, this area of Canada was part of the Northwest Territories. The combined land and water area of Nunavut is approximately the same size as the area of Canada's five most eastern provinces – Newfoundland and Labrador, Prince Edward Island, Nova Scotia, New Brunswick, and Quebec.

Qimuksik · (Dog Team)

- 7 Explain that Nunavut is the newest of three territories in Canada, including Yukon Territory and Northwest Territories. Review with students that these three territories along with ten provinces (Alberta, British Columbia, Manitoba, New Brunswick, Newfoundland and Labrador, Nova Scotia, Ontario, Prince Edward Island, Québec and Saskatchewan) make up the country of Canada. Explain to students that the main difference between a province and a territory is that a province is a creation of the Constitution Act, while federal law creates a territory. Because of this distinction, the federal government has more direct control over territories, while provincial governments have many more rights.
- 8 Ask students if they are familiar with the word “Eskimo.” Explain that this word, which means “eaters of raw fish,” is considered an insult and is no longer used. “Inuit,” the Inuktitut term for “the people,” has replaced the term. Inuit make up about 85% of the population of Nunavut.
- 9 Explain that Nunavut is a harsh land. The land consists of tundra and mountains with an average winter temperature of -30 degrees C and 9 degrees C in the summer. Because it is so cold, the area is quite dry, with very little precipitation. During the summer, it never gets completely dark, and during the winter months, it never becomes completely light.
- 10 Ask students how different life in their community was 60 years ago. Discuss ways that life has changed, but explain that many things, although greatly improved now, were around 60 years ago (houses, cars, indoor plumbing, electricity, televisions, etc.).



Qimuksik · (Dog Team)

- 11 Explain that 60 years ago, the Inuit of the Arctic were living in igloos, hunting for all their food and living completely off the land. Families travelled solely by foot, boat or dog sled.
- 12 The Inuit are a semi-nomadic society, which means that they spent much of their time travelling to different parts of the region, depending on where they would hunt. They built igloos and stone houses in the winter and sod houses in the summer. It has only been within the last 50 to 60 years that communities with homes and stores have been developed.
- 13 Explain that while there are stores in most communities now, food, clothes, toys, etc are very expensive, because everything must arrive by plane or ship. There are no roads connecting the communities of Nunavut. Because everything is so expensive, many Inuit still hunt native animals including seal, walrus and caribou for food and to make clothes and supplies.
- 14 Write the word “Inuktitut” on the board. Explain that while Inuit students now learn English in school, Inuktitut is the official language of the Inuit. The Inuit have spoken Inuktitut for thousands of years, however the syllabics, or written language of Inuktitut, was not invented until the late 1800s by Edmund Peck.
- 15 Explain that students are going to watch a video called **Qimuksik**, which means dog team in Inuktitut. The video takes place in the spring of 1945, near Igloodik, which is a community in Nunavut. The family is travelling by dog sled and hunting seal and caribou. Inuktitut is spoken, so students are able to hear the original language, and there are subtitles in English.
- 16 Stress to students the importance of hunting to the survival of the Inuit, particularly during the time period depicted by the film. Reiterate that if families were unable to hunt, they went without food and materials for clothes, tools and weapons.

Qimuksik · (Dog Team)

- 17 Explain to students that the Inuit also traditionally eat much of their meat raw or frozen. There is a scene in *Qimuksik* when the family enjoys a meal of raw seal, and students will also see the family skin a caribou. Discuss with students their possible reaction to these scenes. Explain that while students might find skinning a caribou or eating raw seal meat unusual, or even “disgusting,” it is absolutely natural for people in other parts of the world to hunt for survival. Explain that when the Inuit hunt, they use every part of the animal and nothing is wasted, as they will see in *Qimuksik*.
- 18 Decide how students are going to view the film. One option is to have the teacher read the subtitles, or choose volunteers to read the subtitles aloud. Episodes are 28 minutes long, so students could take shifts of 5-10 minutes.
- 19 View *Qimuksik (Dog Team)*.



Qimuksik · (Dog Team)

Evaluation

- 1 Return to KWL Chart. As a class, fill in any newly learned information from today's lesson.
- 2 In pairs or small groups, have students brainstorm sounds, sights and scenes they remember from the film.
- 3 **Homework:** Students complete *Qimuksik (Dog Team)* Follow-up Assignment, sketching their most vivid memory and writing a caption describing what is occurring.

Teacher Note: Individual KWL Charts should remain accessible to students throughout their exploration of Inuit culture. Encourage students to add to their chart and the class chart after each lesson.



Follow-up Assignment

Name: _____

Date: _____

In ***Qimuksik (Dog Team)***, you are introduced to an Inuit family living during the spring of 1945. You hear them speak in Inuktitut, the native language of the Inuit, see them hunting for seal, and get a first-hand view of the Arctic tundra. What scene from the film is most vivid in your mind?

In the space below, illustrate something from the film that you remember. It can be a particular scene from the episode, an object or tool you saw, or a person you recall. In the space below your drawing, write a brief description of your illustration.

Qimuksik · (Dog Team)

KWL Chart

Name: _____

Date: _____

What I think I know	What I want to know	What I've learned

Qimuksik · (Dog Team)

Notes:



Aiviaq · (Walrus Hunt) DVD

(eye-vee-yakh) · Summer 1946 · Historical Re-creation · 28 minutes

Content Areas

Social Studies, History, Language Arts

Objective

Prior to watching ***Aiviaq (Walrus Hunt)***, students will discuss the importance of hunting in the Inuit culture and their dependence on the animals of the north. Also discussed will be the shift by the Inuit from Shamanism to Christianity in the mid 1900s. After viewing the film and participating in a class discussion, students will reflect on a time when they were faced with something scary and unknown, as the visiting priest was to many of the Inuit. Students will write an account of this personal experience.

Materials

- ***Aiviaq (Walrus Hunt)*** DVD
- A Personal Experience – 1 per student

Activity

- 1 If students have completed the Animals of the Arctic lesson, ask volunteers to name animals that are native to the Arctic. List on the board. Have students share how these animals have adapted to life in northern Canada.
- 2 If students have not completed the Animals of the Arctic lesson, ask students what animals they think live in the Arctic. What special adaptations do animals living in such a harsh environment need to survive?
- 3 Explain that some animals living in the Arctic do not stay year round. Many mammals and birds only use the tundra, or the treeless Arctic, as their summer home and migrate or hibernate in order to survive the long, cold winter months. Other adaptations include thick layers of blubber (polar bear, walrus), which insulate animals from the cold, and the growth of two layers of fur (musk ox), which trap air and protect the animal from wind and water.

Aiviaq · (Walrus Hunt)

- 4 Ask students how their family gets their food. How do they think their grandparents got their food when their parents were children?
- 5 Remind students that prior to the mid 1900s, the Inuit were untouched by the southern ways of life, with no stores, modern vehicles, electricity, etc. Ask students how they think the Inuit got their food.
- 6 Explain that for thousands of years, the Inuit lived entirely off the land and sea. They hunted whales, walrus, caribou, seals, polar bears, musk oxen, birds and any other edible animal native to the Arctic. Every part of the animal was used. Boats and dog sleds were made of animal bones and fur; tools were carved from animal bones, using walrus ivory for making knives. Clothes and footwear were made of animal skins and furs, sewn together using needles made from animal bones and threads made from other animal products. Boots were made of caribou or sealskin. Meat was eaten fresh, frozen or aged, and every edible part of the animal provided nourishment.
- 7 Ask students which Arctic animals were hunted in ***Qimuksik (Dog Team)***. (seal and caribou) Explain that a third staple of the traditional Inuit diet, walrus, is the object of the hunt in ***Aiviaq (Walrus Hunt)***. As in ***Qimuksik (Dog Team)***, students are able to see the hunt and witness this integral part of Inuit culture first-hand.
- 8 Explain to students that before the early 1900s, very few Inuit had ever seen a non-Inuit person. The first white people to come to the Arctic were European whalers, explorers and missionaries. The missionaries were priests interested in converting the Inuit to Christianity. The spiritual life of the Inuit prior to the arrival of priests centred on the earth, the animals and the spirit of their ancestors. Priests and their religious beliefs were very frightening to many Inuit, because both were much different from anything to which the Inuit had ever been exposed.

Aiviaq · (Walrus Hunt)

- 9 Write ***Aiviaq (Walrus Hunt)*** on the board. Explain that the film students are going to watch takes place in the summer of 1946. Students will see the first gas engine to arrive in Igloolik as a group of Inuit men goes on a walrus hunt. Also, a priest visits the camp and is met with a very mixed reaction.
- 10 Remind students that the film is in Inuktitut, with English subtitles. Decide if volunteers are to be chosen to read subtitles aloud (5-10 minutes per volunteer), if the teacher is to read, or if students will read subtitles independently while watching.
- 11 Watch ***Aiviaq (Walrus Hunt)***.

Evaluation

- 1 Lead a discussion with students about the film. Possible guiding questions are:
 - a. What was the reaction to the priest's arrival? Who seemed more threatened, the men or the women? Why do you think they seemed to have different reactions?
 - b. The priest wants to join the Inuit men on their walrus hunt, but they are resistant. Why do you think they want the priest to remain in the camp?
 - c. Prior to the film, discussion was held about using every bit of the animal. In the camp and on the bodies of the Inuit men, women and children, what parts of the animal did you notice? Describe the clothing, boots ("skin boots"), tools, that you saw.



Aiviaq · (Walrus Hunt)

- 2 After a discussion about the film, remind students that the arrival of white people to the Arctic scared the Inuit, because they had never seen people different from themselves. It was completely unknown to them, and they didn't know what to expect.
- 3 As a class, brainstorm situations that students have been in which were new to them and may have been frightening (coming to school for the first time, new class, dentist or doctor visit, airplane ride, first sleepover, being in a storm, going to a foreign country, etc.)
- 4 Students are to think of a time when they were faced with something scary or unknown to them. They are to write a personal account of this experience, describing how they felt at the beginning, middle and the end. Were they less frightened after the experience occurred? (Optional homework assignment)



Aiviaq · (Walrus Hunt)

A Personal Experience

Below, draw an illustration to accompany the experience you described above.

Aiviaq · (Walrus Hunt)

Notes:



Synopsis of Nanugiurutiga · (My First Polar Bear) DVD

by Jayson Kunnuk

- Polar bears are very strong swimmers
- Elders share stories, especially stories of the old days and how one became a hunter when he was young
- Men work together to fix the skidoos
- Strong family bond
- Grandfather passing on his knowledge to his grandson
- Planning the hunt, must know the behaviour of the bear
- Dogs help by distracting and annoying the bear
- Special techniques for portioning and skinning the animal
- Handling and preparing the skin for drying

Notes:



Nanugiurutiga · (My First Polar Bear)

(nah-noo-gee-yoo-roo-tee-gah) · Documentary · 48 minutes

Content Areas

Social Studies, Language Arts, Science

Objective

Prior to watching *Nanugiurutiga (My First Polar Bear)*, students will review the significance of hunting in the Inuit culture. Students will also complete a KWL Chart about polar bears, filling in teacher provided facts about this Arctic animal. Students will discuss the two threats to the survival of the polar bear: hunting and global warming. After viewing *Nanugiurutiga (My First Polar Bear)*, students will work in pairs to answer questions associated with the film.

Materials

- *Nanugiurutiga (My First Polar Bear)* DVD
- Follow-up Questions – *Nanugiurutiga (My First Polar Bear)*
 - 1 per student
- KWL Chart – 1 per student
- KWL on chart paper or overhead transparency

Activity

- 1 Ask students what animal they think is considered the mightiest animal of the Arctic. List student predictions on the board.
- 2 Explain that of all the animals the Inuit traditionally hunt, “nanuk,” the polar bear, is the most prized. Native hunters have always considered the polar bear to be wise and powerful, and hunters used to pay respect to nanuk’s soul by hanging the polar bear skin in an honoured place in their igloo for several days. The abundance of meat provides plenty of sustenance and the fur from the average polar bear yields three pairs of trousers and one kamik (Inuit skin boots). As with all other animals hunted by the Inuit, very little of the polar bear is wasted, and nanuk is never hunted for sport. The only part of the bear not used is the liver, which is not even fed to the sled dogs as it can make them quite ill.

Nanugiurutiga · (My First Polar Bear)

- 3 Distribute KWL Charts to each student and display a class chart. Students will be familiar with the chart as they used one at the beginning of the unit. Beside Topic, have students write Polar Bears.
- 4 Break students into small groups. Allow time for groups to fill in the first two columns, What I Think I Know and What I Want to Know. When sufficient time has passed, have groups share their brainstormed lists and fill in class chart.
- 5 Explain that as information on polar bears is shared, students should work together to fill in last column of KWL Chart. List facts on class chart as well.
- 6 Polar bears are the largest bears in the world and live in the Arctic. Males are larger than females, and the polar bear's coat can be white to yellowish in color.
- 7 The favourite food of the polar bear is the ringed seal, and they eat the skin, fat and internal organs but not the meat. Polar bears wait by the seal's breathing hole in the ice and when it pokes its head out of the hole, the bear quickly snatches the seal.



- 8 While the polar bear eats mostly meat, in summer when the sea ice is not frozen, bears come ashore and eat plants and berries. They travel along the coastline looking for dead whales and dead walruses, aided by their very good sense of smell. Polar bears also eat lemmings, Arctic foxes and birds.

Nanugiurutiga · (My First Polar Bear)

- 9** Ask students how they think polar bears are able to survive in temperatures of -30 degrees C, the average temperature in the high Arctic in January and February. Explain that polar bears have a thick layer of blubber, up to 11 centimetres providing excellent insulation. They have two layers of thick oily fur, and when they come out of the icy Arctic Ocean, they shake the water off their coats. Even the ears and tail of a polar bear help prevent heat loss because of their compact size.
- 10** Explain to students that because of their size and strength, there are not many threats to the polar bear. What is one of the major threats to the polar bear's existence? (Hunting)
- 11** Unregulated hunting of polar bears ended more than 30 years ago. Today, in all polar bear nations, there are limits on the number that can be killed. Hunting is still an important cultural activity and source of income for the Inuit, and many elders do not understand or support the restrictions placed on hunting polar bears. They have never hunted for sport, only when necessary for survival, so the quotas seem unnatural to many Inuit.
- 12** Explain to students that there is a second threat to the existence of the polar bear. Polar bears rely on winter hunting for survival, replenishing their reserves of fat by feeding on seals and seal pups, which live on the ice. Global warming, which is the increase in the average temperature of the earth's atmosphere and oceans, is causing longer ice-free periods during the Arctic summer and leaving polar bears stranded onshore. Unable to hunt, polar bears are losing fat reserves. This affects reproduction and the ability of pregnant females to produce enough milk for their cubs, causing a significant drop in birth rates and threatening the survival of the polar bear.
- 13** Explain that most scientists agree that global warming is caused by the burning of fossil fuels (oil, natural gas and coal), which increase the level of greenhouse gases in our atmosphere. While some greenhouse gases occur naturally, certain human activities add to the levels.

Nanugiurutiga · (My First Polar Bear)

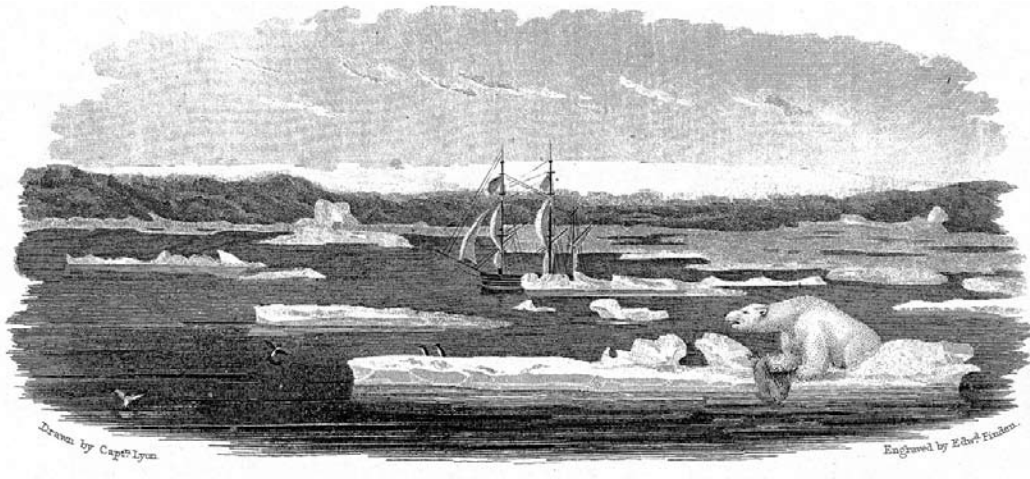
- 14** Ask students if they think there is anything they can do to help reduce global warming pollution. Explain that by recycling, walking or taking public transportation instead of driving, and planting trees, students can help reduce the pollutants that cause global warming and help the polar bears' survival in the Arctic.
- 15** Write *Nanugiurutiga (My First Polar Bear)* on the board. Explain that unlike *Qimuksik (Dog Team)* and *Aiviasq (Walrus Hunt)*, *Nanugiurutiga (My First Polar Bear)* is a contemporary film, showing life in Nunavut today. It is about a young boy, the 11-year-old son of Zacharias Kunuk, being taught by his grandfather to capture his first bear. An Igloodik elder, Abraham Ulayuruluk, also remembers hunting polar bears in the old days.
- 16** Remind students once again about the importance of hunting to the survival of the Inuit. Every part of the polar bear will be put to good use. Have students take particular notice of the participation of the sled dogs in the capturing of the polar bear.
- 17** Remind students that the film is in Inuktitut, with English subtitles. Because of the amount of dialogue and speaking in this episode, it is recommended that the teacher read the subtitles. (Note: Approximately 15 minutes into the episode, one of the hunters uses an inappropriate word that is written in the subtitles. Also, the actual shooting of the bear occurs approximately 24 minutes into the episode.)
- 18** Students watch *Nanugiurutiga (My First Polar Bear)*.

Evaluation

- 1** Following episode, have students work in pairs and answer questions. Students may have to finish independently for homework. When completed, review questions and discuss as a class.

Nanugiurutiga · (My First Polar Bear)

Follow-up Questions



- 2 Visualize the scenes from the film when the polar bear is in its habitat. List as many adjectives as you can describing the landscape – how do you think it looks, feels, sounds and tastes?

Nanugiurutiga · (My First Polar Bear)

Follow-up Questions

- 4 | Imagine you are accompanying the young boy in the film on his first polar bear hunt, and you are sending a postcard home to a friend describing the experience. On the front, draw a picture of something from the film you would want your friend to see. On the back, write a message describing your afternoon on the tundra.

Front



Follow-up Questions

Back

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Nanugiurutiga · (My First Polar Bear)

KWL Chart

Name: _____

Date: _____

What I think I know	What I want to know	What I've learned

Nanugiurutiga · (My First Polar Bear)

Notes:



Synopsis of Artcirq · (Circus School) DVD

by Jayson Kunnuk

- Working together to make a difference in life
- Create youth activities, prevent despair and suicide
- **Artcirq** being an eye-opening example for other people
- Enjoying life while camping
- Performing choreography with a twist
- Storytelling with theatre and songs

Notes:



Artcirq · (Circus School)

Documentary · 51 minutes

Content Areas

Social Studies, Language Arts

Objective

Prior to watching **Artcirq (Circus School)**, students will discuss some of the social problems plaguing the youth of Igloolik and other communities in Nunavut, as well as steps being taken to combat these issues. Following the film, students will write about something at which they are skilled, that makes them feel good about themselves, and share it with the rest of the class.

Materials

- **Artcirq (Circus School)** DVD
- Follow-up Assignment – 1 per student
- Map of Nunavut – 1 per student

Activity

- 1 Ask students to think about any teenagers they know (siblings, friends, cousins, etc). What kinds of problems do teenagers today face? List ideas on board.
- 2 Explain that young people in Nunavut face some of the same difficulties as the teenagers with which students are familiar. However, some of their problems are more serious. Communities face poverty, inadequate housing, high substance abuse, and unemployment. Most of the parents of today's teenagers were sent away from the community as children and attended residential schools. The schools, run by various churches, were established to assure assimilation of the Inuit into white culture. As a result of being sent away, many of today's parents didn't learn the necessary skills for raising a family, which would have been learned had they grown up within the community.

Artcirq · (Circus School)

- 3 Because of these factors, the situation can seem desperate for young people growing up in Nunavut. Inuit youth have a higher suicide rate than other young people in Canada.
- 4 Remind students that the territory of Nunavut, “Our Land” in Inuktitut, was established in April of 1999. This example of self-government by native people is a cause for celebration among the Inuit. They now have a government that reflects their lives and culture. The establishment of Nunavut is one step toward combating the social problems facing the Inuit today.
- 5 Explain that several Inuit organizations, including the National Inuit Youth Council, feel that one solution is helping young people find ways of enjoying life. They are encouraging communities to offer youth opportunities to express themselves through music, art and video making.



