

LISTEN & LEARN

St. Lawrence Island Yupik Language and Culture Video Lessons



SHARED BERNIGIAN HERITAGE PROGRAM

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

ARCTIC STUDIES CENTER (ALASKA OFFICE), SMITHSONIAN INSTITUTION

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

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

Cover photos: Twelve objects from the collections of the National Museum of Natural History and the National Museum of the American Indian that are discussed in the St. Lawrence Island Yupik Language & Culture videos.

Title page photo: National Museum of Natural History collection, E345466

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

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CREDITS



Participants in the St. Lawrence Island Yupik language and culture seminar at the Smithsonian Arctic Studies Center, Anchorage, January 23-27, 2012. Left to right: Christopher Koonooka, Ralph Apatiki, Sr., Merlin Koonooka, John Apassingok, Jonella Larson White, Lydia Apatiki, Angela Larson and Elaine Kingeekuk.

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Arctic Studies Center
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National Anthropological Archives
National Museum of the American Indian
National Museum of Natural History

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



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

LISTEN & LEARN: TEACHER'S GUIDE

St. Lawrence Island Yupik Language and Culture Video Lessons

INTRODUCTION

“

**“Esghallghilnguq,
nagaqullghilnguq,
nanghiillghilnguq, nalluksaghqaq.”**

What you do not see, do not hear, do not experience, you will never really know.

ANDERS IYAAKA APASSINGOK
from Sivuqam Nangaghnegha:
Siivanllemta Ungipaqellghat (Lore of
St. Lawrence Island: Echoes of Our
Eskimo Elders)



The Alaska Office of the Smithsonian's Arctic Studies Center hosted a St. Lawrence Island Yupik language and culture seminar in January 2012, bringing together seven fluent speakers: John Apassingok, Lydia Apatiki, Ralph Apatiki, Sr., Elaine Kingeekuk, Christopher Koonooka, Merlin Koonooka and Angela Larson. They met for five days to discuss Yupik objects in the Smithsonian exhibition *Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska* at the Anchorage Museum. The goals were to contribute to documentation of the Yupik language and to create language and culture teaching materials for use in schools and homes throughout Alaska and beyond. The resulting twelve video lessons offer teachers, students, parents and lifelong learners access to Yupik language and lifeways. For more information about Yupik culture, please visit the exhibition website *Sharing Knowledge* at <http://alaska.si.edu>.

Above: Hunters return home. Gambell, St. Lawrence Island, 1958. Courtesy of the Anchorage Museum, B83.91.101.

LISTEN & LEARN: TEACHER'S GUIDE

St. Lawrence Island Yupik Language and Culture Video Lessons

MATERIALS

The materials provided here consist of twelve short videos and twelve lessons about St. Lawrence Island Yupik language and culture. Each is based on an historic cultural heritage object from the collections of the National Museum of Natural History or the National Museum of the American Indian, both part of the Smithsonian Institution. These objects range from hunting tools used for living from the land and sea to ceremonial items used at celebrations and gatherings to everyday clothing. The information shared about them and about life on St. Lawrence Island enables learners to explore the cultural traditions of the Yupik people. The videos are in St. Lawrence Island Yupik with subtitles in English and Yupik, for following along in both languages. A short focused discussion at the end repeats twice, first for following along with just the Yupik subtitles and then for listening without any text. Each six-page lessons include: three pages of materials to review before watching the video; one page with questions to think about and words to listen for during the film; and two post-viewing pages with activities.



Heading out to sea in an *angyaq* (skin boat). Gambell, St. Lawrence Island, 1958. Courtesy of the Anchorage Museum, WWS 1867-C49.

LISTEN & LEARN: TEACHER'S GUIDE

St. Lawrence Island Yupik Language and Culture Video Lessons

ANSWER KEY / LINKS

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

BIRD CARVINGS FOR GAME

1. qerngugh; ifkagh; nekevgha; tugu; qamag
2. qamag; tugu
3. taghnughha; naghaaghu
4. aayka
5. naghaaghu; taghnughha
6. qerngugh; naghaaghu

alaska.si.edu/record.asp?id=339

BIRD NET

1. anava; anava; anava; suki
2. penna; puu
3. nalug
4. qengikun; suqa; qawaa
5. malignun; anava
6. sukilpa; elqwaa

alaska.si.edu/record.asp?id=328

BOAT SLED

1. qanra; angyaq
2. tugu; qilleght
3. inglu
4. siku; keyagyaq; ifkaghyaq
5. teghik
6. siku

alaska.si.edu/record.asp?id=136

BOLAS

1. qawaa; milu; ifkagh
2. tugu; neghqwaa
3. puglegh; puglegh; unaghsi
4. siv
5. naayva
6. milugh; iglagut

alaska.si.edu/record.asp?id=132

LISTEN & LEARN: TEACHER'S GUIDE

St. Lawrence Island Yupik Language and Culture Video Lessons

ANSWER KEY / LINKS

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

DRUM

1. qernugh; sagu; atugh
2. qayug
3. pakeg; taflu
4. sii; negikragh
5. atuu; atugh; atuu

alaska.si.edu/record.asp?id=450

FANCY GLOVES

1. uliima; aarraasik
2. taqusnegha; taqusnegha
3. ivii; sariigh
4. iiggak; uliima
5. igaq; kaki

alaska.si.edu/record.asp?id=680

FANCY GUT PARKA

1. qali
2. qiipa
3. sukilpa
4. kelu; kelu
5. keli; keli; aghsugh
6. qilut

alaska.si.edu/record.asp?id=218

HARPOON

1. neghigh; uunghaq; ayve
2. tuugka; ayveq
3. tuugka; siku
4. ayveq; naghulle
5. ayveq; tuqut
6. uungha; neq

alaska.si.edu/record.asp?id=453

LISTEN & LEARN: TEACHER'S GUIDE

St. Lawrence Island Yupik Language and Culture Video Lessons

ANSWER KEY / LINKS

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

HARPOON HEAD

1. aghvw
2. ayag
3. tuugka
4. unguva; kii
5. aghve; aange; sanqu
6. qalugya; kap

alaska.si.edu/record.asp?id=451

HEADDRESS

1. yugem; qaghp; qaghp; aghna
2. nanu; quyngi
3. aghula; uliima
4. uygaa; segeni; sukilpa

alaska.si.edu/record.asp?id=679

PARKA

1. atku
2. metgha; metgha; atku
3. ngelqa; atku
4. keli; sipegt; qaag
5. keli; ughvi
6. napi; maqa; napi

alaska.si.edu/record.asp?id=215

SKIN BOOTS

1. aghnat; aghina
2. neghsaq; uygaaq
3. igaqra; segeni
4. kaamg; aghi; atuqe
5. kaamget; nateghq
6. taghnughha; atuq

alaska.si.edu/record.asp?id=449

LISTEN & LEARN: TEACHER'S GUIDE

St. Lawrence Island Yupik Language and Culture Video Lessons

ADDITIONAL RESOURCES

WEBSITES

[Alaska Native Language Center](#)
[Alaskool
Sharing Knowledge](#)