- 6 Refer students to the map of Nunavut or give each student their own copy. Have students locate Igloolik. Remind them that Igloolik is the home of Igloolik Isuma Productions, makers of *Atanarjuat – The Fast Runner*, the first major motion picture filmed completely in Inuktitut.
- 7 Explain that in 2000 and 2001, a group of students from Montréal’s National Circus School visited Igloolik to offer circus training to the youth in town. Their goal was to work with local youth and produce a circus performance combining Inuit traditions with classic elements of the Big Top. This performance would offer the young people an opportunity to learn something new and challenging, as well as give them and the rest of the community something of which to be proud.

Artcirq · (Circus School)

- 8 Explain that ***Artcirq (Circus School)***, the film students are about to see, is a documentary about this process, culminating in the actual performance by the circus students and young people of Igloolik.
- 9 As with the other films, ***Artcirq (Circus School)*** has English subtitles, and Inuktitut is spoken. Decide if students will read subtitles aloud, to themselves, or if the teacher will be responsible. Instruct students to pay close attention to the elements of the Inuit culture featured in the performance and encourage them to take notes.

Evaluation

- 1 Following the film, ask students for their reaction to the film. Did it look like fun? Was the goal of the circus students from Montréal accomplished? What other kinds of programs could communities have that would make young people feel good about themselves?



Artcirq · (Circus School)

- 2 Place students in small groups and have them share their lists regarding elements of the Inuit culture featured in the performance. After a few minutes, ask groups to share their lists and write on the board. Lists should include hunting, clothing, music, language, animals, the land, etc. Discuss how by being included in the design of the show, and making the Inuit culture a central theme throughout, the young people of Igloolik could feel a sense of ownership in the final product.
- 3 Ask students to think about something at which they are talented, that makes them feel good about themselves. Have volunteers share ideas and list them on the board. Pass out assignment and explain that students are going to choose something in which they feel they are skilled (sports, math, knitting, hopscotch, climbing, swimming, taking care of siblings, etc.). They are to describe the activity, as well as a second activity they'd like to learn. (Optional homework assignment)
- 4 Once students have completed the assignment, have them share their essays either as a full class or in small groups.



Follow-up Assignment

Name: _____

Date: _____

Everybody is good at something. Some people excel in public, like in school or at sports, and some people are skilled at private activities, such as reading, drawing, taking care of siblings, helping around the house, collecting things, etc. Think about a unique talent you possess. Describe the talent including what it is, when you learned it and how it makes you feel. Then, think of something you'd like to learn and describe how you can accomplish this goal.

What is your talent?

When did you learn it?

Artcirq · (Circus School)

Follow-up Assignment

How does this talent make you feel?

What new talent would you like to learn?

How will you accomplish this goal?

Artcirq · (Circus School)

Follow-up Assignment

Below, draw a picture of yourself participating in either the activity in which you are skilled or the one you'd like to learn.



Summary of Unakuluk · (Dear Little One) DVD

by Marie-Hélène Cousineau

In Inuit culture, adopting a child from a relative, friend or acquaintance is extremely common. Rooted in tradition, adoption is a reality with which all Inuit families have experience. Marie-Hélène Cousineau, the adoptive mother of Alexandre Apak, lived in Igloolik, a small island southwest of Baffin Island in the Arctic, for many years.

This documentary, which she directed in collaboration with Mary Kunuk, an old friend and colleague, explores Inuit family relations through the personal histories of women who have experienced adoption in one way or another. In a parallel thread, the film documents the creation of an intricate felt wall-hanging that depicts key moments from their stories.

All skilled seamstresses, these women of Igloolik use fabric to draw, cut, and embroider their personal life stories.

Notes:



Unakuluk · (Dear Little One) DVD The Inuit Family

Documentary · 46 minutes

Content Areas

Social Studies, Language Arts

Objective

Students will learn about the characteristics of the traditional Inuit family and how these characteristics relate to Inuit Qaujimagatuqangit (Khao-yee-muh-yah-tut-khang-geet) (IQ), or the Inuit way of doing things. Students will read a selection from the *Isuma Inuit Studies Reader*, “Growing Up, We Stayed with our Mothers,” and complete a Venn Diagram comparing and contrasting the lives of Inuit children 50 years ago and their own lives today.

On Day 2, students will explore the Inuit practice of adopting a child from a relative, friend or acquaintance. Students will view ***Unakuluk (Dear Little One)***, a documentary that explores Inuit family relations through the personal histories of women who have experienced adoption. Groups will create a family tapestry illustrating a significant event in their family’s life.

Materials

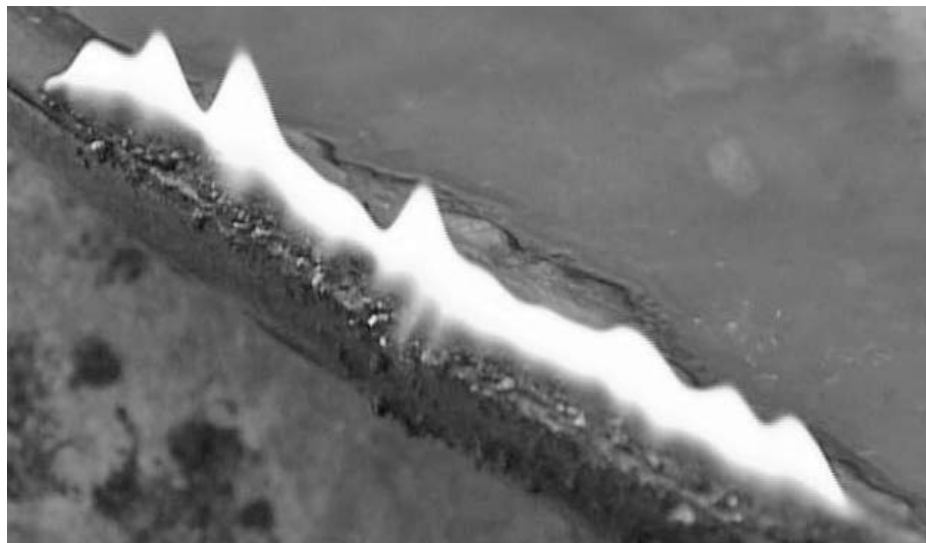
- Copies of “Growing Up, We Stayed with our Mothers,” by Apphia Agalakti Awa, in collaboration with Nancy Wachowich, *Isuma Inuit Studies Reader*, pages 184-188 – 1 per student
- Venn Diagram – 1 per student or group
- Large construction paper or mural paper and colouring supplies
- ***Unakuluk (Dear Little One)*** DVD

Activity – Day 1

- 1 Ask students to take out a scrap of paper. On it, have them write their definition of “family.”
- 2 Have volunteers share their definitions. Write on the board or overhead projector. Discuss the differences and similarities among the definitions shared.

Unakuluk · (Dear Little One) The Inuit Family

- 3 Write Inuit Qaujimajatuqangit (IQ) on the board. If students have completed the lesson Understanding Inuit Qaujimajatuqangit (IQ), ask volunteers what they recall about IQ. If the lesson has not yet been done, explain to students that IQ refers to the Inuit way of doing things. “IQ embraces all aspects of traditional Inuit culture including values, worldview, language, social organization, knowledge, life skills, perceptions and expectations” (Nunavut Social Development Council, 1999).
- 4 Explain that family is at the centre of Inuit culture. Elders are highly respected for their wisdom, which they pass on to younger generations.
- 5 Write “qatangutigiit” on the board. Qatangutigiit (Kha-tahng-goo-tee-geet) is the Inuktitut word describing immediate or close family relations, including parents, children, grandparents, grandchildren, aunts, uncles and cousins. The outer family is “ilagiit” (ee-lah-geet), which often overlaps with the qatangutigiit.
- 6 Explain that cooperation and sharing are basic principles in Inuit society. When animals are killed on the hunt, they are shared; when people are in need, they are looked after. Reiterate that one of the principles of IQ is stressing the importance of the group over the individual.



Unakuluk · (Dear Little One) The Inuit Family

- 7 Ask students to reflect on their own families. How do cooperation and sharing play a role in their lives? Have students share examples.
- 8 Explain that “Qallunaat” (kha-dlo-naht) is the Inuktitut word for southerners and/or white people. Beginning in 1955, Igloolik children were sent to Catholic and Anglican residential schools to learn the “Qallunaat way.” (Apphia Agalakti Awa, *Isuma Inuit Studies Reader*, p.198). Many families wanted their children to remain in the camps and be raised the Inuit way, but they were forced to send their children away to school. This was the beginning of the shift away from the traditional way of life for the Inuit and toward a growing dependence on the government. “The teachers told my husband that if Solomon didn’t go to school, they would cut off the family allowance that we were getting for him. My husband said that was okay, and that is what the government did.” (Apphia Agalakti Awa, *Isuma Inuit Studies Reader*, p. 200).
- 9 Ask volunteers to share some of their favorite activities. Explain that today, Inuit children take part in many of these same activities. They bike, play ball, read books, play games, etc. But 50 years ago, families lived a much more traditional life. Many families lived in igloos or rock houses in winter, sod houses in summer. They travelled together to hunt caribou, seal, and walrus. Inuit children had many more responsibilities than Inuit or southern children living today.
- 10 Give out Venn Diagram. Have students label the first circle Children Today, the second circle Inuit Children in the Past, and the intersecting segment Things We Have in Common. Explain that students are going to read a selection about an Inuit woman named Apphia Agalakti Awa. Apphia spent most of her life travelling among camps throughout the Canadian Arctic. In the selection, she describes what it was like for children when she was young.



Unakuluk · (Dear Little One) The Inuit Family

- 11 Briefly review with students how to complete a Venn Diagram. Explain that in the Children Today section, students will list responsibilities they have and activities in which they take part that are different from those of Inuit children growing up during the author's childhood. In the Inuit Children of the Past section, students will list the responsibilities discussed in the selection that are different from those they have. And in the Things We Have in Common section of the Venn Diagram, students are to list anything the two groups have in common.
- 12 Once all is clear, break students into pairs or small groups, and have them read "Growing Up, We Stayed with our Mothers." When they are finished, groups complete the Venn Diagram.

Evaluation

- 1 Once students are finished, come back together as a class. Reproduce the Venn Diagram on the board or overhead projector. As students share their information, record it in the diagram.



Unakuluk · (Dear Little One) The Inuit Family

- 2 When all groups are done sharing, ask students if they think life for Inuit children in the past was easier or more difficult than their life today. Why?
- 3 **Optional:** As a homework assignment, have students use their Venn Diagram to write an essay comparing and contrasting their lives today with the lives of Inuit children in the past.

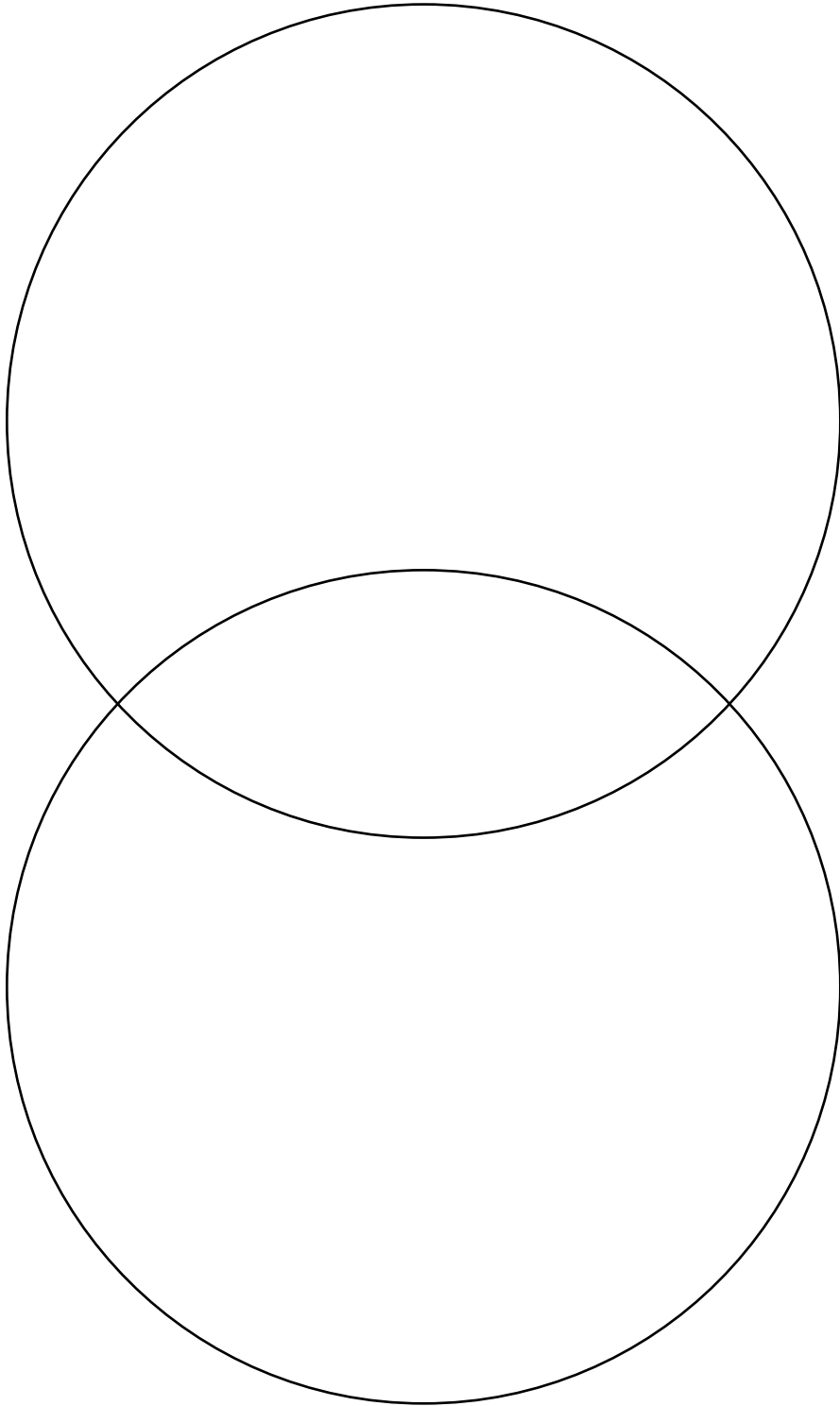
Activity – Day 2

- 1 Ask students to share any experiences they have had with adoption. This will allow the opportunity to open up about personal experiences if students choose to do so, or share the experience of someone they know.
- 2 Explain that in Inuit society, adoption is done much differently. The Inuktitut word for adoption means “the one we took” or “my adopted,” describing the practice from the perspective of the adoptive parent choosing and wanting the child. Inuit do not use words such as “give up” or “give away” to describe adoption. There is no stigma attached to being adopted. Rather, it is open and flexible, and a child knows his or her birth parents and family members, often visiting with them if living in the same community.
- 3 Ask students how the Inuit practice of adoption differs from adoption in the students’ culture. Stress to students that neither way is “better” than the other. However, it is important to note that every culture has traditions and experiences from which we can learn and benefit.
- 4 In the past, most Inuit families adopted children and/or had a biological child adopted. Reasons for adopting a child were usually very practical – to help with the workload, hunting or caring for younger children. Today, the practice of adopting a child from a relative, friend or acquaintance still occurs, however the reasons vary.

Unakuluk · (Dear Little One) The Inuit Family

- 5 Introduce the documentary ***Unakuluk (Dear Little One)***. Explain that the film explores adoption from an Inuit point of view, through personal histories, both positive and negative, of women who have experienced adoption in one way or another. The film is directed by Marie-Hélène Cousineau, a non-Inuit woman from Montréal, Québec, who adopted Alex, a child born to an Inuit family in Igloolik.
- 6 Remind students that as with the other films, some of ***Unakuluk (Dear Little One)*** is in Inuktitut with English subtitles. Decide on a method for viewing the film and watch ***Unakuluk (Dear Little One)***.
- 7 Following the film, ask students for their reaction to the women profiled and their stories. Were all the adoption experiences positive? Discuss the individual stories and the reasons given for being adopted or adopting a child.
- 8 Ask students to recall the beautiful tapestry illustrating the various stories of adoption. Have students think about significant events that have occurred in their own families, and ask volunteers to share. Some examples could be the birth of a younger sibling, moving, a special trip or outing, a celebration, etc.
- 9 Explain that in groups, students are going to make their own family “tapestry.” Each student is to choose an important family event. On a section of the largest paper available, each student will illustrate his or her event, resulting in a group mural. If rolled mural paper is available, students could work on one class project instead of several group murals.
- 10 Once the family murals are completed, have each student share his or her event.

Unakuluk · (Dear Little One) The Inuit Family
Venn Diagram



Unakuluk · (Dear Little One) The Inuit Family

Notes:



Section 2

Isuma Inuit Studies Reader

Using the *Isuma Inuit Studies Reader*

“Inuit culture and heritage, its myths and storytelling as well as its skills and knowledge, are distinctive.” (*Isuma Inuit Studies Reader*, page 12) When learning about other cultures, it is important that students are presented with accurate information, thereby preventing misconceptions and stereotypes. The *Isuma Inuit Studies Reader* provides students with the opportunity to meet the Inuit of Arctic Canada. They are introduced to hunters, artists, explorers, traders, mothers, fathers, children and many more people. Some from this eclectic mix are voices from history, and some are more modern voices of the people.

The following provides a guide to using the *Isuma Inuit Studies Reader* with students. Recommended selections are listed and accompanied by the titles of corresponding Lesson Plans, sequenced in chronological order. The remainder of the *Isuma Inuit Studies Reader* provides educators with a mixture of writings and art selected to provide insight into the history and culture of a native people known to few.

Isuma Inuit Studies Reader

Recommended Selections

- 1 *"The Search for a North-West Passage and the Whalers in the 1800s"* – pages 32-33.
Lesson Plan – "The Search for a North-West Passage and the Whalers in the 1800s," **Teacher Resource Guide**, pages 67-72
- 2 *"A Woman's Winter at Baffin Island (1857-1858),"* Margaret Penny – pages 68-74.
Lesson Plan – "A Woman's Winter at Baffin Island," **Teacher Resource Guide**, pages 73-78
- 3 *"The Eskimo of Baffin Land (1883),"* Franz Boas and Captain George Comer – pages 80-83.
Lesson Plan – "The Eskimo of Baffin Land," **Teacher Resource Guide**, pages 79-82
- 4 *"Across Arctic America (1921-1924),"* Knud Rasmussen – pages 100-121.
Lesson Plan – "Across Arctic America," **Teacher Resource Guide**, pages 83-86
- 5 *"Nipikti The Old Man Carver,"* Alootook Ipellie – pages 179-181.
Lesson Plan – "Nipikti The Old Man Carver" and *The Giving Tree*, **Teacher Resource Guide**, pages 87-92
- 6 *Saqiyuq: Stories from the Lives of Three Inuit Women*, Nancy Wachowich in collaboration with Apphia Agalakti Awa, Rhoda Kaukjak Katsak and Sandra Pikujak Katsak – pages 183-213.
Lesson Plan – *Unakuluk (Dear Little One)* – The Inuit Family, **Teacher Resource Guide**, pages 57-63

The Search for a North-West Passage and the Whalers in the 1800s

Content Areas

History, Geography, Language Arts

Objective

Students will read a selection from the *Isuma Inuit Studies Reader* introducing them to the European explorers and whalers of the 1800s and the contact made with the Inuit of the Arctic region. Pairs will complete a T-chart illustrating the Inuit way of life prior to contact with outsiders and the changes that resulted from European and American influence. As a class, students will discuss how the Inuit quality of life changed due to these influences. Students will independently write a response to the selection deciding if contact with the outside world improved life for the Inuit or made their lives more difficult.

Materials

- Copies of “*The Search for a North-West Passage and the Whalers in the 1800s*,” *Isuma Inuit Studies Reader*, pages 32-33 – 1 per student
- “*The Search for a North-West Passage and the Whalers in the 1800s*” T-chart – 1 per student
- “*The Search for a North-West Passage and the Whalers in the 1800s*” Homework – 1 per student
- World map and globe

Activity

- 1 Display a map and globe. Explain to students that starting in the 15th century (1400s), Europeans attempted to discover a faster route from Europe to Asia. Explorers wanted to travel from the Atlantic Ocean to the Pacific Ocean in a more direct manner. What body of land is separating the two? (Canada)
- 2 Explain that this exploration took Europeans through the Arctic archipelago of Canada. Point to the area of Canada to which archipelago refers – ask students what they think the term archipelago means.

The Search for a North-West Passage and the Whalers in the 1800s

- 3 Explain that an archipelago consists of a chain or cluster of islands. This area of Canada is called the Northwest Passage, and it is through this area that many explorers attempted to travel. Ask students why sailing through the Canadian Arctic would be challenging. Explain that ice covers these waters for much of the year, and many ships became trapped in the ice. Also, some of the waterways were extremely shallow, making it difficult for passage. Though many attempted to sail through, it was not until 1906 that a Norwegian explorer named Roald Amundsen completed a three-year voyage, ending his trip in Eagle, Alaska.
- 4 During this time period, many Europeans had the opportunity to meet and learn from the Inuit of the Arctic region. Explain that students are going to read a selection introducing them to the explorers and whalers of the 1800s. Explain that prior to this time, the Inuit had no contact with outsiders. They lived for thousands of years off what the environment provided, using only the resources from the land and sea.