PUBLICATIONS

Apassingok, Anders (Iyaaka), Willis Walunga (Kepelgu), and Edward Tennant (Tengutkalek), editors.

1985 *Sivuqam Nangaghnegha: Siivanllemta Ungipaqellghat (Lore of St. Lawrence Island: Echoes of our Eskimo Elders)*. Volume 1: Gambell, Volume 2: Savoonga. Volume 3: Southwest Cape. Unalakleet: Bering Strait School District.

Carius, Helen Slwooko

1979 *Sevukakmet: Ways of Life on St. Lawrence Island*. Anchorage: Alaska Pacific University Press.

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2010 *Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska*. Washington, DC: Smithsonian Books.

Hughes, Charles Campbell

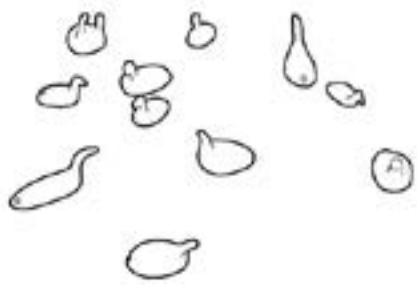
1984 *Saint Lawrence Island Eskimo. In Handbook of North American Indians*, Vol. 5, Arctic, edited by David Damas, pp. 262-277. William C. Sturtevant, general editor. Washington, DC: Smithsonian Institution.

Krupnik, Igor; Willis Walunga (Kepelgu) and Vera Metcalf (Qaakaghllaq), editors

2002 *Akuzilleput Igaqullghet: Our Words Put to Paper*. Compiled by Igor Krupnik and Lars Krutak; edited by Igor Krupnik, Willis Walunga and Vera Metcalf. Washington, D.C.: Arctic Studies Center, National Museum of Natural History, Smithsonian Institution.

Silook, Roger S.

1976 *Seevookuk: Stories the Old People Told on St. Lawrence Island*. Anchorage: Alaska Publishing Company.



Meteghlluwaaghet

Bird carvings for game

UNIT 1

PREVIEW

These **meteghlluwaaghet** (bird carvings for game), were used to play a game called **kuvaaghaan**. They are carved from the teeth of an **ayveq** (walrus) into the shape of **qawaat** (birds). When the weather was poor, **taghnughhaat** (children) would stay inside and play with each other. **Kuvaaghaan** could last a long time. Visitors would also play, as well as **umiilet** (leaders).

“

Aqelqaneng kaanneghmeggni
naghaaghutaqut angyaquulluteng.
Aaykariighmeng amalka entaqun elIngita.
Umiilwaaghet **naghaaghu**tkaqiit.”

When visitors arrived they would play, even betting boats. They would do something like gamble. Leaders would play with them.

ELAINE KINGEEKUK

>> DISCUSSION

1. Why do you think **meteghlluwaaghet** were carved in the shape of birds?
2. What would make **kuvaaghaan** popular with adults and children alike?



Meteghlluwaaghet (bird carvings for game). National Museum of Natural History collection, E333175.

Meteghlluwaaghet

Bird carvings for game

UNIT 1

PREVIEW

“

“Taawa ukut liisalghiinga mekelghiighhaluta **kuvaagha**atnguftut taakut esghaghyaqeput. Kuvaaghaatnguftut **ifkagh**lleghiini taakut **nekevgha**lghiinginaat **tugulagha**luki.”

When I first became aware, when we were young boys, what we see here were for a game called **kuvaaghaan**. We would gather them up, drop them, and collect only those that landed upright.

RALPH APATIKI, SR.

To play the game, the **meteghlluwaaghet** were gathered (**qerngughte-**) and tossed onto the ground. The ones that were left standing upright (**nekevgha-**) were taken (**tugu-**). Then the next person would take the remaining pieces and toss them onto the ground, only collecting the upright ones. The players would continue this until everyone had a turn (**qamaggute-**).



CAN YOU THINK OF A
GAME LIKE **KUVAAGHAAN**
THAT YOU HAVE PLAYED?
HOW WAS IT SIMILAR?
HOW WAS IT DIFFERENT?

Meteghlluwaaghet

Bird carvings for game

UNIT 1

PREVIEW

At the end of the game, the person with the most pieces wins. Sometimes between turns, the players would take their pieces and pretend they were wrestling with their opponent's pieces by putting their birds' heads together. The pieces were all different so the players could tell whose pieces belong to whom.

“

“Taagken alla kaaskumi elInganun
elIngan **qawaaggani** **tuguluku** pillugutesleqiit.
Naasqwitgun **tuguluki** whanga **qawaaggaga**
tugulleqaa nalluniilnguq. **Qawaawaghhaq.**
Taagken elIngan naasqwa **ifkaghilleqa.**”

Then if it becomes his turn, he will take the birds and let them fight. We will take them by the head. See, my bird can be identified. The little bird. Then it will drop its head.

ELAINE KINGEEKUK

WHY DO YOU THINK THE PLAYERS MADE THEIR PIECES
FIGHT WITH EACH OTHER? HAVE YOU EVER DONE THIS
IN GAMES YOU'VE PLAYED?



Meteghlluwaaghet

Bird carvings for game

UNIT 1

VIEWING



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

<i>aaykagh-</i>	(to gamble)
<i>ifkagh-</i>	(to drop; to fall)
<i>naghaagh-</i>	(to play)
<i>naghaaghun</i>	(toy)
<i>nekevgha-</i>	(to be standing)
<i>qamaggute-</i>	(for everyone to have a turn)
<i>qawaak</i>	(bird)
<i>qerngughte-</i>	(to gather; to collect)
<i>taghnughhaq</i>	(child)
<i>tugu-</i>	(to take with the hand; to pick up)

Think about these questions as you listen:

1. What did the *meteghlluwaaghet* look like, how were they made?
2. How was *kuvaaghaan* played?
3. What were some of the reasons people would play *kuvaaghaan*?

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. _____ Iluki _____ Ilegghiini taakut
_____ Ighiinginaat _____ Iaghaqluki. Enkaam
tuunglighhaat taakut kenlaanga _____ Iluki.

We would gather them up, drop them, and collect only those that landed upright. And then the next person would do it, until all had a turn.

2. Naaswqwitgun tuguluki whanga _____ ggaqa
_____ Ileqaa nalluniilnguq.

We will take them by the head. See, my bird can be identified.

3. _____ riighmeng amalka entaqun elIngita.

They would do something like gamble.

4. _____ at _____ tkakillu anglikamllu?

Are these children's toys or adults'?

5. Ilangani pillegghi _____ tnguut. _____ ghnun
atuugut.

In other words, they are toys. Used by children.

6. _____ Iluta teghignapigtut _____ tngulghiit.

We would get together and have fun playing.

aayka

qawaa

ifkagh

qerngugh

naghaaghu

taghnughha

nekevgha

tugu

qamag

POST-VIEWING

Imagine yourself playing a game of a kuvaaghaan with a friend. Draw this image in the space below.

Find a partner and discuss your picture. Use as many Yupik words as you can. Describe your partner's picture below.



Anavak

Bird net

UNIT 2

PREVIEW

An **amaaghaq** (parakeet auklet) is a small, black and white **qawaak** (bird) with a bright orange **qengikun** (beak). A **sukilpaq** (crested auklet) is dark grey and has a reddish-orange **qengikun** with black, forward-curling **siluut** (feathers) above. Both nest in large **qernguut** (flocks) on **pennat** (cliffs). **Amaaghaat** and **sukilpaat** live throughout the northern Pacific Ocean and Bering Sea.

“

Sukilpaq uglapiglleghhii naayghammni qantaghani tawani. Kiyang anuqa elqughaghutnganghani **anava**gyaghaqelghiit. Llangaqa anuqmun tengaalghiit **qernguu**qqluteng.

There are so many crested auklets nearby at our mountain. They would go netting for birds, usually when the wind is from a certain direction. It seems they fly into the wind, one flock after another.

MERLIN KOONOOKA

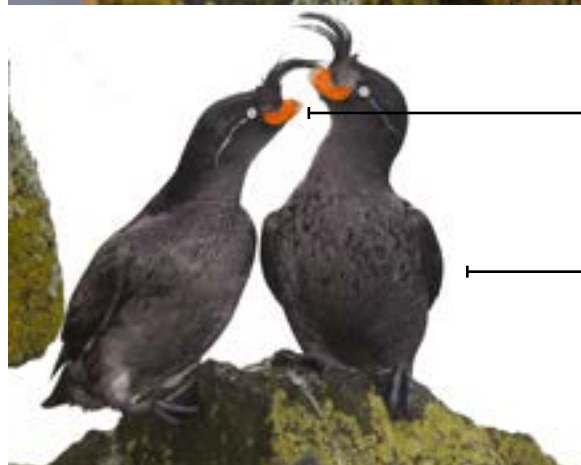


pennaq

amaaghaq

>> DISCUSSION

1. Where have you seen an **amaaghaq** or **sukilpaq**?
2. What were you doing when you saw it?
3. What was it doing?



qengikun

sukilpaq

Above: Parakeet auklets.

Below: Crested auklets. Courtesy of Lynda Goff, 2012.

PREVIEW

“

Saniituq avangituq. Legan
puungakun whaten tuguuluku uka qawaak
ukilghii pennaaneng, whaa kaannaquq
amiigighaghtekuvgu itqaghlleqan tawavek.”

There's nothing to it. If you take the handle like this,
when birds are coming down from the cliffs, right
when one gets to you, if you put this in front of it, it
will go inside.

RALPH APATIKI, SR.

An anavak (bird net) is used to catch
amaaghaat and sukilpaat. There are two
kinds of anavak. One has a short puu
(handle) and is used to catch qawaat
coming out of an unglun (nest). The other
has a long puu and is used when a qernguq
flies by. Sometimes hunters used to make
a nalugtaq (decoy) using live sukilpaat to
lure others toward his net. He would string
a strip of suqaq (baleen) through their
qengikun.

*Below: Auklet netting with live decoys. Courtesy of the
Archives, University of Alaska Fairbanks, 1984-0031-
0268.*



Above: Anavak (bird net).
National Museum of Natural
History collection, E280233.



PREVIEW

Hunters would only take enough (**nasiqe-**), not letting their load get too heavy. Their catch was butchered (**afta-**), and the flesh was used for **neqa** (food; meat), prepared by cooking it with **elqwaaq** (seaweed) or aged in oil (**ighaluqaq**). An **atkuk** (parka) could be made from the **amighwaat** (bird skins).

“

Ilangakun kayuusiitaqegkefut
naangiighhaghput **aftanghani**. Atuqaqegkeput
talwa **neqaangit**. **Neqekaqegkeput**.

Sometimes we would help our dear mother when she cut [the birds]. We would even use their meat. We used them as food.

ANGELA LARSON



Crested auklet

DESCRIBE THE PICTURE BELOW USING
AS MANY YUPIK WORDS AS YOU CAN.



A hunter using a long-handled **anavak** (bird net) to catch crested auklets in flight. Gambell, circa 1949. Courtesy of the Archives, University of Alaska Fairbanks, 1984-0031-00059.