The Search for a North-West Passage and the Whalers in the 1800s

- 5 Allow students to work in pairs or independently and give them copies of *“The Search for a North-West Passage and the Whalers in the 1800s.”* After reading the selection, provide students with a copy of the T-chart. Instruct pairs to return to the selection and complete the chart, listing in the first column Inuit life prior to contact with European/American culture and listing in the second column Inuit life after explorers and whalers came to Arctic communities.

Evaluation

- 1 After students have had time to finish their chart, create a class T-chart with the information they provide. Discuss the changes in Inuit life and how the Inuit quality of life changed due to these influences.
- 2 **Homework:** Explain that students are going to take a stand either for or against the influence of other cultures on the lives of the Inuit. In a paragraph, students are to support the European influence on the Inuit or explain how European influence affected the Inuit in a negative manner. Students are to support their viewpoint with facts from the selection and their T-charts.
- 3 Have students share their paragraphs with the class.

The Search for a North-West Passage and the Whalers in the 1800s

T-Chart

Name: _____

Inuit Life Before Contact With Outside Culture(s)	Inuit Life After Contact With Outside Culture(s)

A Woman's Winter at Baffin Island, 1857-1858

Content Areas

History, Language Arts, Art

Objective

Students will read the selection “A Woman’s Winter at Baffin Island 1857-1858,” introducing them to Margaret Penny, the first European woman to winter at Baffin Island in Arctic Canada. Students will discuss the descriptive language used by Penny and, guided by the teacher, they will review the meaning of an adjective. Following a class discussion about the selection, students will illustrate a randomly selected entry and write a brief description of the scene. Students will make a timeline of the experiences of Margaret Penny using their illustrations.

Materials

- Copies of “A Woman’s Winter at Baffin Island, 1857-1858,” *Isuma Inuit Studies Reader*, pages 68-74 – 1 per student
- Dictionaries (1 per pair, or a collection for the class to share)
- Resource materials showing the land/water of the Arctic and images of whaling ships from the 1800s (Optional: Copies of pages 39, 96, 137, *Isuma Inuit Studies Reader*)
- Diary Entries – “A Woman’s Winter at Baffin Island” cut apart (used for selecting entry for illustration)
- Paper and colouring supplies
- World Map

Activity

- 1 Ask students if they have ever been aboard a boat or a ship. Ask volunteers to describe the experience of being out on the open ocean or a lake.
- 2 Ask students to imagine sailing to the Arctic and spending months aboard a ship, beginning in the summer and continuing through the frigid Arctic winter. How would that experience be different from their experience? Explain to students that they are going to read part of a diary of a woman who experienced a winter aboard a whaling ship in 1857 with her husband, young son and a crew of 25 other men.

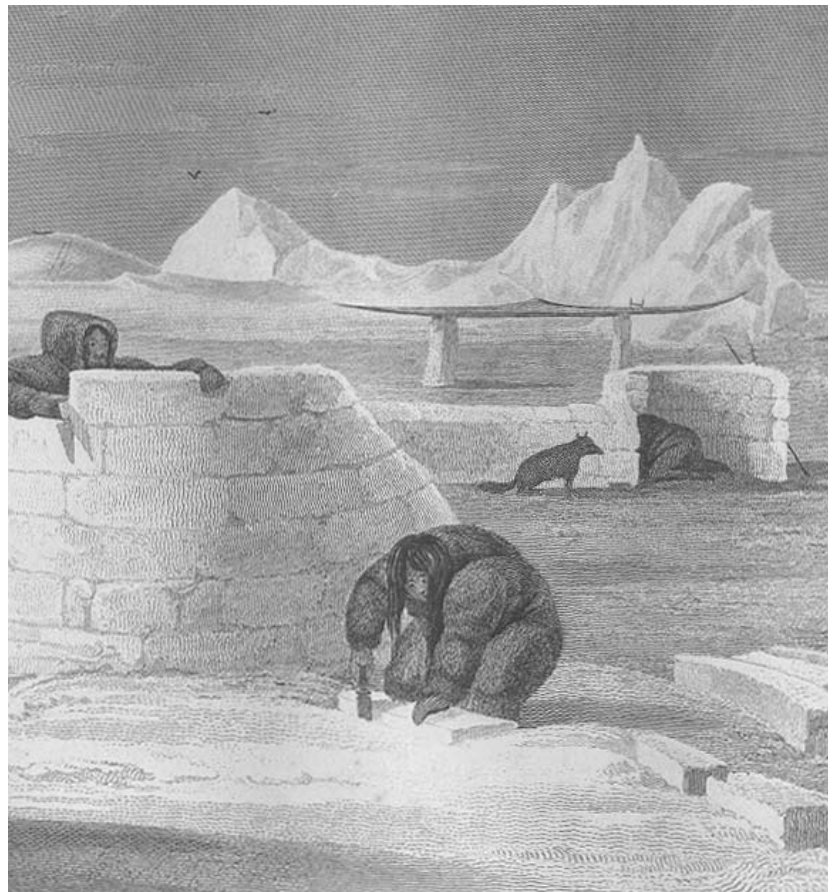
A Woman's Winter at Baffin Island, 1857-1858



- 3 Write "Margaret Penny" on the board. Explain that in 1857, Margaret Penny sailed from Scotland to the eastern Arctic and became the first European woman to winter at Baffin Island.
- 4 On a map, locate Scotland and Baffin Island with students. Discuss possible sailing routes taken by the two whalers, the *Lady Franklin* and *Sophia*, aboard which Margaret Penny and her family set sail.
- 5 Remind students that many Inuit consider the name "Eskimo" to be derogatory. Ask volunteers if anyone remembers the reason. ("Eskimo" is widely believed to mean "eater of raw meat.") However, the term "Inuit" (meaning "the people") has been in use only since the 1970s.
- 6 Explain that the term used in the selection is "Esquimaux," the French word from which the English word "Eskimo" is borrowed.
- 7 There will be other terms with which students will be unfamiliar. Ask volunteers to offer strategies for figuring out a word they do not know. Explain that pairs may try to define an unfamiliar word by reading the other words around it (context), or they may consult a dictionary for the meaning.

A Woman's Winter at Baffin Island, 1857-1858

- 8 Decide if students are to read independently, in pairs or in small groups. Give a copy of the selection to each student and read the introduction together. Explain that Margaret Penny's writing is very descriptive, and she uses adjectives to describe the sounds and sights of the Arctic. Ask a volunteer to define adjective.
- 9 Read the title of the first cluster of entries "*The Kind-Hearted Esquimaux.*" How does Penny describe the Esquimaux? (She uses the adjective "kind-hearted.")
- 10 Read the first entry, July 30th, to the class. Ask students to underline any descriptive words. Ask volunteers to share underlined words, identify parts of speech and define any that are unfamiliar to them.
- 11 Bring attention to the sentence "A number of icebergs of immense size were seen, some assuming the appearance of fortifications, and others that of ruined castles." Explain that fortifications can be defined as a fort, or military defense. Ask students if the description used by Margaret Penny helps them to imagine the icebergs surrounding the ship.
- 12 Independently, in pairs or small groups, have students read the selection. If time runs out, allow students the opportunity to independently finish the selection for homework.



A Woman's Winter at Baffin Island, 1857-1858

Evaluation

- 1 Once students have completed the selection, discuss what they've read. Ask if Margaret Penny's experience was a positive experience or negative. How can they tell? What images stay with them after reading Margaret Penny's diary?
- 2 Guide students to the resources available to them. Show pictures from the Canadian Arctic and of whaling ships from the 1800s, if available.
- 3 Explain that students are going to select one of Margaret Penny's journal entries and, using her vivid language and the available resources as a guide, draw an illustration of her writing. Students will write the date of the entry at the top of their illustration and a description of their illustration on the bottom. Students should complete their unfinished illustrations for homework.
- 4 Point out that some entries are shorter than others, and students may be assigned two entries. They are only responsible for one illustration. In addition, one entry (August 2nd) is assigned to two students. Have the two students illustrating August 2nd meet before starting so they are able to decide how they will split the entry.
- 5 Once all scenes are finished, have students make a human timeline and share their work.

The Eskimo of Baffin Land

Content Areas

History, Language Arts, Art

Objective

Prior to reading the selection, written by Franz Boas and Captain George Comer, students will define “custom,” and brainstorm some customs common to their culture. In pairs, students will read “*The Eskimo of Baffin Land*” highlighting or underlining customs practiced by the Inuit of Iglulik (Igloodik) during the early 1900s. Following their reading, students will choose four traditional customs to illustrate on the front of a piece of paper, and on the back, they will illustrate four customs common in their family or culture. Pairs will share their choices with the class.

Materials

- Copies of “*The Eskimo of Baffin Land*,” *Isuma Inuit Studies Reader*, pages 80-83 – 1 per student
- White unlined paper folded into fourths
- Highlighter for each student (optional)
- Colouring supplies

Activity

- 1 Ask students what their favourite holiday is and list responses on the board. Write the following sentence on the board – “In our culture, it is a custom to celebrate these holidays.”
- 2 Circle “Thanksgiving “ if anyone listed it or write it on the board. Write, “In Canada it is a custom to celebrate Thanksgiving with a special meal on the second Monday in October.”
- 3 Ask students what they do if they have a question or an answer that they’d like to share with the teacher. (Raise their hand) Write on the board “In our schools, it is a custom for students to raise their hand before speaking out to the teacher.”

The Eskimo of Baffin Land

- 4 Ask students the meaning of the word “custom.” Explain that according to the *Merriam-Webster Dictionary*, a custom is defined as “a usage or practice common to many or to a particular place or class or habitual with an individual” and a “long-established practice considered as unwritten law.” A custom is something that most people in a particular culture or area do regularly, by habit. When we answer the phone, we say “hello.” When meeting someone for the first time, adults often shake hands. In many Canadian homes, dinner is considered a family event, and everyone eats together. Not everyone in a particular culture or location has the same customs, and different families have different customs as well.
- 5 Explain that customs in a given culture often change over time. Remind students that prior to the 1850s, the Inuit of northern Canada lived in isolation. Most had never seen a “Qullanaaq,” the Inuktitut word for “southerner” and “white person.” They lived for thousands of years by themselves and developed a number of customs, many of which changed or disappeared as more Europeans, Americans and Canadians from the South arrived in the area during the early and mid 1900s.
- 6 Explain that with the arrival of people from other cultures came added hardships for the Inuit. Many diseases that the Inuit were not equipped to treat came with the whalers and explorers during this time. Many of the police who arrived in the region enforced Canadian criminal law on the Inuit, who often did not understand what they had done wrong. Later, schools were established by the churches and government, and Inuit children as young as five were removed from their families and their culture, sometimes for years. Because of these outside influences, the traditional structure of Inuit society was destroyed, and the customs they followed for thousands of years changed.



The Eskimo of Baffin Land

Notes:



Across Arctic America

Content Areas

History, Geography, Language Arts

Objective

Students will be introduced to the explorer Knud Rasmussen and his exploration of the Canadian Arctic. In groups, students will be assigned a topic to research in excerpts from *Across Arctic America*, by Knud Rasmussen, and will choose a method by which to share the information they learn.

Materials

- Copies of “*Across Arctic America*”, *Isuma Inuit Studies Reader*, pages 102-103, 107-109, 120-121 (Students will work in groups and read one of the selections from above)
- Map of Canada – reference for teacher
- Blank map of Canada – 1 per student, 1 transparency for teacher
- Map of Nunavut – reference for teacher
- Blank map of Nunavut – 1 per student, 1 transparency for teacher
- World Map – reference for teacher

Activity

- 1 Ask students if anyone can define the word “explorer.” Are there any explorers with which students are familiar?
- 2 Explain that an explorer is someone who travels with the intent to make a discovery. That doesn’t mean that before an explorer arrives somewhere, no one lives there – it means that an explorer wants to learn new things and about new places.
- 3 Review with students the location of Canada on the world map. Remind students that some of Canada and most of Nunavut is north of the Arctic Circle. Ask students to recall what they’ve learned so far about life in the Arctic. List on the board.



Across Arctic America

- 4 Remind students that a large number of people who live in Arctic Canada are Inuit and speak the language Inuktitut. Many people used to refer to the Inuit as Eskimos, a term the Canadian Inuit found offensive, because it means “eaters of raw fish.” The definition of Inuit is “the people.”
- 5 Explain that during the early 1900s, a man named Knud Rasmussen, born in Greenland in 1870, decided to explore Arctic Canada to learn as much about the Inuit as he could. His father was Danish, but his mother was partially Inuit, which contributed to his interest in Inuit culture.
- 6 Give each student a blank map of Canada and a blank map of Nunavut. Display a large classroom map, or an overhead transparency, of Canada. Label Canada, Greenland and the Atlantic and Pacific Oceans.
- 7 Label Repulse Bay (directly on the Arctic Circle, at the northern shore of Hudson Bay) and Barrow, Alaska (northern most point of Alaska). Explain that in the 1920s, Knud Rasmussen became the first person to travel across Arctic Canada, beginning in Repulse Bay and ending at Barrow Alaska, by sledge. Ask students what mode of transportation they think a sledge is. (Dog sled)
- 8 Find Thule, Greenland (northwest coast of Greenland) and explain to students that Knud Rasmussen set up a trade station in Thule, Greenland, and from there, led 5 expeditions from 1921 to 1924 exploring 47,000 kilometres of the Arctic by dog sled. Rasmussen was the first European to cross the Northwest Passage, the route from the Atlantic Ocean to the Pacific Ocean through the Arctic archipelago (cluster of islands) of Canada, by dog sled.
- 9 Have students turn to the second map and label it Nunavut. Remind students that Nunavut, the Inuktitut word for “our land,” is a territory that spans two million square kilometres of Canada and was created April 1, 1999. Explain that while the name Nunavut was not in existence during Knud Rasmussen’s explorations, this was the area on which he focused his expeditions.

Across Arctic America

- 10** Label Igloolik on the map of Nunavut. Explain that in 1922, Knud Rasmussen and a team of explorers stayed near Igloolik visiting an Inuit family. This family, led by Aua and Orulu, shared stories and songs with Rasmussen who learned much about Inuit culture from them.
- 11** Break students into groups of three or four. Explain that each group will choose a topic, which they will research in the assigned reading. Remind students that Knud Rasmussen wrote *Across Arctic America* in the 1920s, and the language may sound different from what they're used to hearing. Also, students may encounter an Inuktitut word or name with which they are unfamiliar. Have students highlight or underline any word(s) their group is unable to define.



Across Arctic America

- 12** Have groups choose one of the topics or randomly assign:
- Design of snow huts (pages 102-103)
 - Duties of women (pages 107-109)
 - Difficult time of year (pages 120-121)
- 13** Once groups have their topic, give out the readings. Explain that groups may share the information they learn about their topic any way they choose (i.e. drawing, diagram, written essay, etc.).
- 14** Allow students time to read excerpt aloud in their groups and begin working on their topic.

Evaluation

- 1** Once groups have completed their projects, allow time for sharing and questions. Also, have groups share the words they underlined and highlighted, write on the board and define and pronounce together.

Notes:

Nipikti The Old Man Carver and The Giving Tree

Content Areas

Social Studies, Language Arts, Dramatic Arts

Objective

Using the Inuit story “*Nipikti The Old Man Carver*,” by Alooook Ipellie, and *The Giving Tree*, by Shel Silverstein, students will explore the meaning of respect and the Golden Rule and discuss the ways these values are evident in the Inuit culture. Students will compare both stories, and conclude which models the Golden Rule more effectively. Finally, pairs or small groups will choose a situation and role-play how the situation would be handled if applying the Golden Rule.

Materials

- Copies of “*Nipikti The Old Man Carver*,” *Isuma Inuit Studies Reader*, pages 179-181 – 1 per student
- *The Giving Tree*, by Shel Silverstein
- Situations for Role-Play cut into strips

Activity

- 1 Write “The Golden Rule” on the board. Ask students if anyone has ever heard this term. If so, ask volunteers to explain what they think it means.
- 2 Tell students that the Golden Rule is simple – Treat others the way you would like to be treated. Before you act, it is important to think about whether you would like to be treated in the same way. If the answer is no, what should you do?
- 3 Ask students to describe ways they show respect in school. List on the board.
- 4 Ask students how they show respect at home. List on the board.
- 5 Ask students to describe ways they show respect to their friends. List on the board.

Nipikti The Old Man Carver and The Giving Tree

- 6 Remind students that respect is a very important part of the Inuit culture. Remind students of the foundational principles of Inuit Qaujimagatugangit (Khaoyee-muh-yah-tut-khang-geet), or IQ. Write on board:
 - Avatimik kamattiarniq – respecting the environment
 - Asjiqatigiingniq – respecting and listening to the opinions of others.Explain that these are two of the values by which all Inuit try to live.
- 7 Introduce “*Nipikti The Old Man Carver*,” a story written by Alootook Ipellie. Ask students to listen to the story and consider whether the two foundational principles written on the board are evident.



Nipikti The Old Man Carver and The Giving Tree

- 8 Following the story, ask students if the foundational principle of “respecting the environment” was evident in “*Nipikti The Old Man Carver*.” How? (Nipikti sat on the same rocks for 20 years, spoke kindly to rocks and expressed his gratitude, and planned to work toward “saving” rocks from bulldozing.)
- 9 Ask students if they noticed evidence of “respecting and listening to the opinions of others.” (Manager listened to Nipikti and agreed to pay \$150 for the carvings, because he knew that is the price they were worth.)
- 10 Explain to students that they are going to hear a second story, *The Giving Tree*, by Shel Silverstein, that is similar to “*Nipikti The Old Man Carver*” in some ways and different in others. Ask students to think about the ways the two stories are the same and different as they listen.
- 11 Read *The Giving Tree* aloud to students.
- 12 Following the story, lead a discussion about the similarities and differences between “*Nipikti The Old Man Carver*” and *The Giving Tree*.
Possible similarities are:
 - Both involve nature.
 - Character in both is a male.
 - In both, the main character talks to a usually inanimate object.
 - As an old man, both characters use the rock/tree to sit and rest.
 Possible differences are:
 - In “*Nipikti The Old Man Carver*” Nipikti shows respect for the rocks on which he sits, but in *The Giving Tree*, the boy/man behaves selfishly and does not respect the tree.
 - The tree in *The Giving Tree* speaks to the boy/man, and the rock in “*Nipikti The Old Man Carver*” does not.
 - In *The Giving Tree*, the man asks for things from the tree, but Nipikti asks nothing from the rocks but a place to rest.
- 13 Ask students which story better illustrates the Golden Rule. Why?

Nipikti The Old Man Carver and The Giving Tree

Evaluation

- 1 Break students into pairs. Explain that each pair is going to choose a situation to role-play. First, they will role-play the situation and show what would occur if the Golden Rule were not applied. Then, they will role-play the situation a second time and apply the Golden Rule. (Note: There are 10 situations. If there are more than 20 students, have some students work in small groups.)
- 2 Give students time to make-up and rehearse their skits. As pairs perform for the class, discuss whether scenes accurately show the Golden Rule in action.

Nipikti The Old Man Carver and The Giving Tree

Situations for Role-Play



You and your friends are playing a neighbourhood game of soccer. While you are charging for the ball, you accidentally bump into your friend who falls to the ground.

You and your classmates are working in a group on a school project. Someone has an idea, and you disagree.

A classmate has invited you over to his/her house after school, and you accept. A few minutes later, you remember that you already have plans after school.

Someone you have had trouble with in the past invites you to sit with him/her at lunch. You're still a bit angry from an incident with him/her that occurred last week.

Your friend shows you his/her new haircut and asks you if you like it. The haircut is not really your style.

You're looking through your desk for your favourite pencil, and you can't find it. As you continue to search, you notice that your classmate sitting next to you is using a pencil that looks exactly like yours, and you think he/she took it from your desk.

Your teacher chooses partners for a class project. You are paired with a classmate who goofs off all the time, and you really don't like working with him/her.

You are invited to the movies with your friend and his/her family. You already have a family commitment, and your parents say you can't go. You are really angry, want to skip the family event and go with your friend.

Your teacher gives back a book report on which you worked really hard, and your grade is a B-. You think the grade is unfair, and you decide to talk to your teacher about it.

Your friend finally lets you borrow his/her brand new (fill in blank with something your pair really likes). You accidentally break it and when you tell your friend he/she gets really angry.

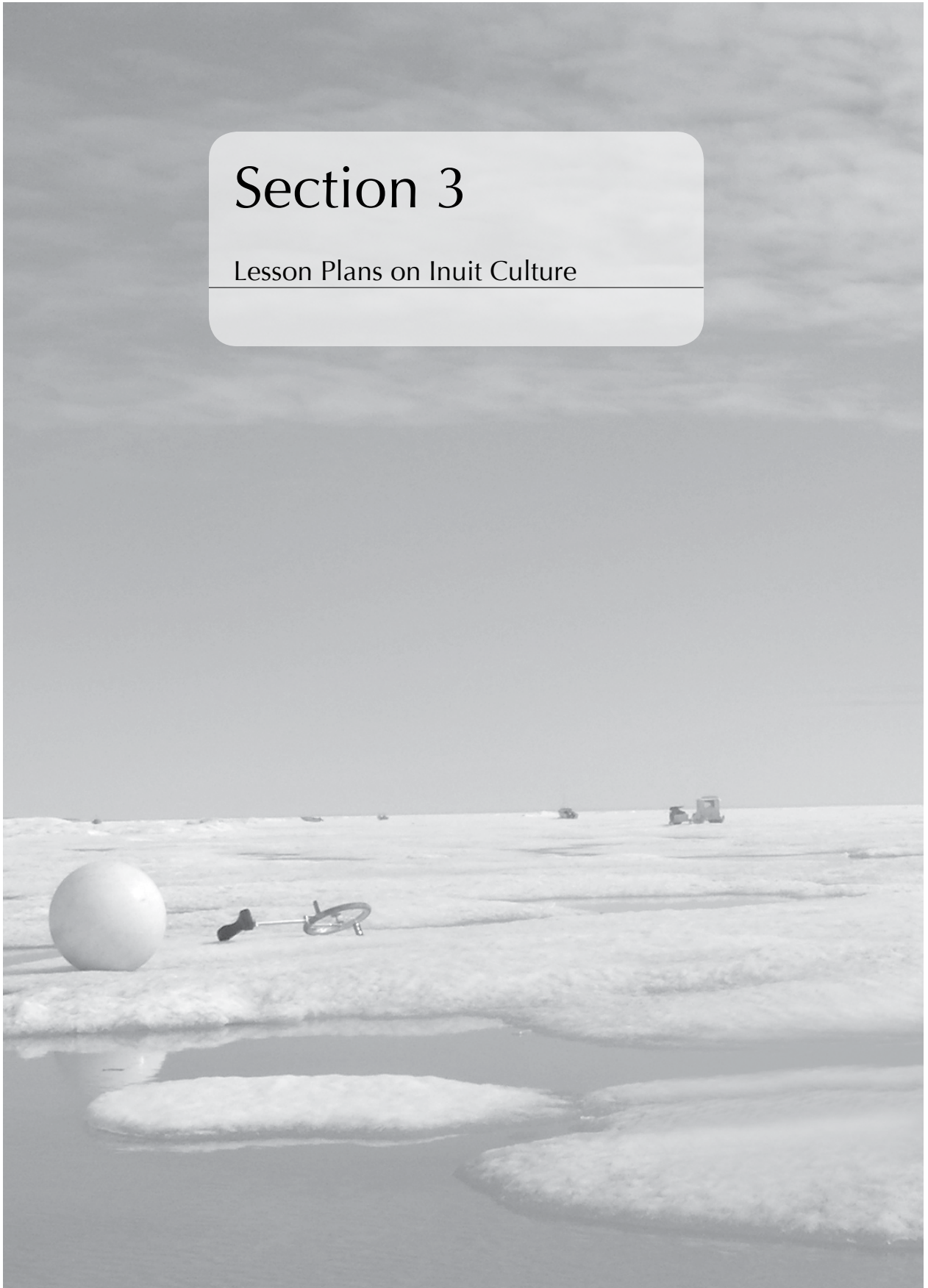
Nipikti The Old Man Carver and The Giving Tree

Notes:



Section 3

Lesson Plans on Inuit Culture



Nunavut Flag and Coat of Arms

Content Areas

Social Studies, Geography, Language Arts, Art

Objective

Students will locate and label Nunavut on a map of Canada and will learn/research key facts. Students will learn the symbolism of both the flag of Nunavut and the Nunavut Coat of Arms, and discuss the significance of the elements included on each. Students will work independently or in pairs and create either a flag representing their town or school, or a coat of arms representing their family. Students will write a description of their creation, explaining why each item is included.

Materials

- Map of Canada – 1 per student and 1 overhead transparency
- Map of Nunavut – 1 per student and 1 overhead transparency
- Blank Map of Canada – 1 per student and 1 overhead transparency (Optional)
- Blank Map of Nunavut – 1 per student and 1 overhead transparency (Optional)
- Nunavut Flag and Coat of Arms – 1 per student and 1 overhead transparency
- Your Coat of Arms – 1 per student
- Research materials on school and community
- Paper, index cards, colouring supplies
- *Teacher Note: For colour versions of the Nunavut Flag and Coat of Arms, visit the Government of Nunavut website at <http://www.gov.nu.ca/Nunavut/English/about/symbols.shtml>.*

Activity

Ask students to share what they know about the Arctic Circle.

- 1 Explain that the Canadian Arctic is the region covering the portion of Canada north of the Arctic Circle. Show region on overhead map.



Nunavut Flag and Coat of Arms

- 2 Remind students that a second definition of the Canadian Arctic is the region north of the tree line. Ask students if they recall what that definition means. Explain that this portion of Canada is farther north than trees can grow.
- 3 Ask students if anyone remembers the newest territory in the Canadian Arctic. Remind students that Nunavut, the Inuktitut word for “Our Land,” is a territory whose land and water combined spans two million square kilometers of Canada. The size of Nunavut, land and water included, is approximately equivalent to the combined size of the five most eastern Canadian provinces – Newfoundland and Labrador, Prince Edward Island, Nova Scotia, New Brunswick, and Quebec.
- 4 Remind students that Nunavut was established on April 1, 1999. Inuit represent approximately 85% of the population.
- 5 Give students two-sided map (one side – map of Canada, second side – map of Nunavut). Have overhead copies of both maps. (**Optional:** The teacher may choose to use blank maps of Canada and Nunavut and guide students through labelling of territories, provinces and bordering lands.)
- 6 Guide students through the location of the United States, Alaska and Greenland. Have students circle or highlight each name. Explain that ‘Kalaallit Nunaat’ is Greenlandic for “Country of Greenlander,” and Denmark is written because while Greenland geographically is part of North America, it is part of the kingdom of Denmark.
- 7 Guide students through tracing of Nunavut on map of Canada. Ask students if they recall which territory the land in Nunavut was part of prior to April 1, 1999 (Northwest Territories). With students, name and locate the bordering territories and provinces.
- 8 Point out the amount of water in Nunavut. Explain to students that throughout most of the year, the entire territory is frozen solid, and people are able to travel across the territory by snowmobile or dog sled.

Nunavut Flag and Coat of Arms

- 9 Turn to map of Nunavut. Locate and label the capital of Nunavut, Iqaluit, population approximately 6,000. Iqaluit, which means “place of many fish” in Inuktitut, is the largest community in Nunavut.
- 10 Have students locate Igloolik. Remind students that Igloolik is the home of Igloolik Isuma Productions, the company responsible for *Atanarjuat – The Fast Runner*, the first full-length feature film in Inuktitut, and their new film, *The Journals of Knud Rasmussen*.
- 11 Explain that none of Nunavut is accessible by road or train, with the exception of one government maintained road, running 21 kilometers from Arctic Bay to Nanisivik (point out on map). Everything, including people, supplies, and food, arrives by plane or sealift. Ask students how they think this physical isolation affects the cost of living. (High cost of living throughout territory) Why?
- 12 Pass out copies of the [Flag of Nunavut and the Coat of Arms](#) (also have on overhead transparency). Read through the descriptions of symbolism of both, taking time to locate items as mentioned in description and discuss significance.
- 13 Explain that students are going to have the opportunity to create an original flag or coat of arms. In pairs, they may create a flag for their school or their community. Or, students may work independently and design a coat of arms for themselves or their family.
- 14 Remind students that a lot of thought and planning went into the design of the Nunavut Flag and Coat of Arms. Each item included represents something important to the Inuit culture and the territory of Nunavut. Stress to students that prior to beginning their design, they should brainstorm a list and discuss the importance of each item and how it relates to the school, town or their family. Make research information on school and community available to students if possible.



Nunavut Flag and Coat of Arms

- 15** Break students into pairs (if they choose) for the flags, or they may begin independent work on their family coat of arms.

Evaluation

- 1** Allow students time to complete their flag or coat of arms. Students must write a description on the symbolism of their creation, supporting their choices with facts about their family, school or community.
- 2** Have students share their flags and coats of arms.

Nunavut Flag and Coat of Arms

Symbolism of the Nunavut Flag

The colours, blue and gold, symbolize the riches of the land, sea and sky. Red is a reference to Canada. The inuksuk symbolizes stone monuments, which guide people on the land and mark sacred and other special places.



The star is the Niqirtsuituq, the North Star and the traditional guide for navigation. The North Star is also symbolic of the leadership of elders in the community.

Symbolism of the Coat of Arms

The dominant colours of blue and gold symbolize the riches of the land, sea and sky, as in the flag. The inuksuk is also present in both. The qulliq, or Inuit stone lamp, represents light and the warmth of family and the community.



The concave arc of the five gold circles refers to the life-giving properties of the sun arching above and below the horizon. The Niqirtsuituq, the North Star, is located above the arc.

In the crest, the igloo represents the traditional life of the people and the means of survival.

The Royal Crown symbolizes public government for all people of Nunavut and establishes Nunavut as a partner in Confederation.

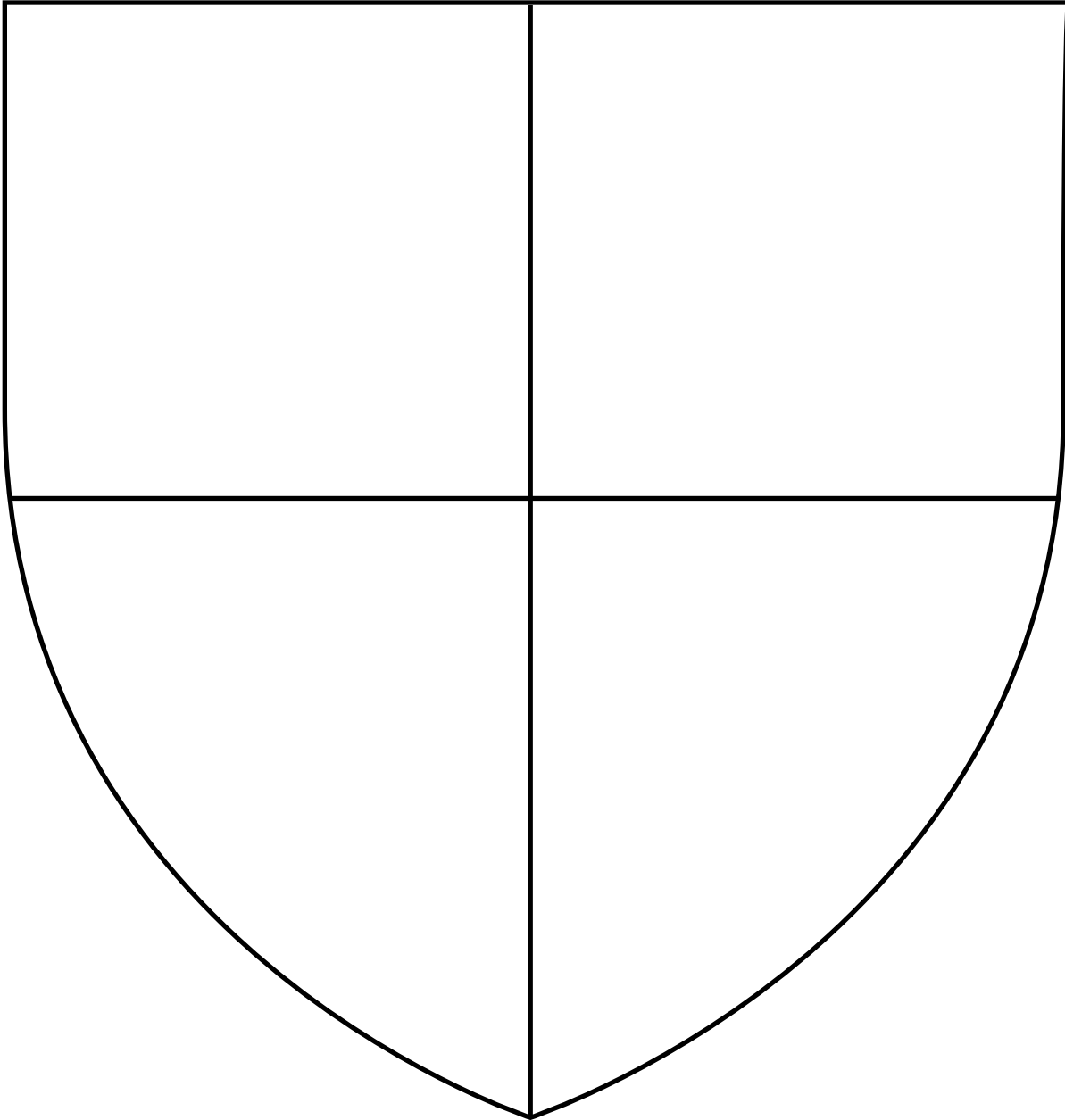
The tuktu (caribou) and qilalugaq tugaalik (narwhal) refer to land and sea animals, which are part of the natural heritage of Nunavut. The base of the crest is composed of land and sea and features three species of Arctic wild flowers.

The motto in Inuktitut – Nunavut Sanginivut – means “Nunavut, our strength.”

Nunavut Flag and Coat of Arms

Your Coat of Arms

Name: _____



The Land of the Midnight Sun – Seasons and the Arctic

Content Areas

Social Studies, Science, Art

Objective

Students will recognize that the earth revolves around the sun in a year’s time, and this fact causes the seasons. With this knowledge, students will deduce why the Arctic is called “The Land of the Midnight Sun” and learn why the Arctic experiences 24 hours of light and 24 hours of dark. Finally, students will draw the orbit of the earth around the sun and a picture of an activity in which they would be participating in December, March, June and September.

Materials

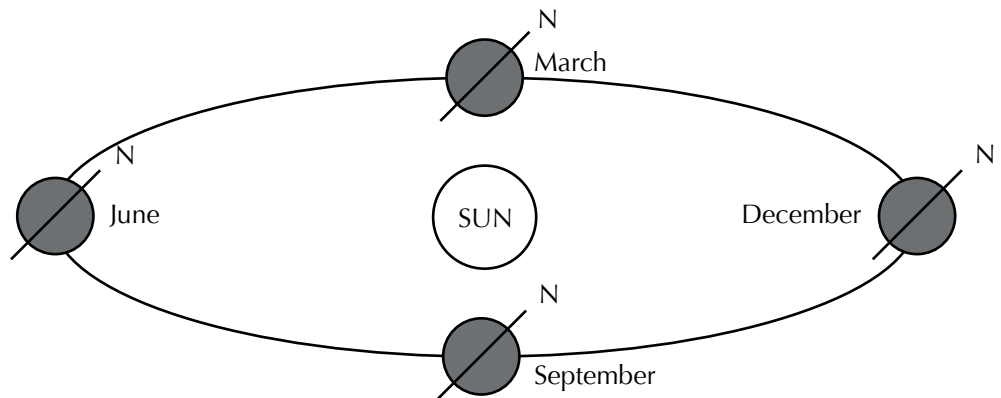
- Yellow clay, blue clay, and drinking straws
 - enough for students in pairs
- Art supplies
- Paper
- Globe

Activity

- 1 Ask students to name the four seasons and list them on the board. As a class, vote on a favorite season. Ask volunteers to explain why a particular season is their favorite.
- 2 Display a globe. Review the terms equator, North Pole, South Pole, Northern Hemisphere, Southern Hemisphere, Arctic Circle, Antarctic Circle if students are familiar with them, and have volunteers find each on the globe. Introduce and define any terms with which students are unfamiliar.
- 3 Ask students what else they notice about the globe. Explain that there is one particular detail that is critical in order for the seasons to occur (tilt of earth on its axis – define axis if unfamiliar term).

The Land of the Midnight Sun – Seasons and the Arctic

- 4 Explain that the earth tilts on its axis at an angle of about $23\frac{1}{2}$ degrees, and this is known as the angle of inclination (show with globe). If the earth did not tilt on its axis, there would be no seasons. Explain that students are going to discover why this is true.
- 5 On the board draw the following diagram of the earth revolving around the sun, but do not label the months. Explain that the orbit is not exactly circular, but an ellipse, or a slightly flattened circle.



- 6 Break students into pairs or small groups. Give each pair a chunk of blue clay (earth), a larger chunk of yellow clay (sun) and a straw. Have students mold an "earth" and a "sun." Push the straw through the center of the "earth" to demonstrate the axis. Ask volunteers to indicate the North Pole and the South Pole. Using a pencil point, have students draw the equator approximately halfway between the poles. Also using the pencil point put a dot in the Northern Hemisphere to represent their community.
- 7 Explain that each pair is going to demonstrate the path of the earth around the sun. Have pairs spread out and choose roles (earth or sun). Model the tilt the earth should be at during the entire revolution around the sun. Explain that the earth maintains the same angle of inclination, or tilt, throughout its orbit.

The Land of the Midnight Sun – Seasons and the Arctic

- 8** Begin students at December. Find the North Pole together. Ask students if the North Pole and Northern Hemisphere are tilting away from the sun or toward the sun. (Away) If the Northern Hemisphere is tilting away from the sun, and therefore not receiving direct rays from the sun, what season is it? (Winter) Label on the board December.
- 9** Have students “orbit” to the March spot. Be sure all “earths” remain tilted in the correct direction. Ask if the North Pole is tilted toward the sun. (No) Away from the sun? (No) At this point, the earth is actually tilted sideways with respect to the sun. Is it summer? (No) Ask students to predict the season (Spring). Label on the board March.
- 10** “Orbit” to the June spot. Check the tilt of each “earth.” Ask students what season it is in the Northern Hemisphere. Why? (Summer – North Pole is tilting toward the sun) Label on the board June.
- 11** Continue to the final spot. Check all “earths” for correct tilt. Ask students how the earth is tilted. (Sideways) What season is it? (Fall) Label on the board September.
- 12** Have students return to the December spot and correctly tilt the earth. Explain that the orbit of the earth around the sun takes 1 year. Every 24 hours, the earth makes one complete spin on its axis (have students demonstrate). What does this cause? (day and night)
- 13** Find the dot made to represent the students’ community. Explain that while the angle of inclination, or tilt of the earth, remains the same at all times, when the dot is facing toward the sun, we are experiencing day. When the dot is facing away from the sun, we are experiencing night.
- 14** Ask students to put the “earth” in the June position and notice the North Pole. Ask them to slowly make one complete spin, representing night and day in the Northern Hemisphere, but to keep their “earth” tilted toward the sun. What do they notice about the North Pole? (Always facing the sun) What does that mean?

The Land of the Midnight Sun – Seasons and the Arctic

- 15** Explain that the Polar Regions (areas surrounding the North and South Poles) are called the “lands of the midnight sun.” In their pairs, give students several minutes to discuss why they think this is so.
- 16** After an appropriate amount of time, write “Land of the Midnight Sun” on the board. Ask volunteers to guess the meaning of this name.
- 17** Remind students that even as the earth orbits around the sun, and spins on its axis, the angle of inclination remains the same. When the earth is in its June position, the tilt makes the North Pole and Arctic region face toward the sun, even as the earth spins to make day and night. Therefore, this region experiences 24 hours of sunlight. At the same time, the South Pole is always facing away from the sun in June, and it experiences 24 hours of darkness. Have students model this phenomenon.
- 18** Have students take their December positions. Ask if the North Pole is facing toward or away from the sun. (Away) What do you think this means? (24 hours of darkness) What do you think the South Pole is experiencing in December? (24 hours of daylight)
- 19** Explain that on June 21 or 22, every location north of the Arctic Circle is illuminated for the entire 24 hours. This is known as the Summer Solstice. Label on board. The North Pole will remain in complete daylight for several months. Other areas north of the Arctic Circle will not experience total daylight for as long, but it will continue for some length of time.
- 20** Explain that a similar phenomenon occurs on December 21 or 22 – what do students think it is called? (Winter Solstice) Label on board. Explain that on that day, the area north of the Arctic Circle gets no sunlight, and the area south of the Antarctic Circle gets 24 hours of light.

The Land of the Midnight Sun – Seasons and the Arctic

Evaluation

- 1 Give each student a plain white piece of paper and instruct each to fold it into fourths. On one side, have students draw the orbit of the earth around the sun, labelling December, September, June and March. Be sure the angle of inclination is correct at each position, and have students include the earth's axis and the North and South Poles. Beside December, have students write "Winter Solstice" and beside June have them write "Summer Solstice."
- 2 On the back, have students label each square one of the four months: December, September, June and March. Have students draw a picture of one of their favorite activities in which to participate when the earth is in each of the four positions.
- 3 Upon completion, ask volunteers to share their pictures with the class.



My Community vs. Nunavut – Weather and Climate

Content Areas

Social Studies, Science, Technology

Objective

Students will differentiate between weather and climate. For 1 month, they will collect and graph daily temperature and precipitation data at school and use the Internet to collect the same data for a community in Nunavut. Students will then discuss how the long-term daily weather averages begin to describe each climate.