VIEWING



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

<i>amaaghaq</i>	(parakeet auklet)
<i>elqwaaq</i>	(kelp; seaweed)
<i>ighaluqaq</i>	(auklet aged for eating)
<i>maligmun</i>	(following the common pattern; in the same direction)
<i>nalugtaq</i>	(bird decoy)
<i>pennaq</i>	(cliff)
<i>puu</i>	(handle)
<i>qawaak</i>	(bird)
<i>qengikun</i>	(beak)
<i>sukilpaq</i>	(crested auklet)
<i>suqaq</i>	(baleen)

Think about these questions as you listen:

1. When and where did the elders net birds?
2. How did they net them?
3. How did they prepare them to eat?

WHAT OTHER WORDS CAN YOU
IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. _____ gniiagyugni sakmani tamaken atuqlu-
ta _____ atagmeng. _____ gmeng
_____ kpaghmun.

We would net birds back on the island using those bird nets. With bird nets for crested auklets.

2. _____ ni esgha atughqaaluku _____ nga
entaqun.

See, the handle is made to be used in the cliffs.

3. Taakwagun inglungakun _____ htighluteng.

They would set up decoys on the side.

4. _____ nuuvulluki _____ as taakut
petugaqegkangit _____ ggaas tamakut.

They would loop the baleen through the beaks for those birds.

5. Aagken tagilghiit _____ gaqiit.

Those coming from that way, they swing the net in the same direction they are flying.

6. Neqnighhalek _____ at. _____ ghqun gaaqat.

How tasty, crested auklets. Ones cooked with seaweed.

7. Alla _____ iiqluteng.

They also age them in oil.

anava	qawaa
elqwaa	qengikun
puu	suqa
maligmun	suki/sukil-
nalug	pa
penna	

POST-VIEWING

Draw a picture of yourself using an **anavak**.

Find a partner and discuss your picture. Use as many Yupik words as you can. Describe your partner's picture below.



Qanrak

Boat Sled

UNIT 3

PREVIEW

A **qanrak** (boat sled) is used to haul an **angyaq** (boat) across ice. One sled was placed under each end of the **angyaq**. It has two **suqaghnek** (runners) made from **tugun** (walrus tusk), which is used because **tugun** slides easily across the **siku** (ice). Wooden crosspieces were lashed to the **suqaghnek** with **uyiiq** (rawhide line). There are holes at the front for attaching pull rope. A **qanrak** was small, about a foot and half long and a foot and a half wide.

“

Qanraaftut. Angyaq qaayngakun piluuku. Navek alngunak entagun. Anguksakaqanka atuuluki.”

These were boat sleds. A boat was placed on top. They could probably take them anywhere. I have seen them in use.

RALPH APATIKI, SR.

>> DISCUSSION

1. How do people move an **angyaq**?
2. How many people do you think it would take to pull an **angyaq** on a **qanrak**?
3. Have you ever been in an **angyaq** or helped to launch it?



suqaghnek

uyiiq

Qanrak (boat sled). National Museum of Natural History collection, E063587.

PREVIEW

“

“Ukuk **qanrak siku**lgunghani **kevagyaq** taawegkuk yugek. Enkaam taawegkuk **ifkaghyaq**. Ungipaateperuwaaghmeng.”

When there is ice [an obstacle], the boat sled is **keyagyaq** (lifted up) by the men in front. Then those in front **ifkaghyaq** (lowered down). They always say what they are going to do.

RALPH APATIKI, SR.

Hauling an **angyaq** across **siku** is hard work, and it takes several people. The men pulling a **qanrak** are usually led by an **umiilek** (boat captain) or **siivanlleq** (elder). If the group encounters an obstacle that the **qanrak** can't cross, it is lifted up (**keyagyaq**), then lowered back down (**ifaghyaq**). The leader tells everyone first so that the group can work in unison.



Using a **qanrak** (boat sled) to haul an **angyaq** (skin boat) into the sea. Gambell, 1958. Courtesy of the Anchorage Museum, B83.91.S1867.

HOW HAVE YOU
WORKED WITH
OTHERS TO DO
SOMETHING BIG?
GOAL?

PREVIEW

In the video, they talk about how **siku** has changed over time. In the past, there were large pans of flat **siku** with few rough areas. These conditions allowed people to pull an **angyaq** long distances. Now though, they say the **siku** is different.

“

Maaten **siku**gput allangugtekek
esghallemnni. Kagimleghaaghlagek
qivallughllagek vuusleghllagek.

Now our ice has changed, even as we have
watched it. There are broken pieces of ice, very
rough, and all full of pressure ridges.

MERLIN KOONOOKA

WAY DO YOU THINK THE ICE IS DIFFERENT NOW?
WHAT CHANGES DOES THIS CAUSE FOR PEOPLE?



Illustration by Florence Napaaq Malewotkuk of men using a **qanrak** (boat sled). Gambell, 1928. Courtesy of the Archives, University of Alaska Fairbanks, 2004-059-001.

VIEWING



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

angyaq (boat; skin boat)

ifkaghyaq (lowered down)

inglu (side; half; one of pair)

keyagyaq (lifted up)

qillegh-te- (to tie)

siivanlleq (elder)

siku (ice)

suqaghneq (sled runner)

teghik (game animal)

tugun (walrus tusk; ivory)

Think about these questions as you listen:

1. How many people do you think it would take to transport an *angyaq* using *qanrak*? How would this change with the size of the *angyaq*?
2. How have changes in *siku* affected how the *qanrak* is used?
3. How far can you take a *qanrak*?

WHAT OTHER WORDS CAN YOU
IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. _____ aftut. _____ qaayngakun piluuku.
Navek alngunak enaqun.

These were boat sleds. A boat was placed on top. They could probably take them anywhere.

2. _____ tmeng suqaghneqeftut. Enkaam _____ ii taana.

They have walrus ivory runners. And there are places to tie on to them.

3. Taana sivutmun tawaten _____ kullghiit.

There is one on this side and one there on the other side.

4. Ukuk qanrak _____ lgunghani _____ taawegkuk yugek. Enkaam taawegkuk _____.

When there is ice, the boat is lifted up by the men in front. Then those in front lowered down.

5. Iwernga taaganingani _____ qantaghanlenguq. Maaten allangughtekanga.

Fortunately, back then game was nearby. Right now it is different.

6. Maaten _____ gput allangughtekek esghallemnni.

Now our ice has changed, even as we have watched it.

angyaq	qillegt
ifkaghyaq	siku
inglu	teghik
keyagyaq	tugu
qanra	

POST-VIEWING

Imagine yourself helping to pull an angyaq across the ice. Draw this image in the space below.

Find a partner and discuss your picture. Use as many Yupik words as you can. Describe your partner's picture below.



Avleqaghtat

Bolas

UNIT 4

PREVIEW

Avleqaghtat (bolas) are a type of hunting tool that are used to take **qawaaget** (birds). They have weights on one end, which can be made out of different materials such as **unaghsiq** (wood), **tugun** (walrus tusk) and **neghqwaaq** (bone). They are connected using braided string or **ivalu** (sinew) to a **puu** (handle). **Avleqaghtat** were thrown into flocks of birds in order to entangle the birds and make them fall.

“

Taawa ukut aatghii **qawaagmun** atut neghiighhaaneng elngatall lissalghiikut. Aatqelghiit **avleqaghta**aneng. Taana **avleqaghta**q mumiglleghhiini qerngunun qawaagnun atuuftut. Tawaten **qawaalghun** whaa pinghata **milunneghmegteki** nutem ataasiq mallghu **ifkaghaqut**.”

These items that we named were used for birds, long ago when we first became aware. They are called **avleqaghtat** (bolas). **Avleqaghta**q is translated - they were used against flocks of birds. When a group of birds came by they threw them, and they would make one or two fall.

ALPH APATIKI, SR.

puu

ivalu



Avleqaghtat (bolas). National Museum of the Natural History collection, E063258.

WHY DO YOU THINK
DIFFERENT MATERIALS
WERE USED FOR THE
WEIGHTS?

PREVIEW

“

Sameng alngunak ilaangani ayveghem **tugut**tangaaneng **neghqwaagh**menng uliimatkaayuguftut. Ukut maaten esghaghyaqeput **unaghsiq**haaftut. Uqengestaghhaat **unaghsit**. Llangaqa aagaviisaghqat. Enkaam pivalghiikut llangaqa meghmi sami angyaami atughqaaluki.

They used anything; sometimes they made them using walrus tusk ivory or bones. What we noticed a while ago is that these are made of wood. Lightweight wood. It seems as though they couldn't be thrown very far. Then after some thought, we realized that around water or from a boat they might have been used.

RALPH APATIKI, SR.

The different materials that were used to create **avleqaghtat** served different purposes. For example, **unaghsiq** was used because it floats easily in water. When hunting on a lake or at sea, the **avleqaghtat** could be easily retrieved. If the wind was in the right direction, they could simply float back to the shore. **Avleqaghtat** made from **tugun** or other heavy materials were used for hunting **qawaaget** on land.

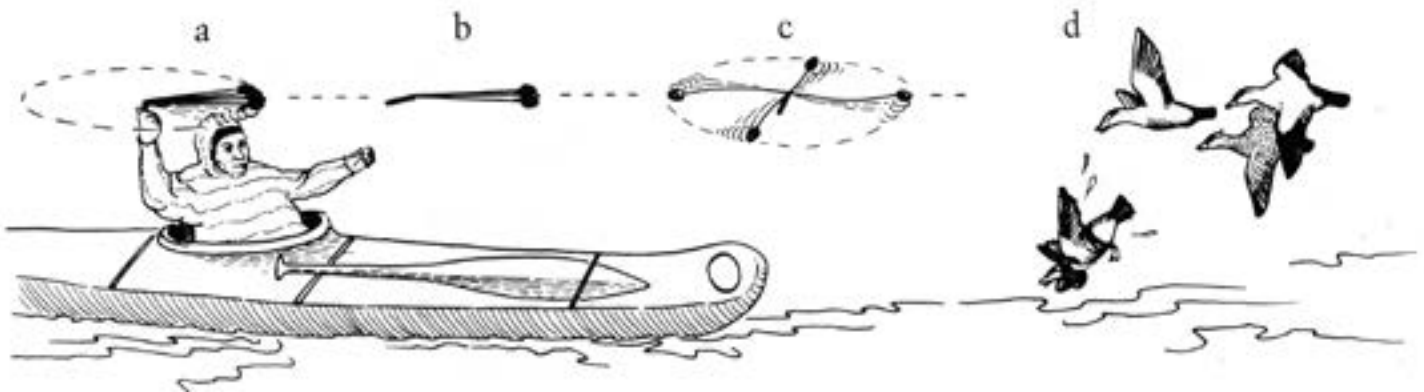


Illustration of **avleqaghtat** (bolas) in use. Courtesy of the National Museum of Natural History.

PREVIEW

When a flock of **qawaaget** flew low overhead, a hunter threw **avleqaghtat** to bring down a **qawaak** (bird). **Avleqaghtat** were thrown by holding the **puu** and whirling it around overhead, then releasing it when it had gained enough momentum. The strings would wrap around the **qawaak**, and the weights would make sure that the **qawaak** fell to the ground.

“

Tawaten apellghistun entaun qernguqunghani **qawaaget** sangwaat metghaat alpat. Tamagun **milughluki** tespaagani legan **iglagut**qaghtesluki. Tamagun **qawaagsimaqut** tamaani.”

Like everyone said, they were used when there was a flock of birds such as eiders or murres. They would throw them up, and the [strings] would become entangled up there.

RALPH APATIKI, SR.

DESCRIBE THE
IMAGE USING
AS MANY YUPIK
WORDS AS YOU
CAN.

Illustration of a hunter (right) throwing **avleqaghtat** (bolas) to bring down ducks. Wales, circa 1910. Courtesy of the Archives, University of Alaska Fairbanks, 68-6-45.



VIEWING



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

<i>anuqa</i>	(wind)
<i>ifkagh-</i>	(to fall from a height; to drop)
<i>iglagute-</i>	(to tangle)
<i>milugh-</i>	(to throw)
<i>naayvaq</i>	(lake)
<i>neghqwaaq</i>	(bone)
<i>pugleggha</i>	(to be floating at the surface)
<i>qawaak</i>	(bird)
<i>sivenuq</i>	(ancestors)
<i>tugun</i>	(walrus tusk; ivory)
<i>unaghsiq</i>	(wood for making something)

Think about these questions as you listen:

1. What materials were used to make *aveqaghtat*?
2. How do *aveqaghtat* help hunters catch *qawaaget*?
3. What tools do hunters use today to catch *qawaaget*, and how are they similar or different?