Materials

- My Community vs. Nunavut – Weather Data – 2 per student
- Graph paper
- Clipboards (if available)
- **Internet Access:**
 1. For collecting average temperature and precipitation for a Nunavut community – The Weather Network web site <http://www.theweathernetwork.com/weather/cities/indexNU.htm> or the Environment Canada Weather Office web site http://weatheroffice.gc.ca/forecast/canada/index_e.html?id=NU
 2. For collecting average temperature and precipitation for school community – The Weather Network web site www.theweathernetwork.com or the Environment Canada Weather Office web site http://weatheroffice.gc.ca/canada_e.html

Activity

- 1 Pair up students, and have each pair get a piece of paper and a pencil (if clipboards are available, have each pair use one).
- 2 Explain that the class is going to go outside for five minutes. During that time, each pair is to record as much information related to the weather as they can.
- 3 Bring the class outside and allow time for recording.

My Community vs. Nunavut – Weather and Climate

- 4 Once students are back in the classroom, ask volunteers what they recorded. List information on the board as students share (information may include cloudy, sunny, rainy, cold, clear skies, windy, etc).
- 5 Explain to students that what is happening outside right now is the weather. Weather is the state of the atmosphere at a particular place and time. (Define atmosphere if students are unfamiliar with the term.)
- 6 Explain that the air or atmosphere around us behaves in different ways. It changes when it's hot or cold, wet or dry, calm or stormy and clear or cloudy. Sometimes the atmosphere behaves violently, such as during a thunder and lightning storm, and sometimes it's peaceful and quiet. Either way it's weather.
- 7 Review Nunavut with students. Remind them that Nunavut is a territory in Canada, of which most is located within the Arctic Circle, and the capital is Iqaluit. Ask students if they expect the weather in Iqaluit to be the same as the weather they just experienced. Why or why not?
- 8 If there is a computer in the classroom, visit the Weather Network web site and record the current temperature and precipitation in Iqaluit as a class. If no classroom computer is available, collect information prior to lesson and offer it to students at this time. Write on board.



- 9 Ask students if they have heard the term “climate.” Allow volunteers to share what they know. Explain that climate is the average weather in a location over a long period of time. A place that doesn't get much rain over many years would have a dry climate. A place where it stays cold for most of the year would have a cold climate.

My Community vs. Nunavut – Weather and Climate



- 10 Discuss the climate of the students' community. Is it a mild climate? Dry climate?
- 11 Ask students how they think the climate in Nunavut might differ from their climate. Explain that the main features of an Arctic climate are low amounts of precipitation with a maximum in summer, cool summers and very cold winters. In addition to being very cold, the winters north of the Arctic Circle are also very dark, and there are days when the sun doesn't rise (see [Land of the Midnight Sun – Seasons and the Arctic](#) lesson).
- 12 Ask students if they think the same animals live in Nunavut as live here in their community. Why or why not? What about vegetation?
- 13 Explain that the area north of the Arctic Circle is known as tundra, coming from the Finnish word *tunturia*, meaning "treeless plain." The Arctic tundra is above the tree line, which means no trees grow. However, there are about 1,700 kinds of plants that have adapted to surviving in this cold, desert-like climate. Many animals have also adapted to handle long, cold winters and to breed and raise young quickly in the short summer.
- 14 Explain to students that they are going to be scientists and collect weather data for their community and a community in Nunavut for 1 month. They will then analyze their data and discover whether it supports each climate description.

My Community vs. Nunavut – Weather and Climate

- 15 Distribute both weather charts. Decide if students are to choose the Nunavut community, or if the choice is to be teacher-made (check Weather Network or Environment Canada web site first to be certain data is available for the Nunavut community). Together, fill in the top portion of each chart, one for your own community and one for the Nunavut community, and the dates data is to be collected. In order to collect average high and low temperature and precipitation, students will need to collect the previous day's data. Therefore, for the first date, enter the day immediately prior to the current day (for instance, if "today's date" is October 24, make the first date on chart October 23).
- 16 If a classroom computer is available, guide students through either web site.
- 17 Choose a weather person for Nunavut community and own community. Explain that this person will collect the average high temperature, average low temperature, and precipitation amount for the previous day and record it on the board. At a selected time, students are to record data on their charts. Continue for one month, choosing new weather people throughout.

Evaluation

- 1 At the end of the one month period, have students analyze their data. Guide them through finding the average high temperature, average low temperature and average amount of precipitation for the month for both their own community and the Nunavut community.
- 2 Compare results to what was learned about the climate of each community. Does the data collected support each climate? Why or why not?
- 3 As an optional activity, students could do a double line graph, using different colours, for each category of data. This would offer a visual comparison of the climate differences between Nunavut and their own community.

Understanding Inuit Qaujimajatuqangit

(Khao-yee-muh-yah-tut-khang-geet)

Content Areas

Social Studies, Language Arts, Dramatic Arts

Objective

Students will discuss the meaning of Inuit Qaujimajatuqangit (IQ), the Inuit way of doing things, and how it relates to Inuit life. In small groups, students will be assigned one of the six guiding principles of IQ. Students will create a short skit showing how the principle selected could be applied to their everyday life and will perform it for the class. For homework, students will perform an action that reflects one of the guiding principles of IQ.

Materials

- Inuit Qaujimajatuqangit (IQ) – Foundational Principles (Student Version) cut into strips (1 principle per strip) and written on chart paper or overhead projector
- Understanding IQ – Performing a Skit – 1 per student
- Homework – Actions Speak Louder Than Words stapled together with Inuit Qaujimajatuqangit (IQ) – Foundational Principles (Student Version) – 1 per student

Activity

- 1 Ask students if anyone can explain the definition of a value (“my family lives by certain values”). Explain that a value is like a rule that people try to follow while living their lives.
- 2 Break students into small groups. Ask groups to reflect on their lives and those of their family. What are some of the core values by which they try to live? As groups share values, list them on the board.
- 3 Ask students to think of ways the values listed translate into their everyday life. Have them share examples.

Understanding Inuit Qaujimajatuqangit

- 4 Write Inuit Qaujimajatuqangit (IQ) on the board. Explain that IQ refers to the Inuit way of doing things, the Inuit way of life. It is a set of values by which all Inuit try to live. “IQ embraces all aspects of traditional Inuit culture including values, worldview, language, social organization, knowledge, life skills, perceptions and expectations” (Nunavut Social Development Council, 1999). IQ is the wisdom passed on from generation to generation, gained from the experience and values of Inuit society.
- 5 Explain there are six guiding principles that support IQ. Have Student Version of the six principles already written on chart paper and share with students.
- 6 Ask students why they think it is important for them, and their family, to live by a set of core values. Explain it is equally important to the Inuit to live by certain guiding principles. If everyone follows a set of values, self-esteem is increased, there are fewer social problems (substance abuse, suicide), and Inuit pride is restored.
- 7 Share with students the following reflections, offered by 3 Inuit living in Igloolik, Nunavut. Explain that when asked what each principle means to them personally, these were the responses given.

Zacharias Kunuk (co-Founding Member of Igloolik Isuma Productions)

Foundational Principle 1 (Piliriqatigiingniq) – working together for a common purpose. This principle stresses the importance of the group over the individual.

“To me piliriqatigiingniq – is working together to reach a common goal – it is just like hunting together. Team work. Commitment.”

Understanding Inuit Qaujimajatuqangit

Paul Irngaut (CBC-TV Journalist and Producer of Inuktitut Language Documentaries)

Foundational Principle 2 (Avatimik kamattianiq) – respecting the environment. This principle stresses the important relationship Inuit have with their environment.

“Avati means what’s around you. It can mean the personal space around you, your immediate surroundings and if you look at it as an area then it can be referred to as the surroundings of that area. Then you can look at it in a bigger picture where it becomes the environment around you whether you are a region, country or the world itself.

When you add “kamattianiq” it means to look after carefully. So avatimik kamattianiq means to look after your surroundings carefully, whether they be personal or the environment around you. So take a look around the office and people’s desks and then look outside into the city; are they exercising avatimik kamattianiq? My guess is the majority of them are not, and that is why we are always spring cleaning.”

Laurenti Arnatsiaq (Hunter, Videomaker and Performance Artist)

Foundational Principle 6 (Pijitsirarniq) – understanding that each person has a contribution to make and is a valued contributor to his or her community.

“What I have learned from my life is that pijitsirarniq is doing something for others without being told what to do. For example, if I see that you have nothing to eat I go get something for you at the store even if you didn’t say anything.”

- 8 Break students into six groups. Assign each group one of the Inuit Qaujimajatuqangit (IQ) – Foundational Principles (Student Version) or have groups randomly select a principle.

Understanding Inuit Qaujimaqatugangit

- 9 Give each group a copy of Understanding IQ – Performing a Skit. Students are to discuss the principle they chose and brainstorm situations in their everyday lives to which the principle may be applied. Students will select one situation from their brainstormed list and create a skit showing how their principle may be applied to the life of an average student.
- 10 Allow students time to develop/practice their skits.

Evaluation

- 1 When students are ready, have them share their skits with each other. First, students should write the principle of IQ to which they were assigned on the board.
- 2 Following each skit, discuss situation shared. What other ways could the principle be applied to students' everyday lives?
- 3 **Homework:** Students complete Actions Speak Louder Than Words.

ΔΔΔ Δ<Δ>Δ<Δ>Δ<Δ> INUIT QAUJIMAJATUQANGIT
"Things of which Inuit knew about all along."



ΔΔΔΔΔΔΔΔΔΔΔΔΔΔ ΔΔΔΔΔ ΔΔΔΔΔΔΔΔΔΔ, ΔΔΔΔΔ ΔΔΔΔΔ
ΔΔΔΔΔΔΔΔΔΔ ΔΔΔΔΔΔΔΔΔΔ ΔΔΔΔΔΔΔΔΔΔ ΔΔΔΔΔΔΔΔΔΔ.

In the most simple term we could say, wisdom gained from extensive experience that is passed on from generation to generation.

Understanding Inuit Qaujimajatuqangit

Teacher Resource

Inuit Qaujimajatuqangit (IQ) - Foundational Principles

- Piliriqatigiingniq (Pill-iri-kha-tigging-nikh)
(Foundational Principle 1) – the concept of developing a collaborative relationship or working together for a common purpose (stresses the importance of the group over the individual)
- Avatimik kamattiarniq (Ah-vah-tee-mik kah-mah-tee-yar-nikh)
(Foundational Principle 2) – the concept of environmental stewardship (stresses the key relationship Inuit have with their environment and with the world in which they live)
- Pilimmaksarniq (Pill-ee-mahk-sar-nikh)
(Foundational Principle 3) – the concept of skills and knowledge acquisition (central to the success of Inuit survival in a harsh environment)
- Qanuqtuurungnarniq (Kha-nook-too-roong-nar-nikh)
(Foundational Principle 4) – the concept of being resourceful to solve problems (demonstrating innovative and creative use of resources and demonstrating adaptability and flexibility in response to a rapidly changing world)
- Asjiqatigiingniq (Ah-see-kha-tigg-ing-nikh)
(Foundational Principle 5) – the concept of consensus decision-making (being able to think and act collaboratively, to assist with the development of shared understandings, to resolve conflict in consensus-building ways, and to consult respecting various perspectives and worldviews)
- Pijitsirarniq (Pee-yee-tsee-rar-nikh)
(Foundational Principle 6) – the concept of serving (central to Inuit style of leadership - understanding that each person has a contribution to make and is a valued contributor to his or her community)

Understanding Inuit Qaujimajatuqangit

Student Version

Inuit Qaujimajatuqangit (IQ) – Foundational Principles

- Piliriqatigiingniq (Pill-iri-kha-tigging-nikh)
(Foundational Principle 1) – working together for a common purpose. This principle stresses the importance of the group over the individual.
- Avatimik kamattiarniq (Ah-vah-tee-mik kah-mah-tee-yar-nikh)
(Foundational Principle 2) – respecting the environment. This principle stresses the important relationship Inuit have with their environment.
- Pilimmaksarniq (Pill-ee-mahk-sar-nikh)
(Foundational Principle 3) – learning and acquiring skills and knowledge. This principle is central to the success of Inuit survival in a harsh environment.
- Qanuqtuurungnarniq (Kha-nook-too-roong-nar-nikh)
(Foundational Principle 4) – being resourceful to solve problems. This principle demonstrates being adaptable and flexible in response to a world that is always changing.
- Asjiqatigiingniq (Ah-see-kha-tigg-ing-nikh)
(Foundational Principle 5) – respecting and listening to the opinions of others. This principle means being able to listen to others, make decisions together and to respect ideas that are different from yours.
- Pijitsirarniq (Pee-yee-tsee-rar-nikh)
(Foundational Principle 6) – understanding that each person has a contribution to make and is a valued contributor to his or her community.

Understanding Inuit Qaujimaqatunangit

Performing a Skit

Group Members:

What is the number of the Foundational Principle of IQ chosen by your group?

What is the Inuktitut word for the principle?

Write the Foundational Principle of IQ chosen by your group:

As a student, what are some ways you could apply this principle to your everyday life? In the space below, list some ways that you and your group could follow the principle during the course of a regular day.

Choose one of the examples you brainstormed above. With your group, make up a short skit showing your principle in action!

Understanding Inuit Qaujimajatuqangit

Actions Speak Louder Than Words

Name: _____

The Inuit live by a set of values called Inuit Qaujimajatuqangit (IQ). IQ is the wisdom passed on from generation to generation, gained from the experience and values of Inuit society. Today, with a small group, you performed a skit applying one of the Foundational Principles of IQ to your everyday life. Now you are going to put a principle into action!

Attached is a list of the 6 Foundational Principles of IQ. Choose one, and do something that shows that principle in action. In the space below, describe what you did.

Which Foundational Principle of IQ did you choose?

Why did you choose this Principle?

Inuktitut – The Language of the Inuit of Nunavut

Content Areas

Social Studies, Language Arts, Technology, Art

Objective

In Part 1 of the lesson, to be completed in the classroom, students will be introduced to the language of Inuktitut and will practice pronouncing and writing selected words using Inuktitut syllabics. Then, using the Internet, small groups of students will create an Inuktitut/English ABC book, complete with illustrations. (**Optional:** If there are younger children in the same building, pair up two classes and allow older students to share their projects with the younger, teaching them several Inuktitut terms.)

Materials

- Inuktitut Syllabics, Words and Definitions – 1 per student
- Research Sheet – Inuktitut/English ABC Book – 1 per student
- Inuktitut Syllabics – 1 per student
- **Internet Access:**
 1. <http://www.pageweb.com/kleekai/eskimo2.htm>
– for researching Inuktitut terms for dictionary
 2. http://www.ainc-inac.gc.ca/ks/5020_e.html
– for hearing Inuktitut pronunciations
- Download and install Nunacom font (optional):
<http://www.nwmb.com/english/download.php>
or <http://www.nunavut.com>
- Location of Inuktitut Syllabics on a Standard Keyboard
– Reference for teacher if using Nunacom font

Part 1 – Classroom

- 1 **Optional:** Prior to the lesson, teacher may choose to download and install Nunacom font onto the classroom computer or student computers. The Nunacom font will enable teacher/students to type using Inuktitut syllabics. Use Location of Inuktitut Syllabics on a Standard Keyboard to locate each Inuktitut syllabic.

Inuktitut – The Language of the Inuit of Nunavut

- 2 Ask students if they know any traditional fairy tales by heart. Are there any stories they are able to tell without reading from a book?
- 3 Explain to students that for thousands of years, the Inuit had no written form of language. All stories and history were passed down from generation to generation orally. There were no Inuktitut books or written documents.
- 4 In the late 1800s, a man named Edmund Peck introduced a system of syllabic writing to the Inuit. From that time on, Inuktitut was both the spoken language and the written language of the Inuit in eastern Arctic Canada.
- 5 Ask students to name the vowels in the Roman alphabet, which is the alphabet we use for the English language. List them on the board. How many are there? How many consonants are there?
- 6 Explain that Inuktitut has fifteen consonants and three vowels, which can be long or short. Give each student a copy of the Inuktitut syllabics and have one on the overhead projector.
- 7 As a class circle the first three vowels, then identify the 15 consonants. Explain that to get a long vowel sound, the Inuktitut symbol is written with a dot above it.
- 8 Pass out the Inuktitut Syllabics, Words and Definitions. Review the Pronunciation Guidelines at the bottom of the page, then read through each word and definition.
- 9 Have students fold the list of words so the syllabics are not showing. As a class, choose one of the words and practice writing it in Inuktitut. Have a volunteer write the syllabics on the overhead projector or the board. Unfold the paper to check if syllabics are correct.
- 10 Allow students time to practice writing one or two more words using Inuktitut syllabics.

Inuktitut – The Language of the Inuit of Nunavut

- 11** Challenge students to write their name using Inuktitut syllabics. Remind students that there are only 3 vowels, so if a name contains an e, o or y, students need to write it differently. Generally, the oo sound (u) replaces the oh sound (o) and the e or y with the long e sound is replaced by i. For example:
- Rosa - Ru-sah - ᐃᓂ
 - Norman - Nu-ah-mahn - ᓃᐱᓂᐅ
 - Tommy - Tu-mi - ᓃᓂᓂ

Part 2 – Computer Lab

- 1** Explain to students that in groups, they are going to design an Inuktitut ABC book for children. Each page will have an Inuktitut word, written using our alphabet and Inuktitut syllabics, its English translation and an illustration. The Inuktitut words written using the Roman alphabet will be in ABC order, not the English translations.
- 2** Break students into groups. Each student should have 3-4 pages in the ABC book, so the number of groups will depend on the size of the class.
- 3** Before entering the computer lab, have groups meet and fill out their research sheet together. Review the directions as a class. Students should bring their copy of Inuktitut syllabics to the computer lab.
- 4** Remind students of the meaning of the word “Inuit” (“the people” in Inuktitut). Why was the switch made from “Eskimo” to “Inuit” by the native people of the Arctic? Explain that the web site students will be using for their research uses the word “Eskimo” instead of “Inuit.” Why might that be?
- 5** Once in the computer lab, allow students time to choose their words. Direct students to the pronunciation web site if time allows.

Inuktitut – The Language of the Inuit of Nunavut

Evaluation

- 1 Once groups have chosen their Inuktitut words, give them time to complete their ABC book. Recommend that each student have a group member check their use of Inuktitut syllabics before writing it on their page.
- 2 Once books are assembled, have each group present their project to the class. If possible, pair students with a younger class and have them share their books, teaching the younger students several Inuktitut words.



Inuktitut – The Language of the Inuit of Nunavut

Inuktitut Syllabics

Inuktitut Syllabics, Words and Definitions

ᐃᐅᐃᑦ	Inuit	The people of the Canadian Arctic
ᐃᐅᑲ	Inuk	One person; singular of Inuit
ᐅᐅᑦᑦᑦᑦᑦ	Nunavut	Inuit land and the name of territory in Canada
ᑦᑲᑦᑦᑦᑦ	Qulitak	Outer fur parka
ᑦᑲᑦᑦᑦᑦᑦ	Qalipaaq	A lighter, windproof, often waterproof, parka
ᑲᑦᑲ	Kamik	A lightweight, very warm, hide footwear worn by the Inuit
ᐅᐅᑦᑦᑦ	Nanuk	The polar bear
ᑲᑲᑲ	Tuktu	Caribou, the staple of the Inuit diet. One caribou is tuktu and two are tuktuut.
ᐅᑦᑦᑦᑦᑦ	Natsiq	The seal
ᐃᐅᑲᑲᑲ	Inuksuk	A stone marker the Inuit use in many capacities such as hunting caribou, warning of danger, directing and showing a place of reverence. An Inuksuk is on the flag of Nunavut.
ᑦᑲᑲᑲᑲ	Qamutik	A sled used by the Inuit.
ᑦᑲᑲᑲᑲᑲ	Qimmiq	The Canadian Inuit sled dog.
ᑦᑲᑲᑲ	Qanik	Falling snow.

Pronunciation Guidelines

- K** – hard sound of k, as in king
- Q** – kh sound, pronounced deep in the throat
- J** and **Y** – the j and the y are interchangeable and should be pronounced as y in you
- S** – generally pronounced as **sh**
- I** – pronounced as **ee**
- U** – pronounced **oo**
- NG** – pronounced with a single sound, as in singing
- DLERK** – at the end of a word is pronounced like **TSLERK**

Inuktitut – The Language of the Inuit of Nunavut

Research Sheet

INUKTITUT/ENGLISH ABC BOOK

Name:

Group Members:

What are the letters for which you are responsible?

Web sites for Research

1. <http://www.pageweb.com/kleekai/eskimo2.htm> – for researching Inuktitut words for ABC Book
2. http://www.ainc-inac.gc.ca/ks/5020_e.html – for listening to Inuktitut phrases

- 1 Visit the first web site listed above. Choose a word for each letter for which you are responsible. Write the word in Inuktitut, Inuktitut syllabics (if possible) and its English translation below.

Inuktitut Word	Inuktitut Syllabics	English Translation

- 2 Once you have completed the table above, visit the second web site. Listen to common phrases spoken in Inuktitut.