WHAT OTHER WORDS CAN YOU
IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. Tawaten _____ lghun whaa pinghata
_____ -nneghmegteki nutem ataasiq maalghu
_____ aqut.

When a group of birds came by they threw them, and they could make one or two fall.

2. Sameng alngunak ilaangani ayveghem _____ tan-
gaaneng _____ ghmeng uliimatkaayuguftut.

They used anything; sometimes they made them using walrus tusks or bones.

3. _____ esqelluki entaqun. _____ esqelluki
_____ meng.

They were probably made to float. Out of wood, so they could float.

4. Aamtayaq neghusiqegkiit aagkut _____ unemnta.

They were used by our ancestors to obtain food.

5. Meghquutkata legan tepsaghqat _____ kun anuqa ta-
anegken ayuqegkan.

If they landed on the water, they would simply float to the shore of the lake if the wind was from the right direction.

6. Tamagun _____ luki tespaagani legan _____
qaghtesluki.

They would throw them up and the [strings] would become entangled up there.

ifkagh	puglegh
iglagut	qawaa
milu/gh	siv
naayva	tugu
neghqwaa	unaghsi

POST-VIEWING

Draw a scene below of a hunter using **avleqaghtat**.

Find a partner and discuss the scene you drew. Use as many Yupik words as you can.
Describe your partner's picture below.

Saguvak

Drum

UNIT 5

PREVIEW



Saguyiit (drums) have been made (**ulima-**) and used for a very long time on **Sivuqaq** (St. Lawrence Island). The frame is made from **unaghsiq** (wood). In the past, they used driftwood, shaped with a **qayugun** (adze). The **saguvak** (drum) frame is shaped by steaming: hot water is poured on the **unaghsiq** until it becomes flexible, and then it is bent (**pakeg-**) into shape.

“

Saguyasta tamakut a. Tazimkaghtat taagegken ima atuqaqegkangit **uliima**aqegkangit. Paniinang tawaten nagneghutkaqegkeput tawaten tazingkugetun ayuqetulgestun. **Siighnameng ayveg**hem **siighnaaneng** siigaqluki. Lipeghsaalluki taawanginaq whaa **unaghsii** hickory-meng whaa kiyang atuqaukut.

Those are drums. From the old days, used and made since the old days. We still continue to use them, like the one over there. We use walrus stomach to cover them. But now we order material for [the frame], usually hickory.

CHRIS KOONOOKA



DESCRIBE A DRUM
THAT YOU HAVE SEEN
BEFORE OR THAT
BELONGS TO YOUR
FAMILY.

Saguvak (drum). National Museum of the American Indian collection, 123940.000.

PREVIEW

“

“Ukut aa **siikaghqat negikraghwaaghluki**
awavaqaqun esghapallemni. Taana
nemghutaghqaaq **qiipapik** ayugighluku
katamngwaaq.

The skins are cut larger than the frame, from what
I’ve watched. The sinew cord is securely tied
around, just tight enough.

RALPH APATIKI, SR.

The **sii** (drumskin) is traditionally made
from the stomach of an **ayveq** (walrus)
and is secured onto the frame with **qiipaq**
(sinew cord). They pull the **sii** along the
edge outwards to tighten it, then fold the
edges in.

WHAT EVENTS HAVE YOU
ATTENDED WHERE THERE
WAS DRUMMING AND
SINGING? WHEN HAVE
YOU JOINED IN?



Illustration of a drummer singing by
Florence Napaaq Malewotkuk. Gambell,
1931. Courtesy of the Archives, University
of Alaska Fairbanks, 66-38-54.

PREVIEW

In the past and today, **Yupiget** (St. Lawrence Island Yupik people) drum and sing (**atugh-**) and dance (**aghula-**) at gatherings (**gerngugh-**) and when they host visitors, as a way to greet them. **Yupiget** drum and sing old **atuget** (songs) and compose new ones, continuing their traditions.

“

“Aa sakmaani **Sivuqami** qiighqami tazimkaghhaaneng **atuqayuuguut** yuput. **Aghula**kayuget atuqayuget **atuusikayuget** ayuumighhaaneng unguvastaat taana atuq.”

Our men have drummed and sung on St. Lawrence Island since long ago. They dance, sing and compose songs, and have since long ago, keeping drumming alive.

MERLIN KOONOOKA



Illustration by Florence Napaq Malewotkuk of a dancer and drummers singing. Gambell, circa 1930. Courtesy of the Archives, University of Alaska Fairbanks, 86-18-9.

VIEWING



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

<i>aghula-</i>	(to dance)
<i>atugh-</i>	(to sing)
<i>atuun</i>	(song)
<i>negikragh-</i>	(to cut a pattern)
<i>pakeg-</i>	(to flex; to bend)
<i>qayugun</i>	(adze)
<i>qerngughte-</i>	(to gather; to assemble)
<i>sii</i>	(drumskin)
<i>taflu</i>	(handle of a drum)
<i>ulima-</i>	(to make)
<i>unaghsiq</i>	(wood for making something)

Think about these questions as you listen:

1. During what kind of events are saguyiit used?
2. How are saguyiit used with dancing and singing?
3. How are the saguyiit made?

WHAT OTHER WORDS CAN YOU
IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. _____ **qunneghata naken kaanneghatallu upughatu**
usiqaqegkangit _____ **atut** _____ **yagneng**
whaken _____ **ghaqelghiikut.**

When there are gatherings, when people come from some other place, we use singing as a way to greet people, using this drum to sing.

2. **Tamaani** _____ **tughhaghmeng. Table sawngilluku.**

Back then they only worked on them with an adze. There weren't any table saws.

3. _____ **gaglluki. Kinengllaghluki ayghighsighaqluki**
 _____ **ngllaalluki.**

They are bent by steaming. They are dried and set, and a handle is made.

4. **Ukut aa** _____ **kaghqat** _____ **waaghluki**
awavaqaqun esghapallemni.

The drumskins are cut larger than the frame, from what I've watched.

5. _____ **tangit tamaa paniinang** _____ **aqeg-**
keput. Ilangitlu _____ **siiqelghiit nutaghaghmeng.**

We still sing the songs composed in the past. Others compose new songs.

atugh qerngugh

atuu sagu

negikragh sii

pakeg taflu

qayug

POST-VIEWING

Draw a scene below of an experience you had when someone was using a **saguvak**.

Find a partner and discuss the scene you drew. Use as many Yupik words as you can. Describe your partner's scene below.



Aaraaghusik iiggak

Fancy gloves

UNIT 6

PREVIEW

Aaraaghusik iiggak (fancy gloves) are worn for special occasions and ceremonies, including **Iviq** (whaling ceremony). Yupik men traditionally wore **iiggat** (gloves) whenever they danced (**sayugh-**). Yupik women also wore **aaraaghusik iiggak** for special occasions.

“

Sariighmun special occasion

uliimaaghuuk. Aa aarraasik.

They are made for special occasions. Yes, fancy wear.

LYDIA APATIKI

WHEN HAVE YOU SEEN FANCY GLOVES?

WHO WORE THEM?



Man wearing **aaraaghusik iiggak** drums at a community celebration. Gambell, circa 1968. Courtesy of the Alaska Film Archives, University of Alaska, Fairbanks, AAF-1374.

Aaraaghusik iiggak

Fancy gloves

UNIT 6

PREVIEW

“

Ukuk **ayapghaatak** esghaaghaataghagka qavngarugpaggaaneng **aghnam** piyukelleghmineng **uliima**aghqek nalighmeng qama umyugamitun sumeghaghalleghmitun **uliima**aghqek.”

These mittens, I have seen them since a long time ago, made as a woman wants them to be or made as she sees fit in her mind.

RALPH APATIKI, SR.

These **aaraaghusik iiggak** were sewn (**kaki-**) by an **aghnaq** (woman). She used shaved reindeer **amiq** (skin) for the top side of the **iiggak** and **taqusneghaq** (red-dyed skin of a baby seal) for the underside. She also used brown **melquq** (fur), probably **qafsik** (wolverine), at the cuffs and above the fingers. She made (**ulima-**) a decorative band at the wrist from white, winter-tanned and red-dyed seal **amiq**, embroidered with **qiiyngu** (long reindeer hair from under the chin).

>> DISCUSSION

1. Why do you think the gloves were decorated like this?
2. What does the design on the fingers look like?
3. On what occasions do you think these gloves were worn?



Aaraaghusik iiggak (fancy gloves). National Museum of Natural History collection, E280162.

Aaraaghusik iiggak

Fancy gloves

UNIT 6

PREVIEW

The fingers of these **iiggak** are decorated with straight and zigzag lines of red and blue, and the fingernails are outlined in red. These **iiggak** were purchased on **Sivuqaq** (St. Lawrence Island) in 1912, but the colorful **igaq** (design) is a traditional Siberian Yupik style.

WHAT OTHER TYPES OF DESIGNS
DO YOU SEE CHANGE OVER TIME?

“

Temngi nallimsaqagput

igaqraghtuqak allaghiinaghmeng

whangkuta sumemnni entaqun **iviighmi**

sami aangelghiimi **qerngumi** atuumaak.

Igaqriillu allaaghluggaat esghaapagigalkeput

kakillemnni alngunak.

We only guessed because of the various designs, in our own thoughts, that perhaps they were used in a ceremony or other large event or gathering. The designs are ones we don't see in our own kind of sewing [today].

LYDIA APATIKI

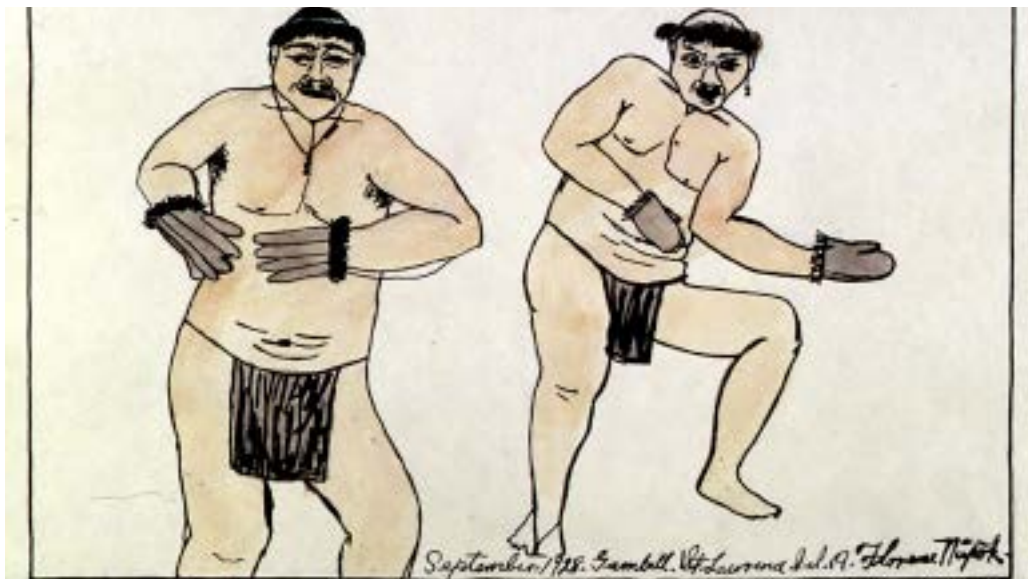


Illustration by Florence Napaaq Malewotkuk of a dancer wearing **aaraaghusik iiggak** (fancy gloves). The other dancer wears mittens. Gambell, 1928. Courtesy of the Archives, University of Alaska Fairbanks, 68-38-58.

VIEWING



Think about these questions as you listen:

1. How were these *iiggak* made and what materials were used to make them?
2. When were *iiggak* used and why?
3. What is the significance of their designs?

As you watch the video, listen for

these key words and bases:

aarraasik (fancy wear)

aghnaq (woman)

igaaq (design; tattoo)

iiggak (pair of gloves)

iviiq (ceremony)

kaki- (to sew)

qaghpa (headdress)

sariigh- (to hold a competitive event; to celebrate; to have entertainment)

taqusneghaq (red-dyed skin of unborn seal)

ulima- (to make; to build; to carve; to fix)

WHAT OTHER WORDS CAN YOU
IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. _____ **mun special occasion** _____ **aghuuk.**
Aa _____.