Inuktitut Syllabics

LOCATION OF INUKTITUT SYLLABICS ON A STANDARD KEYBOARD

1	2	3	4	5	6	7	8	9	0	-	=
ᐅ	<	ᑭ	ᑲ	ᑕ	ᑭᑲ	ᑕ	ᑭ	ᑕ	ᑲ	-	ᑭ
Q	W	E	R	T	Y	U	I	O	P	{ }	
ᑭ	ᐱ	ᑲ	ᑭ	ᑭᑭ	ᑭᑕ	ᑭᑕ	ᑕ	ᑕ	ᑕ	ᑕ	ᑕ
A	S	D	F	G	H	J	K	L	:	"	
J	>	ᑭ	ᑕ	()	ᑕ	ᑕ	ᑕ	:		
Z	X	C	V	B	N	M	<	>	?		
ᑕ	<	ᑕ	?	H	ᑕ	ᑕ	<	>	ᑕ		
q	w	e	r	t	y	u	i	o	p	[] \	
ᑕᑭ	ᐱ	ᑭᑭ	ᑕ	ᑕ	ᑕ	ᑕ	ᑕ	ᑕ	ᑕ	ᑕ	/
a	s	d	f	g	h	j	k	l	;	'	
ᑕᑕ	ᑕ	ᑕᑕ	ᑕ	ᑕ	ᑕ	ᑕ	ᑕ	ᑕ	;		
z	x	c	v	b	n	m	,	.	/		
ᑕᑕ	ᑕ	ᑕᑕ	ᑕ	ᑕ	ᑕ	ᑕ	,	.	ᑕ		

Inuktitut – The Language of the Inuit of Nunavut

Inuktitut Syllabics

INUKTITUT SYLLABICS

When using Inuktitut syllabics, writing the character with a dot above it (ᐃ̇) represents long vowels.

h	ᐃ	a	ᐅ	u	ᐇ	i
p	ᐅ	pa	ᐇ	pu	ᐃ	pi
t	ᐅ	ta	ᐇ	tu	ᐃ	ti
k	ᐅ	ka	ᐇ	ku	ᐃ	ki
g	ᐅ	ga	ᐇ	gu	ᐃ	gi
m	ᐅ	ma	ᐇ	mu	ᐃ	mi
n	ᐅ	na	ᐇ	nu	ᐃ	ni
s	ᐅ	sa	ᐇ	su	ᐃ	si
l	ᐅ	la	ᐇ	lu	ᐃ	li
j	ᐅ	ja	ᐇ	ju	ᐃ	ji
v	ᐅ	va	ᐇ	vu	ᐃ	vi
r	ᐅ	ra	ᐇ	ru	ᐃ	ri
q	ᐅ	qa	ᐇ	qu	ᐃ	qi
ng	ᐅ	nga	ᐇ	ngu	ᐃ	ngi
t	ᐅ	ta	ᐇ	tu	ᐃ	ti

Animals of the Arctic

Content Areas

Social Studies, Language Arts, Technology, Art

Objective

Students will learn how animals native to the Arctic have adapted to surviving in the Arctic climate. Using a variety of research materials including the Internet, students will research an Arctic animal and answer questions related to that animal. Once their research is complete, students will play 'The Great Arctic Hunter' game, an interactive game of skill and strategy. For homework, students will draw their animal in its environment incorporating as many facts about the species as possible in their illustration. Students will also write a description of the animal in its habitat.

Materials

- [List of Arctic Animals](#) cut in strips (for students to choose animal)
- Large construction paper
- Art supplies
- [Arctic Animal Research Outline](#) – 1 per student
- [Animals of the Arctic – Homework](#) – 1 per student
- Internet access for Arctic animal research
 1. <http://collections.ic.gc.ca/arctic/species/species.htm>
 2. <http://www.saskschools.ca/~gregory/arctic/Awildlife.html>
 3. <http://www.mnh.si.edu/arctic/html/wildlife.html>
 4. <http://library.thinkquest.org/3500/animals.htm>
 5. http://www.cosmosmith.com/arctic_wolves.html (Arctic Wolf)
 6. <http://www.sila.nu> ('The Great Arctic Hunter' game)
- Various print research materials about Arctic animals (optional)

Activity

- 1 Review the location of the Arctic Circle and Nunavut with students. Ask students what they recall about this part of Canada. Remind students that native people of the Canadian Arctic are Inuit who speak the Inuktitut language.

Animals of the Arctic

- 2 Brainstorm animals that students think live in the Arctic. List on the board or overhead projector. Ask students how they think animals that live in the Canadian Arctic are different from those that live around their community. What special adaptations do animals living in this environment need to survive? (Define adaptations if necessary)
- 3 Explain that animals are adapted to handle long, cold winters and to breed and raise their young quickly in the summer. Animals such as mammals and birds also have additional insulation from fat to help keep them warm. Many animals hibernate during the winter because food is not abundant, or they eat as much as possible in the summer to prepare for winter.
- 4 Explain that another alternative is to migrate south in the winter, like most birds do. The Arctic tern leaves the Arctic in October and flies to Antarctica, only to return to the Arctic before the start of the Antarctica winter. Because of the extremely cold temperatures, reptiles and amphibians are almost completely absent from the Arctic region.
- 5 Have students work in pairs or small groups. Explain that students are going to choose an animal native to the Canadian Arctic to research.
- 6 Explain that using the indicated web sites, students will research their animal and complete the [Arctic Animal Research Outline](#). Students will then apply their knowledge in 'The Great Arctic Hunter' game at www.sila.nu. For homework, they will be responsible for drawing their animal in its environment, incorporating as many facts about it into their illustration as possible. Remind students to pay close attention to adaptations of their animal for living in the Arctic.
- 7 Break students into pairs or small groups. Have them randomly choose an animal from the available choices. Point out that the numbers listed beside each animal indicate on which of the four listed web sites students will find information.

Animals of the Arctic

- 8 As students make their selection, have them write their animal on the board. This way, students are able to see all possibilities. Allow time for trading animals if students desire.
- 9 Review research outline with students. Have them fill out the top portion of their outline, listing the web site numbers where they will find information beside their animal's name.
- 10 Using the indicated web sites, in addition to print resources and other web sites if time/teacher allows, have students research their animal. Students should complete their own Arctic Animal Research Outline, so each partner has the necessary information for their homework assignment.
- 11 When students have finished researching their animal, allow time to visit www.sila.nu and play 'The Great Arctic Hunter,' a game of skill, strategy and survival set in the Arctic during the 1930s.

Evaluation

- 1 Give each student a copy of Animals of the Arctic – Homework. Students draw the illustration of their animal in its habitat using the information gathered from their research. Instruct them to include both the English and Inuktitut name (if available) at the top and include as many facts as possible in their scene. Students will also write a description of their animal in its habitat to accompany their illustration, including how each has adapted to surviving in the Arctic.
- 2 Have students present their animal to the class.



Animals of the Arctic

List of Arctic Animals

Cut into strips and allow students to select an animal to research. The numbers beside each animal refer to the web site(s) listed on the [Arctic Animal Research Outline](#) where students will find information on their selected animal.



Musk Ox (1,2,3,4)

Arctic Fox (1,2,3,4)

Bowhead Whale (1,2)

Polar Bear (1,2,3,4)

Caribou (1,2,3,4)

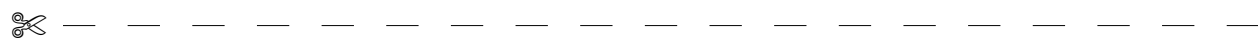
Ptarmigan (2,3)

Narwhal (1,2,4)

Lemming (2,3,4)

Animals of the Arctic

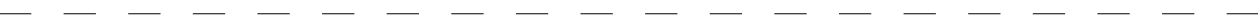
List of Arctic Animals



Beluga Whale (1,2,3)



Arctic Wolf (2,5)



Snowy Owl (2,3,4)



Walrus (1,2,4)



Wolverine (2,4)



Seal (1,2,3)



Arctic Tern (1,2,4)



Ermine (2)



Arctic Hare (2,4)



Animals of the Arctic

Arctic Animal Research Outline

Name:

Animal and web site number(s):

Web sites:

1. <http://collections.ic.gc.ca/arctic/species/species.htm>
2. <http://www.saskschools.ca/~gregory/arctic/Awildlife.html>
3. <http://www.mnh.si.edu/arctic/html/wildlife.html>
4. <http://library.thinkquest.org/3500/animals.htm>
5. http://www.cosmosmith.com/arctic_wolves.html (Arctic Wolf)
6. <http://www.sila.nu> ('The Great Arctic Hunter' game)

- 1** If you have the number **1** beside your animal, go to the first web site address above. Find the Inuktitut name for your animal and write it below.
-
-

- 2** Describe the appearance of your animal.
-
-
-

- 3** Does your animal live on land or in water?
-
-
-

Arctic Animal Research Outline

4 | What does your animal eat?

5 | How has your animal adapted to life in the Arctic?

6 | In the space below, list any additional facts about your animal.

7 | Now that you are an expert on an animal of the Arctic, try your hunting skills in 'The Great Arctic Hunter.' Visit www.sila.nu, select 'English,' and play 'The Great Arctic Hunter,' a game of skill, strategy and survival.

Animals of the Arctic

Homework

Today in class, you chose an animal native to Arctic Canada and researched it on the internet. Using the information collected, draw a picture of your animal in its habitat. Include as many facts about your animal as possible in your illustration. Write a description of your animal to accompany your work.

Animal (English):

Animal (Inuktitut):

The Traditional Foods of the Inuit

Content Areas

Social Studies, Math

Objective

Students will learn about country foods, or the traditional foods of the Inuit, and how these foods are acquired from the land and sea. Students will also compare the cost of maintaining a traditional diet with the cost of maintaining a diet consisting of food from the south. Finally, students will prepare and enjoy a traditional Inuit bread, bannock.

Materials

- Examples of Inuit Country Foods – 1 per student
- Ingredients for bannock (may wish to double recipe) – bannock is prepared on a stove, so if preparing in class, a hot plate will be needed
- Additional recipes using traditional foods of the Inuit (Teacher resource)
 1. <http://www.nwmb.com/english/index.php> – select Arctic Recipes
- Approximate costs of a litre of milk, eggs, coffee, yogurt and sugar

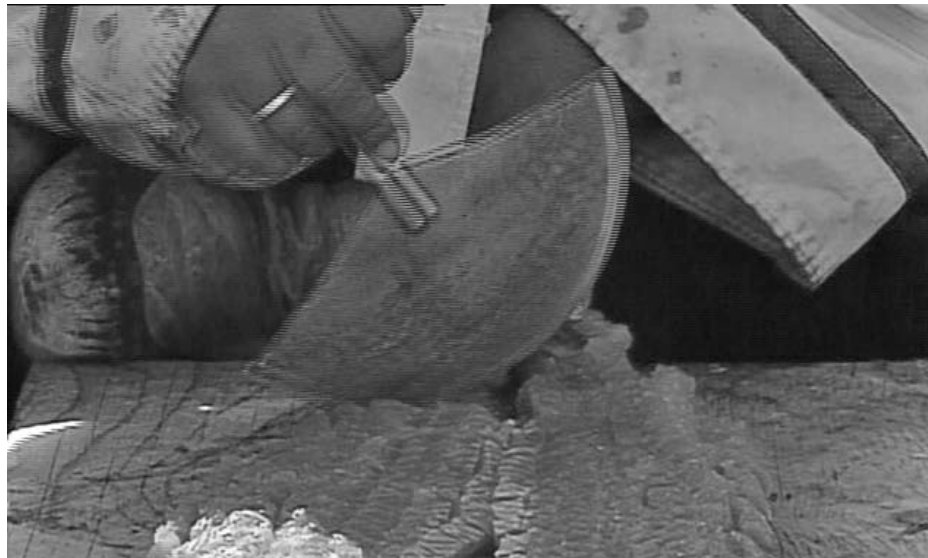
Activity

- 1 Explain that each culture has its own traditional foods. Ask students to reflect on their backgrounds and share some common foods in their families. Are there particular foods prepared on holidays or during other special times of the year?
- 2 Discuss how the world around us influences our eating habits. Ask students to identify what factors influence their eating habits including family, friends, and commercials they see. How do these factors influence the food choices they make?



The Traditional Foods of the Inuit

- 3 Remind students that prior to the mid 1900s, the Inuit of Northern Canada had virtually no contact with outsiders and were a completely self-sufficient people. The only factor influencing the diet of the traditional Inuit was the availability of resources in the wild, because they lived entirely off the land and sea. Everything they ate, wore, built with, hunted with and used during everyday activities came from the animal or plant life of the Arctic.
- 4 With the arrival of Europeans in the mid 1900s came an increased dependency on “white” foods and tools and a shift away from traditional foods, or “country foods.” Explain that today, modern Inuit rely on a combination of country foods from the land and pre-packaged foods from the southern part of Canada.
- 5 Explain that each season provides specific resources that support a traditional diet. During the winter and spring, seal is a staple. Caribou is hunted during summer and fall. Some resources, including fish, whales, birds and other sea mammals such as walrus, are available year round. In the month of June, known as “manniit (egg)” month, bird eggs are also a staple of the Inuit diet. The Inuit consume their meat fresh, frozen and cooked in traditional dishes such as caribou stew flavoured with blackberry.



The Traditional Foods of the Inuit

6 Explain that to add more flavour, the Inuit sometimes bury the meat, a process called “aging.” One traditional delicacy is seal flippers aged in blubber until the fur can easily be removed.

7 Ask students why they think people hunt. Explain that unlike in many other areas of the world, the Inuit do not hunt for sport. The Inuit see themselves as part of the environment and not separate from it, and the plants and animals of the Arctic are respected. Very little of the animal hunted goes to waste. Nutritious meat from hunted animals is still a central part of the Inuit diet. Qulliit, the stone lamps traditionally used for light, heat and cooking, use the oil from animal blubber. Skins and furs are used to make mittens, kamiit, or Inuit skin boots, and parkas. Even the bones are used for a variety of purposes. Ask students what uses they think animal bones may have. (Building materials, weapons, sewing needles, utensils)

8 Explain that while the environment of Nunavut may look empty, there are still plants that are able to resist the cold climate. Because a layer of permanently frozen subsoil exists, there are no deep root systems in the vegetation of the Arctic. However there are still approximately 1,700 kinds of plants that grow. When the snow melts, thousands of flowering plants grow including buttercups, arctic poppies, arctic azaleas and lichens. The Arctic summers also allow for the opportunity to pick Baffin berries (similar to raspberries), blackberries, cranberries and blueberries; however fresh produce is extremely limited.



The Traditional Foods of the Inuit

- 9** Ask students if grapes are available to them in February. How? Explain that the availability of fresh produce is a luxury available to us because of where we live. Fruits and vegetables grown in different regions of the country and the world are transported to our grocery stores. In Nunavut, even today, none of the communities are accessible by road or rail. Everything, including produce and packaged foods, arrives by plane or boat.
- 10** Ask students how they think prices for food in Nunavut compare to the cost of food available where they live. Why? (More expensive – everything arrives via plane or ship) Is it more expensive to purchase fresh food such as fruits and vegetables, or packaged foods, including chips and cookies? Why? (Packaged foods travel easier – difficult to transport fresh foods because they spoil) In Nunavut communities, to feed a family for a week could cost as much as \$254 in comparison to \$110 in the southern provinces of Canada. In fact, Nunavut has the highest cost of living in Canada.
- 11** Write these shopping items on the board in a column – Litre of milk, Eggs, Coffee (jar), Yogurt and Sugar. Ask students to predict the approximate prices for these products in their local store. Write the costs in a second column labelled with the name of your province. Then ask the students to predict the cost of these products in Nunavut. After taking some responses, provide students with the cost of each item and list in a second column labelled Nunavut: \$4 for one-litre of Milk, \$4 for a dozen eggs, \$15 for a jar of coffee, \$1.50 for a container of yogurt and \$10 for a bag of sugar.
- 12** Conclude that for a family living in Nunavut, a traditional diet consisting of food from the land and sea is healthier and less costly than a modern diet.

The Traditional Foods of the Inuit

Evaluation

- 1 Give each student Example of Inuit Country Foods enjoyed by the Inuit. Read through the list together. Discuss which foods students would sample and which they would not. Remind students that while many country foods may seem unusual, these foods are a part of the Inuit culture, and they have enjoyed them for thousands of years.
- 2 Explain that the Inuit were introduced to flour by the whalers and traders who traveled to northern Canada during the 1800s. Flour allowed the Inuit to prepare bannock, which became one of their traditional foods. As a class, prepare and enjoy bannock.

The Traditional Foods of the Inuit

Examples of Inuit Country Foods

All meats and fish are enjoyed raw, cooked and frozen.

- Caribou – nutritious, low-fat venison-like meat
- Caribou stomach – filled with blood and hot stones, creates a tundra version of European black pudding
- Musk ox – rich, well-marbled beef
- Maktaaq – outer layer of skin from whales (beluga and narwhal) served raw. It has a tender-crisp texture and tastes like fresh coconut.
- Seal flippers aged in blubber
- Arctic char – sweet-tasting fish
- Ptarmigan (pheasant-like bird)
- Seal
- Walrus
- Aalu – dip for meat made from choice parts of caribou or seal, chopped into tiny pieces and blended with melted fat and blood
- Misiraaq – dip made from seal or whale blubber aged to resemble an aromatic white wine
- Nirukkaq – dip made from the contents of a caribou's stomach, kneaded into a smooth pâté
- Bannock – traditional bread

The Traditional Foods of the Inuit

Martha Nangmalik's Quick Pan-fried Bannock

- 500 ml (2 cups) of flour
- 45 ml (3 tablespoons) baking powder
- 250 ml (1 cup) raisins
- 500 ml (2 cups) water
- 2 eggs (optional)
- 125 ml (1/2 cup) sugar (optional)

Put flour into bowl and add the magic powder (baking powder). Stir it. Add raisins and water and stir it all together. Put 15 ml (1 tablespoon) of lard into pan and melt it on the stove (hot plate). Pour the bannock into pan and cook it. Rotate the bannock so it cooks evenly, check with a fork to see if it's cooked inside. Cook on both sides. Cool on a rack. Enjoy!

(Note: When Martha, an elder from the community of Igloolik, Nunavut, is at home, and not camping out on the land, she adds the eggs and sugar to this recipe.)



Inuit Art and Music

Content Areas

Social Studies, Language Arts, Technology, Art, Music

Objective

First, students will be introduced to Pudlo Pudlat, one of Canada's best-known artists, and his unique style of art. Students will discuss common themes and subjects portrayed by Pudlat and other traditional Inuit artists.

Second, students will explore traditional Inuit music including drum dancing and ajaja songs. Students will listen to several selections from ***Unikkaat Sivunittinnit (Messages From The Past)***, a recording of traditional ajaja songs by Igloodik Island performers and drummers, and discuss their reaction to this unique style of music.

Finally, in pairs or small groups, students will work on the Internet to research and sketch a piece of Inuit art from a selected gallery. As a follow-up assignment, students will read a poem written by an Igloodik Inuk and respond to the poem by creating a piece of original art.

Materials

- Overhead transparency of "MuskoX in the City" by Pudlo Pudlat
http://www.houston-north-gallery.ns.ca/muskox_in_the_city.htm
Teacher Note: "MuskoX in the City" is showcased in a gallery and is for sale. If it is no longer available, select a different piece by Pudlo Pudlat that is representative of his style, combining modern and traditional images in strange interactions.
- Overhead transparency of "Woman Today" by Naptchie Pootoogook
http://collections.ic.gc.ca/cape_dorset/artist3/3sli2.html
Teacher Note: If "Woman Today" is no longer available, select a different Inuit print from <http://www.houston-north-gallery.ns.ca/printmakers.htm>.
- Overhead transparency of an original Inuit sculpture
<http://www.inuit.net>

Inuit Art and Music

- Overhead transparency of ***Unikkaat Sivunittinnit – Messages From The Past*** (list of tracks)
- Poetry Response – 1 per student
- Inuit Art – Research Sheet – 1 per student
- ***Unikkaat Sivunittinnit (Messages from the Past)***
– CD of traditional ajaja (Ay-ya-ya) songs
- **Internet access for researching Inuit art:**
 1. <http://www.houston-north-gallery.ns.ca>
 2. <http://www.inuit.net>
 3. <http://www.inuitplus.com>
 4. <http://www.freespiritgallery.ca>
 5. <http://www.arcticinuitart.com>

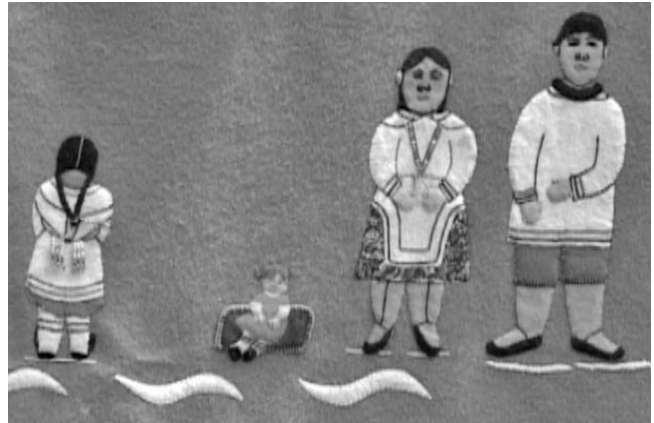
Activity

- 1 Break students into small groups and briefly review the Inuit and Nunavut. Write the words “Art” and “Music” on the board. Have groups choose a recorder, who will fold a paper in half and write a word at the top of each column. For both words, allow groups several minutes to brainstorm whatever comes to mind. As groups share their lists, write their ideas on the board.
- 2 Remind students that art and music take many different forms, as reflected by their brainstormed lists. Write on the board “Muskox in the City.” Explain that this is the title of a piece of art by Pudlo Pudlat, a well-known Inuit artist. Ask volunteers what images they think they might see in a piece with the title “Muskox in the City.” Allow students several minutes to share their ideas.

Teacher Note: If “Muskox in the City” is replaced, follow the same procedure with the substituted piece by Pudlo Pudlat.

Inuit Art and Music

- 3 Display “Muskox in the City” on the overhead projector. Explain that every artist’s inspiration is different. Pudlo Pudlat (1916-1992) was the first Inuit artist to combine modern and traditional images in his drawings. In his work, airplanes, helicopters and telephone poles enter into strange interactions with the Arctic landscape and its animals. The image of the musk ox appears consistently in his work.



- 4 Ask students to describe how they think this style is reflected in Pudlat’s “Muskox in the City.” What modern images do they see? Traditional?
- 5 Replace “Muskox in the City” with “Woman Today” on the overhead projector. Explain that the inspiration for this piece, by Napatchie Pootoogok, comes from the Inuit tradition of children travelling on long journeys with their parents. According to interviews done with Igloodik elders as part of the Igloodik Elders Project, children accompanied their families on long hunting trips, wearing warm caribou clothing. “The only reason why we used to be able to go on trips, that is the entire family, was that we all had caribou clothing to wear. That would include ATIGI (ah-tigg-ee) – inner wear, and QULITTAQ (khoo-leet-takh) – outer wear, all of us would be wearing those, no imported fabric was worn.” (From transcripts of interviews and taped conversations of elders, Igloodik Elders Project) Today, families do not hunt as they did in the past, and imported fabrics are regularly worn.
(Teacher Note: If “Woman Today” is replaced, discuss possible artist inspiration for the replaced Inuit print.)
- 6 Explain that another common theme of Inuit art is respect for the land and animals. Read the following quote: “It is not only to make money that we carve. Nor do we carve make believe things. What we show in our carvings is the life we have lived in the past right up to today. We show the truth...we carve the animals because they are important to us

Inuit Art and Music

as food. We carve Inuit figures because in that way we can show ourselves to the world as we were in the past and as we are now...we carve to show what we have done as a people.” (Pauloosie Kasadluak, Igloodik Elders Project)

- 7 Display an overhead transparency of an Inuit sculpture. Explain that Inuit have been carving for thousands of years. In the 1940s Inuit sculpture was introduced to the rest of the world, and now these sculptures are sought after pieces of art.
- 8 Explain that each community has developed its own favourite subjects including Arctic wildlife, spirit world, drama of the hunt, mothers and children, traditional camp life and animal-human transformations. Different materials are used as well, depending on what is available in the land where an artist lives.
- 9 Refer students back to their ideas about music, listed on the board. Explain that just as art takes many different forms, music does as well. While many cultures share an appreciation of the same types of music, each has its own traditional style.
- 10 Explain that music has always been an important part of the Inuit culture. Drum dancing has been enjoyed by the Inuit for years and traditionally played a part at almost every gathering, including a celebration of birth, a marriage, a successful hunt or the changing of the seasons.
- 11 In the drum dance, the singers, usually women, form a circle around the dancer, who also plays the drum. The singers perform traditional ajaja songs, which are songs written from and about personal experience. Songs might be about hardship, happiness, loneliness, love and hatred, but they are always a story, a life experience of the composer.
- 12 Using the overhead projector, show students song titles and artists from *Unikkaat Sivunittinnit (Messages from the Past)*.

Inuit Art and Music

- 13 Ask students if the titles imply that the songs were written from personal experience. Why?
- 14 As a class, choose a selection from ***Unikkaat Sivunittinnit (Messages from the Past)*** and play for students. Following the song, ask students for their reaction to the selection.
- 15 Explain that now that students have had the opportunity to listen to traditional Inuit music, they are going to explore traditional Inuit art. Break students into pairs or have them work independently. Give each student a copy of [Inuit Art – Research Sheet](#). Explain that using several web sites, students are going to explore different types of Inuit art. Students are going to choose a favourite piece and fill out the information on the research sheet. They will sketch the piece on the back. Students are also to print the original piece of art.
- 16 Allow students time to explore the web sites and complete their work.

Evaluation

- 1 Have groups share their sketches and originals with the rest of the class. Tape originals from each category on the board and have students vote on their favourite piece. Discuss possible inspiration for the winning pieces.
- 2 As a follow-up assignment (homework), have students complete [Poetry Response](#). Explain that in the early 1900s, Knud Rasmussen recorded this poem composed by Uvavnuk, an Igloolik Inuk (students should already be familiar with Knud Rasmussen – if not refer to [“Across Arctic America”](#) lesson for background information).
- 3 Students are to create a piece of art in response to the poem. Their piece may be a drawing, sketch, painting, poem, story, etc. and may be inspired by what they’ve learned about Inuit art if they choose.

Inuit Art and Music

Poetry Response

Name: _____

Date: _____

During the early 1900s, an explorer named Knud Rasmussen, born in Greenland in 1870, set out to learn about the Canadian Inuit. He spent a winter with the Inuit in Igloodik, and during this time received the following poem by Uvavnuk, an Inuk from this area.

The Great Sea has set me
In motion
Set me adrift
And I move as a weed in the river.
The arch of sky
And mightiness of storms
Encompasses me,
And I am left
Trembling with joy.

– *Uvavnuk*



Poetry Response

In the space below, create a piece of art in response to the poem. The piece may be a drawing, sketch, painting, poem, or any other form of art you choose. You may decide to use what you've learned about Inuit art as inspiration.

Inuit Art and Music

Research Sheet

Name:

Gallery Web sites

1. <http://www.houston-north-gallery.ns.ca>
2. http://www.collections.ic.gc.ca/cape_dorset/
3. <http://www.inuitplus.com>
4. <http://www.freespiritgallery.ca>
5. <http://www.arcticinuitart.com>
6. <http://www.inuit.net>

Data Collection

1. Name of Gallery:

2. Web site Address:

3. Artist Name:

4. Community/Area of Canada:

5. Title of Piece and Year:

Research Sheet

6. Type of Art (sculpture, stone-cut, etching, etc.):

7. Why did you choose this piece?

8. What do you think inspired the artist?

Inuit Art and Music

Sketch

| Below, sketch the piece you described.

UNIKKAAT SIVUNITTINNIT

· (Messages From The Past)

A collection of traditional ajaja songs by Igloodik Island performers and drummers

Tracks 1 – 24

- 1 **INNGIRAJAALIRLANGA** · Let me sing slowly
(Immaroitok, Qamaniq, singers; Saturqsi, drummer)
- 2 **UTAQQAMALIUKUA** · My children
(Aggiaq, singer)
- 3 **UVANGA** · Myself
(Tutituq, Annie, Elisapi, Alooqooq, singers; Nutarariaq, drummer)
- 4 **SUURLIMAKUA?** · Why these?
(Tutituq, Annie, Elisapi, Alooqooq, singers)
- 5 **PIJATUARIVAKPARA** · The only thing I do
(François, Qamaniq, Rachel, singers; Immaroitok, drummer)
- 6 **NARIUJJILLIRTUNGA** · My dogs follow a scent
(Immaroitok, singer; Nutarariaq, drummer)
- 7 **IGLUUNA TAGGAJARMAT** · This Igloo is dark
(Kopaq, Immaroitok, singers)
- 8 **INGIALLUANIAQPIIT** · Are you going to dance?
(Immaroitok, François, Qamaniq, singers; Nutarariaq, drummer)
- 9 **NAALANGNIRALUAQPITT** · Are you listening?
(Urunaluk, singer)
- 10 **SUMIGLI** · What then?
(Tututuq, Annie, Elisapi, singers)
- 11 **TAKULIRUNNANNGIPPIIT** · Can't you see?
(Tututuq, Annie, Elisapi, singers; Nutarariaq, drummer)
- 12 **QIUTIPPAKPUNGA** · I get myself cold
(François, Qamaniq, singers)

UNIKKAAT SIVUNITTINNIT · (Messages From The Past)

- 13 NIQIKSAQSIUQTUNUT** · To those searching for food
(Immaroitok, Qamaniq, singers; Nutarariaq, drummer)
- 14 INNGILIRIVUNGA** · I also sing
(Kopaq, Immaroitok, singers)
- 15 INNGILLAQPALIMATAGUUQ** · And they were singing
(Tutituaq, Annie, Elisapi, singers; Nutarariaq, drummer)
- 17 PIIGINNAQTAUGAMA** · I'm left alone
(François, singer)
- 17 AQIGGIARJUK** · Little ptarmigan
(Aggiaq, Annie, François, singers; Kopaq, drummer)
- 18 PISIKSALLI** · New songs
(Qamaniq, singer)
- 19 PAAPPAJAAT** · Kept falling
(François, singer)
- 20 KINNGAAQQUP** · On top of a cliff
(Immaroitok, singer; Nutarariaq, drummer)
- 21 QIPSIQALAUULLAQTUNGA** · Sleeplessness
(Aggiaq, Annie, Qamaniq, singers)
- 22 AQQUSAAQTARIVAANGA** · Passes me by
(Kopaq, singer)
- 23 ISUMALLALIRAMA** · I've been thinking
(Unaruluk, singer)
- 24 PAMUMGA** · The beginning
(François, singer; Kopaq, drummer)

The Inuit Style of Filmmaking

Content Areas

Social Studies, Language Arts, Art

Objective

Students will research the Inuit style of filmmaking and list key points involved in the process by reading selections written by the three founding members of Igloolik Isuma Productions, the makers of the films *Atanarjuat – The Fast Runner* and *The Journals of Knud Rasmussen*. After discussing the components of making a film from an Inuit perspective and exploring www.sila.nu, a website dedicated to this process, groups of students will choose a film idea and imagine they are part of an Inuit team making a film. Students will write a diary entry documenting the process of producing their film from an Inuit perspective.

Materials

- *“The Public Art of Inuit Storytelling,”* by Zacharias Kunuk
– 1 per student in Group 1
- *“Interview with Paul Apak Angilirq...,”* by Nancy Wachowich
– 1 per student in Group 2
- *“The Art of Community-Based Filmmaking,”* by Norman Cohn
– 1 per student in Group 3
- **Internet access:**
 1. <http://www.learner.org/exhibits/cinema/> (teacher background)
 2. <http://www.sila.nu>

Activity

- 1 Ask students to name some favourite movies. List on the board.
- 2 Choose one of the listed films and circle it. Ask students how they think the movie progressed from someone’s idea on paper to an actual movie seen in the theatre. What are some of the components of making a Hollywood film?

The Inuit Style of Filmmaking

- 3 Discuss the components of making a Hollywood film. For teacher background, consult www.learner.org/exhibits/cinema/.
- 4 Explain that not all films are made in the same way. The Inuit style of filmmaking is quite different from the Hollywood style of filmmaking.
- 5 Write “Inuit Qaujimagatuqangit (IQ)” on the board. Remind students that IQ means doing things the Inuit way. “It means knowledge of Arctic environment, snow, ice, water, weather and the environment around us. It means being in harmony with people, land, living things, and worldview. It means life skills, alertness and the ability to train others to a strong healthy life.” (Nunavut Social Development Council, 1999) This principle underlies the Inuit way of life, including filmmaking.
- 6 Explain that in the Inuit culture, the importance of the group is stressed over the importance of the individual. People collaborate and work together for a common purpose. Ask students if they can think of examples in their lives where this concept is present.
- 7 Write ***Atanarjuat – The Fast Runner*** on the board. Explain that this is the first film written, directed and acted by Inuit in the ancient oral language of Inuktitut, and it was inspired by a traditional Inuit legend from Igloolik. Share the following quote with students. Explain that Zacharias Kunuk is one of the founding members of Igloolik Isuma Productions and the director of ***Atanarjuat – The Fast Runner***. “Atanarjuat wasn’t the only legend we heard but it was one of the best – once you get that picture into your head of that naked man running for his life across the ice, his hair flying, you never forget it. It had everything in it for a fantastic movie – love, jealousy, murder, revenge and at the same time, buried in this ancient Inuit ‘action thriller,’ were all these lessons we kids were supposed to learn about how if you break these taboos that kept our ancestors alive, you could be out there running for your life just like him.” (Zacharias Kunuk, ***Atanarjuat – The Fast Runner***, Coach House/Isuma, 2002, page 13)

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- 8 Explain that students are going to read selections from three founding members of Igloolik Isuma Productions, Zacharias Kunuk, Paul Apak Angilirq, and the non-Inuit member, Norman Cohn. Igloolik Isuma Productions has produced numerous documentaries and films on the Inuit of Arctic Canada, as well as two feature films ***Atanarjuat – The Fast Runner*** and ***The Journals of Knud Rasmussen***. As they read, students are to list references



made by the authors about the Inuit style of filmmaking – anything they feel is unique to this style. (See notes for examples)

- 9 Partner students and divide partners into three groups. Give one group of partners the selection by Kunuk, the second group Apak's interview, and the third group Cohn's selection. Allow students time to read and take notes.

Evaluation

- 1 Once students have finished, discuss their findings. As they share notes, list key concepts on board or overhead projector. Lead students in a discussion comparing the Inuit style of filmmaking with the Hollywood style of filmmaking. What are some of the similarities? Differences?
- 2 In pairs or small groups, have students imagine they are part of a small Inuit creative team producing a feature film. They are filming in a remote corner of the Canadian Arctic. Students are to write an entry from a production diary describing the process of producing their film. Their entry should reflect what they've learned about making a film

The Inuit Style of Filmmaking

from an Inuit perspective as well as information about life in Nunavut (weather, food, animals). As part of the film crew, what are the weather conditions on the day of the entry? What will the crew eat? Were there any animal sightings? How is the Inuit spirit of flexible cooperation and teamwork reflected in their day's work?

- 3 Before starting their entry, allow students the opportunity to visit www.sila.nu, an interactive website which includes an on-line production diary for *The Journals of Knud Rasmussen*. At this site, students will experience the process of making a film in the Canadian Arctic first-hand.
- 4 Once students have completed their diary entry, allow time for pairs to share their work.



The Inuit Style of Filmmaking

Teacher Notes

Zacharias Kunuk – “The Public Art of Inuit Storytelling”

- “work horizontally while the usual Hollywood film people work in a military style”
- “entire team would talk about how to shoot a particular scene”
- “everything was authentic, handmade”
- “went to actual location where the story happened”
- “takes lots of teamwork”
- “hired hunters to hunt for us so we could eat – no catering trucks in the Arctic”
- “put whole community to work – 2 million dollar budget and 1 million stayed with the people of Igloolik”
- “Inuit people are storytellers. For four thousand years we have been passing stories on to our youth. We saw other films being made about the north where you could see a woman’s seal oil lamp turned the wrong way around and the production people didn’t care or know better. It is important we tell our stories from an Inuit point of view.”



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Teacher Notes

Paul Apak Angilirq – “*Interview with Paul Apak Angilirq...*”

- “the money came around just at that time so then I started recording the elders, and from the recordings I started to track down the story”
- “it was written from elders speaking in Inuktitut, then into an English story, and then into an Inuktitut screenplay, and also into an English screenplay”
- “it tells a story, a legend, that is right at the deep roots of Inuit culture”
- “we need elders with us who speak in fluent old Inuktitut”
- “we get the meanings from the elders, and then we understand why. We learn the reasons why people acted that way. Then we work things out with the script”
- “what we are focusing on now is teaching people to be who they are in the role”
- “a lot of Inuit, a good number of people in the community are involved already at this stage where we are now”

Norman Cohn – “*The Art of Community-Based Filmmaking*”

- “We met every day for three months around a table either at the office in Igloolik or in a tent at Ham Bay”
- “We discussed every scene, every gesture, every line of dialogue, and wrote two scripts (English – Canadian film industry, Inuktitut – Actors) at the same time, arguing and acting things out around the table”



- “Apak consulted with other elders to make sure dialogue was right”
- “For four millennia Inuit have refined co-operation as a medium of production and survival, valuing consensus and continuity over individuality and conflict”
- “We implant these values – our collective process – in our filmmaking practice; community support and participation are qualities of production we make visible on the screen.”

The Inuit Style of Filmmaking

Zacharias Kunuk

“I first heard the story of Atanarjuat from my mother”

Zacharias Kunuk

I was born in 1957 in a sod house at Kapuivik, my family’s winter campsite in our life on the land. We were living happily like my ancestors waking up with frozen kamiks for a pillow. I first heard the story of Atanarjuat from my mother when I was a kid falling asleep side-by-side with my five brothers and sisters. We were still living on the land in the early 1960s, travelling from place to place just like our ancestors did in this region for 4000 years. Our father would wake up at the crack of dawn to go harness his dogteam and go out hunting for our family and our mother would put us to sleep at night with all these stories about our ancestors, how they lived and what would happen to us if we were like this one or that one when we grew up.

Atanarjuat wasn’t the only legend we heard but it was one of the best – once you get that picture into your head of that naked man running for his life across the ice, his hair flying, you never forget it. It had everything in it for a fantastic movie – love, jealousy, murder and revenge and at the same time, buried in this ancient Inuit ‘action thriller,’ were all these lessons we kids were supposed to learn about how if you break these taboos that kept our ancestors alive, you could be out there running for your life just like him!

In 1965 my parents were told by Government workers, ‘You should send your kids to school or you could lose your family allowance.’ I was nine years old getting ready to be like my father. The next summer I was on the boat to Igloolik with my brother. While my parents lived on the land I stayed in town and learned the English language. Most weeks they showed movies at the Community Hall. They cost a quarter to get in. That’s when I started carving soapstone to get money for the movies. I remember John Wayne in the West. He spearheads the US cavalry and kills some Indians at the fort. One time the scouts didn’t return, we go out where there’s arrows sticking out of dead soldiers and horses and

The Inuit Style of Filmmaking Zacharias Kunuk

one soldier says, 'What kind of Indians did this!' I was shocked too. That's what I learned in my education, to think like one of the soldiers.

When I began to see myself as an aboriginal person and a filmmaker I learned there are different ways to tell the same story. People in Igloodik learned through storytelling who we were and where we came from for 4000 years without a written language. Then foreign missionaries preached Paul's Epistles to my parents in Inuktitut saying, 'Turn away from your old way of life.'

4000 years of oral history silenced by fifty years of priests, schools and cable TV? This death of history is happening in my lifetime. How were shamans tied? Where do suicides go? What will I answer when I'm an elder and don't know anything about it? Will I have anything to say? Lately I want to write to the Bishop and say 'Let my people go!'



The Inuit Style of Filmmaking

Zacharias Kunuk

In the 1970s Igloolik voted twice against TV from the south since there was nothing in Inuktitut, nothing in it for us. But I noticed when my father and his friends came back from hunting they would always sit down with tea and tell the story of their hunt. And I thought it would be great to film hunting trips so you wouldn't have to tell it, just show it. In 1981 I sold some carvings and bought a video camera. When I watched my videos I noticed kids outside were glued to my window looking in to see the TV. That was how special it was at the beginning.

In 1985 I received my first Canada Council grant to produce an independent video, *From Inuk Point of View*, on my summer holiday. I was director, Paul Apak editor, Pauloosie Qulitalik the cultural narrator, and Norman Cohn, cameraman. This became our Isuma team.

Can Inuit bring storytelling into the new millennium? Can we listen to our elders before they all pass away? Can producing community TV in Igloolik make our community, region and country stronger? Is there room in Canadian filmmaking for our way of seeing ourselves?

To try to answer these questions we want to show how our ancestors survived by the strength of their community and their wits, and how new ways of storytelling today can help our community survive another thousand years.

Our name Isuma means "to think," as in Thinking Productions. Our building in the centre of Igloolik has a big sign on the front in Inuktitut that says 'Isuma.' Think! Young and old work together to keep our ancestors' knowledge alive. We create traditional artifacts, digital multimedia and desperately needed jobs in the same activity. Our productions give an artist's view for all to see where we came from: what Inuit were able to do then and what we are able to do now.

The Inuit Style of Filmmaking

Paul Apak Angilirq

“Interview with Paul Apak Angilirq and Nancy Wachowich”

Nancy Wachowich: How did you first hear about the legend of Atanarjuat?

Paul Apak: Well, Inuit, they tell legends. They tell stories. That is how I first heard it, from some of the elders when I was young, but I didn't pay too much attention to it until later on. When I was at IBC (Inuit Broadcasting Corporation), I started thinking about this legend again so I asked some elders during a language workshop to tell this legend. So that is when I really got myself into it and got interested in writing a movie script.

When I left IBC I started working with Zach Kunuk at Igloodik Isuma Productions. That is when I talked to them about this legend to make it into a movie. Well, the money came around just at that time so then I started recording the elders, and from the recordings I started to track down the story. That is how it started.

NW How many people did you interview?

PA Maybe about eight to ten elders.

NW So then you wrote a script from those interviews?

PA Yes.

NW Are you writing it in English or Inuktitut?

PA The story (treatment), I wrote it in English. And when I started writing the script, I wrote it in Inuktitut.

NW So it was written from elders speaking in Inuktitut, then into an English story, and then into an Inuktitut screenplay, and also into an English screenplay. Wow.

PA Yes, that is the system that we had to use in order to get money. Because, like Canada Council and other places where we could get money, they don't read Inuktitut. They have to have something in writing in English. So that is why I wrote the story in English first, in order to get some funding to go ahead and continue with it.

NW Do you think film is a good way to show these types of legends and to maintain Inuit traditions?

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Paul Apak Angilirq

PA Oh yes. I think that it has been really working for this one so far because there are a lot of people involved in it. For instance, we will need about 35 actors in all for our film. Beyond that, it tells a story, a legend, that is right at the deep roots of Inuit culture. It is working to preserve both the knowledge and the traditions. We try to go back as far as possible with the language, using the old language. So the thing about learning the culture is what makes this film go really far beyond what we expected. We really preserve a lot of things that we wouldn't be able to get at if it wasn't for this legend, this screenplay. We go to the elders and ask information about the old ways, about religion, things that a lot of people don't have an idea of now.

NW What made you become interested in working with film?

PA I guess that was part of what I was doing when I worked for IBC. I was producing programs, regional programs, and also the news. But I wasn't satisfied. I wanted something that would be real, something bigger than what I had been doing.

NW You went straight from IBC to working solely on *Atanarjuat*?

PA Yeah, pretty well. But I have also done some work with Isuma, for Zach Kunuk, doing some editing for him. I was the Chief Editor for the Nunavut series.

NW I saw the posters about the Qitdlarssuaq Expedition,* and I read a book about it. You were part of that right? Could you tell me about it?

PA Again, it was started with my interests with my culture. Since I was part of a new generation of ideas, I never had a chance to really see myself, to really see who I am. So when I heard about this expedition, about retracing Qitdlarssuaq's migration route from this area to Greenland, since I had those interests in our culture, I got myself into it. And also I was driving dog team full-time at that time and I worked for IBC. That is how I got involved in this expedition to Greenland by dog sled.

NW That was in 1987. What about the other one? Didn't you go to Siberia?

* In 1987, Paul Apak and three travelling companions took part in an arctic expedition retracing the route taken during an epic mid-Nineteenth century polar migration when a shaman, Qitlaq, led more than forty Inuit from the North Baffin region across Smith Sound to Greenland. Paul Apak brought his camera along during this dogteam and sled expedition as well as during his trip three years later from Alaska across the Bering Strait to Siberia in a walrus skin boat. He produced three films from these expeditions that were aired on IBC.

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Paul Apak Angilirq

PA Yes, after this trip. After we got back from our expedition to Greenland, that was, what year? I think 1990. Anyway, I got a call from John MacDonald asking if I would be interested in taking part in an expedition in Siberia, an open-boat walrus skin expedition from Siberia to Alaska for the summer. So I did. I like getting myself into situations where I think ‘What am I doing here?’ I get excited by that. It didn’t take long for me to decide. It was almost right after the phone-call that I said yes. That is how excited I was. That is how I got myself into taking part in the Siberian expedition.

NW How many elders do you have working with you, trying to decide how people should talk to each other and what people did back then?

PA We have two elders. They are our cultural advisors or consultants. They are working on our script with us, like helping us write down what people say, how the dialogue would have been. So we need elders with us who speak in fluent old Inuktitut. Yes, that is important. We have two elders with us when we are writing. There are four of us writing: myself, Zach Kunuk, Hervé Paniaq, and Pauloosie Qulitalik.

NW So they decide how people act in the movie?

PA Yeah, that is how it works. Myself, and Zach, we are able to speak Inuktitut, but we speak baby talk compared to the elders. But for the movie, we want people speaking real Inuktitut. So that is why it is important to have the elders with us.

NW Would people act differently back then? Would husband and wives act differently with one another?

PA Oh yes, like for example, working with Paniaq or Qulitalik, when we are writing the script, they might jump in and say, ‘Oh, we wouldn’t say such a word to our in-law! We wouldn’t say anything to our brother’s wives! It was against the law.’ So there were these things that went on back then that today we don’t know the meaning. We get the meanings from the elders, and then we understand why. We learn the reasons why people acted that way. Then we work things out with the script.

NW What do the actors have to learn?

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Paul Apak Angilirq

PA If they are going to be an actor, they have to know the whole script. If they know the whole script, then they know that they are going to be able to go as far as the script-person did in the old culture. They are learning new words and learning songs that represent what they did. And also they are learning about how people went about life at that time. That is how much they will be assimilating from Inuit tradition. They will have to learn this besides being an actor. They will have to know more than just acting. What we are focusing on right now is teaching people to be who they are in the role.

NW So how many people do you think will be involved with the movie, and what sort of involvement will people in the community have?

PA Well, there is a whole lot of involvement besides the actors. We will need costumes made for us. It will take a lot of women to do that. Also there is the mechanical side, which we will have to get from the south. Also there is so much we will need besides the actors. A lot of people will be involved. A lot of Inuit, a good number of people in the community are involved already at this stage where we are now.

NW Do you think this kind of project will help promote traditions in Igloolik?

PA Yeah, some of it. In our script, there are a lot of things that have never been brought out to people. There are things that are very new to most of the younger people, like the information and research into the old ways that we are putting into that movie. So I am sure that this movie will help promote the culture.

NW What kind of audience are you directing the movie towards?

PA Well, anybody, no matter who they are and where they are from. The same audiences that would see movies from the south – you know the movies with movie stars or whatever – anyone who watches movies.

NW How do you think *Atanarjuat* will be different from other films about Inuit? Like *Shadow of the Wolf*, or other films about Inuit shown in the south.

PA There are a number of differences between what we are doing and other movies that have been produced regarding our Inuit culture. This movie will be based on an Inuit legend and also it is all going to be in Inuktitut, in the first place. And also, all of the actors will have to be

The Inuit Style of Filmmaking

Paul Apak Angilirq

Inuk. No Japanese or whoever who pretend to be Inuit. You know. It will be done the Inuit way. We want it to be like the way things happened in real life. That is what we are going to do.

NW Do you have any more ideas about new projects besides *Atanarjuat*?

PA Yeah, I do. I have something that I cannot talk about right now because right now I have to concentrate about what I am doing with this movie, writing this movie script. I have other interests that I want to get into later on.



The Inuit Style of Filmmaking

Norman Cohn

The Art of Community-based Filmmaking

Norman Cohn

One image I'll never forget was this – we radioed back to town for someone to bring a fresh computer battery down to the tent at Ham Bay. We could hear the Honda ATV winding down the rough road from town. It stopped outside the door, the tent flap opened and as we all looked up we saw the startled look on our messenger's face. There we were, Paul Apak typing away at his lap top computer, me typing away at mine, Zach drawing a scene on a large piece of newsprint, these two older guys discussing in Inuktitut how it would look, all around this makeshift table with rifles on the floor and a coleman stove boiling water for tea, out in the middle of a sunny arctic night writing a script that would become ***Atanarjuat –The Fast Runner***.

We had put together a five-man scriptwriting team – Apak, Zach, Qulitalik, Paniak and I – to turn Apak's treatment, based on eight elders' story versions, into a 115 page screenplay. These Inuit legends are like riddles, or poems, with a few key details but not much character development. To make ***Atanarjuat*** into a believable movie, as if real people had lived through these events, Apak had to imagine characters, emotions and motivations that were not in the original legend. If a man ran naked for his life across the ice chased by people trying to kill him, who were these people and why would they be doing this? When Apak tried to imagine these events happening, he realized it must have been a love story, a triangle of jealousy and revenge, with some evil shamanic force behind it, so that's the story he wrote.

We met every day for three months around a table either at the office in Igloolik, or in a tent a few miles out of town at a place we called Ham Bay, where we could write and hunt seals at the same time. We discussed every scene, every gesture, every line of dialogue, and wrote two scripts at the same time, arguing and acting things out around the table. Apak wrote the scenes down on one laptop in the old Inuktitut

The Inuit Style of Filmmaking

Norman Cohn

font we got from the school, while I wrote the same scenes in English on our second laptop, from the same discussions. We had to do this. The actors would learn their characters and lines from the Inuktitut script, but we had to finance the film from the English script, since no one in the Canadian film industry could read Inuktitut or think like Inuit.

Apak and I would go home at night and each work on our scenes, trying to fix them up, and then the next day we would make sure they fit together and go on to the next ones. At the same time Apak consulted with other elders, like Emile Immaroitok, a language specialist, or George Aggiak, who knew a lot about shamanism, to make sure the dialogue was right, especially for the olden times when Inuit spoke a more formal, poetic and complex Inuktitut than today. And I consulted in the evenings by telephone with our script editor, Anne Frank, 3000 miles away in Toronto, who was helping us shape the screenplay to work as a film. This whole process was amazing and as I write about it here I can hardly believe how we did it.

I am Isuma's fourth and only non-Inuit partner. I came to Igloolik in the mid-80s to meet Zach and Apak, whose early videos I had seen by accident in Montréal. I was looking for a context to work that was more serious than the self-referential world of contemporary video art. I found partners with similar vision and shared goals despite wide cultural differences. I stayed to live and co-found Igloolik Isuma Productions.

As a marriage of art and politics, Isuma's videomaking synthesizes several related themes in a new way. First, Inuit oral storytelling is a sophisticated mix of fact, fiction, performance, improvisation, past and future which has maintained Inuit culture successfully through art from stone age to information age. Second, being colonized offers artists a fertile reality for original progressive self-expression. Third, the invention of low-cost video at the end of the 1960s enabled people from Harlem to the Arctic to use TV as a tool for political and social change in local communities. And finally, after thirty years on the margins, video, reincarnated as 'digital filmmaking,' finally moved to the mainstream

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Norman Cohn

as techniques pioneered by guerilla video groups like Ant Farm, TTV and Vidéographe, and experimental filmmakers like John Cassavetes and Peter Watkins, show up in the 1990s as shaky-camera bank commercials, and as the leading edge of the new Twenty-First Century 'digital' film industry.

For four millennia Inuit have refined cooperation as a medium of production and survival, valuing consensus and continuity over individuality and conflict. As a collective Igloodik Isuma Productions arrives at the millennium practicing respectful cooperation as a formal element of our media art. We implant these values – our collective process – in our filmmaking practice; community support and participation are qualities of production we make visible on the screen. We extend these same values to cross-cultural collaboration. As artists bridging the past and future we practice a third way, different from either the Inuit way or the White way, both solitudes separated by centuries of fear and mistrust since Columbus and Frobisher 'discovered' the New World. Inuit skills of working together join with southern ideas of community videomaking in a new model of professional production that can expand film and television in Canada and around the world.

Traditional Inuit Games

Content Areas

Social Studies, Technology, Physical Education

Objective

Students will learn about traditional Inuit games and the role these games play in life in the Arctic. Using the Internet, pairs of students, or small groups, will research one game and demonstrate to the class.

Materials

- World Map
- [Traditional Games Research](#) – 1 per student
- [The Arctic Winter Games – Inuit Games](#) – 1 per student
- **Internet access:**
 1. <http://www.arcticwintergames.com/>
– Official site of the Arctic Winter Games
 2. <http://www.athropolis.com/news-upload/11-data/index.htm>
– Web site for research on game chosen by students
 3. <http://www.brownielocks.com/arcticwintergames.html>

Activity

- 1 Ask students to name some of their favorite sports and games. List on the board.
- 2 Ask if anyone surfs. Do any students ski? What factors influence why some people become proficient in certain sports and games and others don't? (Climate, environment, money, accessibility to materials, physique, etc.)
- 3 Ask students to think about what they've learned so far about life in the Arctic and Inuit culture. What sports/games would they expect are not popular in Nunavut? Why?
- 4 Remind students that life in the Arctic is very challenging. There are three months of winter darkness accompanied by freezing temperatures averaging -30 degrees Celsius. Games play a very

Traditional Inuit Games

important role in adapting to the severe environment. Many games involve physical strength, agility and endurance and require no equipment.

- 5 Explain that most traditional games were relevant to survival tactics. Strong arms and hands were required to harpoon walruses, whales and polar bears and then hold on to the struggling animal. Agile legs ensured one could jump over bears, outrun wolves or catch caribou. There are many stories that have turned into legends about someone capable of incredible athletic feats, kept hidden until it became necessary to use them, as in the film *Atanarjuat – The Fast Runner*.
- 6 Introduce The Arctic Games, established in 1970. Originally, only three northern territories competed; however in 2000 the games included Alaska, Yukon, Northwest Territories, Northern Alberta, Greenland, Magadan (Russia), Nunavik-Québec, Nunavut and Chukotka. On a world map, locate participants in The Arctic Games. How many of these Arctic regions belong to Canada? (Yukon, Northwest Territories, Northern Alberta, Nunavik – Québec, Nunavut)
- 7 Explain that The Arctic Games include some customary winter sports as well as traditional Inuit games, snowshoeing and dogsledding. Give students a copy of [The Arctic Winter Games – Inuit Games](#). Read through and discuss.
- 8 Break students into pairs/small groups (five students are needed for The Airplane) and have them choose one of the following Inuit games: The Kneel Jump, The Back Push, The Airplane (need 5 students to play), The Sitting Knuckle Pull, The Legwrestle, The Knucklehop, The Mouth Pull, The Musk Ox Push. Explain that pairs are going to learn how to play the game they chose and will demonstrate it for the class (or in small groups).
- 9 Have students research their assigned game by sending them to a web site designed by grade 6 students at Aqsarniit School in Iqaluit, Nunavut. The Inuit students model and describe how to play each of the traditional Inuit games. (<http://www.athropolis.com/news-upload/11-data/index.htm>)

Traditional Inuit Games

- 10** Allow students time to complete the research sheet and practice playing assigned game.

Evaluation

- 1** Once students feel confident, pull desks out of the way and arrange chairs in a circle. Have students write name of game on board and demonstrate how to play in the middle of the circle. If there is time, allow students to try each game.
- 2** After all games have been demonstrated, ask students for feedback. Which game is most fun? Most challenging?

Traditional Inuit Games

The Arctic Winter Games

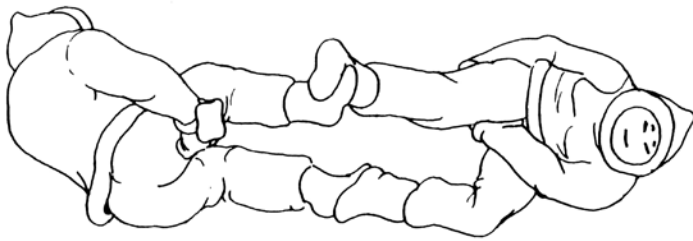
- 1 **One Foot High Kick:** Considered to be the most difficult traditional Inuit game, the object of the One Foot High Kick is to jump from two feet and try to kick a seal (target that is the shape of a seal), landing controlled and balanced on the kicking foot.
- 2 **Two Foot High Kick:** The object is the same as the One Foot High Kick but requires touching the target with both feet at the same time and landing on both feet.
- 3 **Alaskan High Kick:** This kick involves support of one hand on the ground and kicking a seal (target that is the shape of a seal) situated above you with one foot. The athlete must grasp the non-kicking foot with his opposite hand and not let go during the kick.
- 4 **One Hand Reach:** Strength, balance and using the mind are important in this game. With one hand on the floor supporting the body, the opposite hand reaches up and touches a target that is the shape of a seal. No part of the body is allowed to touch the floor until the competitor has shown balance and control upon touching their other hand on the floor.
- 5 **Kneel Jump:** An athlete must propel themselves forward from a kneeling position to a controlled and balanced position on their feet. The object is to travel the greatest horizontal distance.
- 6 **Knuckle Hop:** The knuckle hop is also a competition of pain resistance. The competitor positions themselves face down in a prone position with only their knuckles and toes touching the ground. The athlete pushes himself or herself upward and forward landing simultaneously on their toes and knuckles. This continues until any part of their body touches the floor other than their knuckles and toes.
- 7 **Airplane:** The airplane requires a rigid body position with the arms straight out to the side and the feet straight back. Three carriers, one on each arm and one at the ankles lift the athlete and carry them over a preset course. Once the body – usually the chest – dips towards the ground, the attempt is over.
- 8 **Arm Pull:** A tug-of-war game that requires raw strength, the object is to pull the opponent out of position.
- 9 **Head Pull:** Another tug-of-war type game where the object is to pull the headband off the opponent's head or to pull the opponent over the target line. Opponents face each other with only their hands touching the floor.
- 10 **Sledge Jump:** Athletes must jump over sledges for as long as possible without knocking a sledge over, touching a sledge with any part of their body above the waist, landing or taking off without both feet together, or falling to the ground.
- 11 **Triple Jump:** The object of the Triple Jump is to cover the most distance with three consecutive jumps. The athlete must keep both feet together for the duration of the jumps, and the result is determined by the distance covered from the start line to the end of the completed jumps or to where any part of the body other than the feet touch the ground.

Traditional Inuit Games

Traditional Games Research

Most traditional games were developed by the Inuit to help prepare them for survival in the harsh Arctic environment. What skill related to survival in the Arctic is improved by the game you learned? Why?

Is this a game you and your friends would enjoy playing? Why or why not?



Word Search

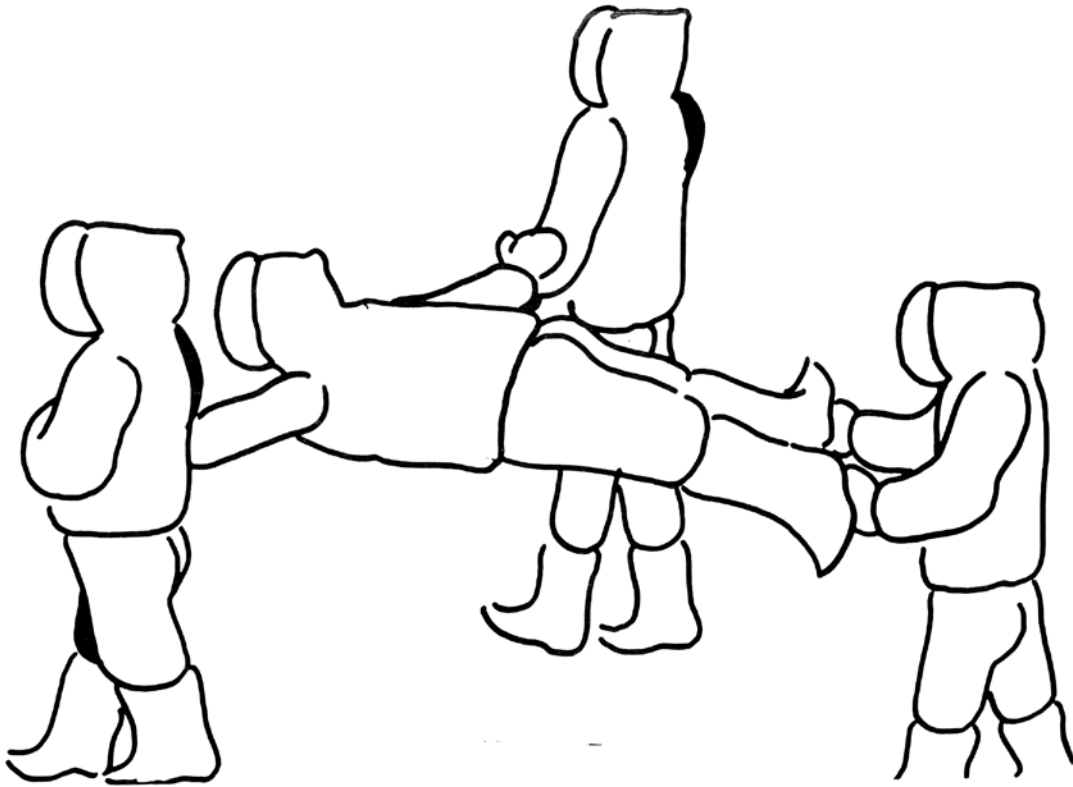
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S	T	C	C	F	S	U	N	L	R	C	A	L	C	U	E	P	T	O
T	P	R	R	P	D	O	O	F	Y	R	T	N	U	O	C	U	E	N
H	E	T	N	I	A	K	G	U	C	N	U	I	A	O	N	R	R	U
G	T	A	U	F	S	T	U	T	C	N	B	N	C	D	U	U	E	E
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N	T	I	C	E	C	C	D	V	D	U	L	A	P	S	E	A	C	T
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H	R	B	I	T	N	H	N	D	C	M	T	N	O	E	K	I	O	E
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F	H	T	L	A	S	U	E	O	K	A	C	S	G	O	R	D	I	L
O	A	N	U	S	E	A	N	B	B	S	G	E	I	A	O	N	K	A
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N	E	S	S	U	M	S	A	R	D	U	N	K	E	B	D	T	S	K
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L	I	O	V	T	A	N	E	C	R	I	M	B	E	N	S	L	L	T

Exploring Inuit Culture Curriculum

Word List

Arctic desert	Inuktitut
Arctic tern	Knud Rasmussen
Bannock	Land of the Midnight Sun
Blubber	Narwhal
Canada	Nunavut
Caribou	Polar Bear
Country food	Sculpture
Dog sled	Seal
Igloolik	Snowmobile
Inuit	Tundra
Inuksuk	



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