They are made for special occasions. Yes, fancy wear.

2. _____ **k? Yeaq** _____ **aguk.**

Is it dyed unborn seal skin? Yes, it is dyed unborn seal skin.

3. _____ **ghmi sami entaqunnguq atuuguk**
_____ **mi.**

She said, they were probably used in the whaling ceremony or some other event.

4. _____ **taakuk akuzimghutkegkegput 1912-mi**
_____ **aghuftuk taakwanirugllak.**

The pair of gloves that we discussed was made way [back] in 1912.

5. _____ **riillu allaaghluggaat esghaapagigalkeput**
_____ **llemnni alngunak.**

The designs are ones we don't see in our own kind of sewing [today].

aarraasik	kaki
iiggak	sariigh
ivii	taqusnegha
igaq	uliima

Aaraaghusik iiggak

Fancy gloves

UNIT 6

POST-VIEWING

What kind of aaraaghusik iiggak would you make? Draw them below.

Find a partner and discuss your picture with them. Use as many Yupik words as you can. Describe your partner's picture below.



Sanightaaq

Fancy gut parka

UNIT 7

PREVIEW

Gut parkas — waterproof, wind-proof, lightweight, hooded outer coats — were made from **qilut** (intestines) of large sea mammals. On **Sivuqaq** (St. Lawrence Island), they were made from the **qilut** of **maklak** (bearded seal) or **ayveq** (walrus) and were worn by both men and women, often with a birdskin **atkuk** (parka) underneath for warmth. There are two types of plain ones: a **qaliq** worn in wet weather and an **aghsughtaq** — winter-bleached white — worn as a layer in cold, windy weather. A beautifully decorated gut parka is called a **sanightaaq** and was worn as fancy dress for ceremonial and festive occasions.

“

“Ukuk akuzitkegkegput maaten

aghsughtaghhak. Liigiksalghiinga whanga
elngatall megnunaghluki aflengakayuguftut.
limwaaghluki qantaghluki naqam
qelquumaqegkangit angyamun samun
hunting-emun unangniighmun.

This gut parka that we spoke about. From the time I first became aware, people took good care of them as an important item. They were carefully folded and covered and brought along while boating and hunting of all sorts.

MERLIN KOONOOKA



Illustration by Florence Napaq Malewotkuk. Gambell, 1929. Courtesy of the Archives, University of Alaska, Fairbanks, 66-38-78.

WHAT ARE SOME OF
THE SIMILARITIES AND
DIFFERENCES BETWEEN
A GUT PARKA AND A
BIRDSKIN PARKA?

PREVIEW

“

“Enkaam taakut **sukilpaam** melqughii naasqumqun qaaynganitkayuget nekeghquumakangit uziimun. Elngatall pinighsapiglluki talwa sugruggaan nuvukruggiilu taawa nekegsimakangit. Tawaten esghaqaaluteng pinighnaaqusit. Enkaam sami iviighmi atumi sami aatkayuguftiit wetku.

Then those auklet crests from the head — the tops (feathers) — those are placed all around. They make them so fancy, they even include the top part of the beak (plate). When seen like that, they look nice. And then, only when there is a ceremony or during drumming and singing, they would put them on.

MERLIN KOONOOKA

This **sanightaaq** — like the one in the video — was made in a man’s style with horizontal strips of **qilu** (intestine). It is decorated with dark feather crests and orange beak plates from **sukilpaat** (crested auklets). The bottom hem and cuffs are trimmed with **melquq** (fur) from a baby **ayveq**. The **nasaq** (hood) and chest are trimmed with strips of alder-dyed sealskin and short-feathered **sukilpaq** (crested auklet) skin.



Anengayuu (James Aningayou) wearing a **sanightaaq** (fancy gut parka). Gambell, 1930. Courtesy of the National Museum of the American Indian, N42764.

PREVIEW

It took a lot of work to make an **agsughtaq**, even more to make a **sanightaaq**. A woman cleaned **qilu** by rinsing it repeatedly with water and gently scraping (**kelik-**) it. She inflated (**ghhuugh-**) it and hung it outside to dry and whiten in the wind and cold. Then she split the **qilu** open to make long strips and sewed them together with fine **qiipaq** (sinew thread), using a special watertight **keluk** (stitch) and double-fold seam.

“

Kelukegteghllawaghuut.

Kelukegteghllaguut. Kelengestaghlak.

Kakisineng talwa pinighataghaghtut.”

They make very intricate stitches. Indeed, intricate stitches. Small stitches. Even better than sewing machines.

MERLIN KOONOOKA & LYDIA APATIKI

DESCRIBE THE PICTURE BELOW USING
AS MANY YUPIK WORDS AS YOU CAN.



Kiruka inflates walrus intestines. Gambell, 1930. Courtesy of the National Anthropological Archives, Smithsonian Institution, GA 30-87.

VIEWING



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

aghsugh- (to be or become bleached)

kelik- (to scrape)

keluk (stitch)

melquq (fur; feather; body hair)

nasaaq (parka hood)

qaliq (gut rain parka)

qiipaq (sinew thread)

qilut (intestines)

sukilpaq (crested auklet)

Think about these questions as you listen:

1. What is the process to make a *sanightaaq*?
2. What are the different uses for a gut parka?
3. Why was a *sanightaaq* so valuable?

WHAT OTHER WORDS CAN YOU IDENTIFY?

POST-VIEWING

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

1. Samun atuuwat _____ iraaghwat.

What is it used for, a rain coat?

2. Sameng _____ qaqat imaani?

What did they use for thread?

3. Tamana _____ am pinga piniighsaasiiluku.

They used crested auklet parts to make it fancy.

4. _____ egteghllawaghuut. _____ egteghllaguut. Kelengestaghlak.

They make very intricate stitches. Indeed, intricate stitches. Small stitches.

5. Sivukluki _____ igaghaqluki. _____ ganeghmeng taaqluki _____ sighaqluki ghefsighluki.

First, they scrape them. Then after scraping them, they bleach them, after soaking the blood out of them.

6. Ayuwitepiglleghiit _____ whaa maaten atuulghiit paniinang.

Intestines are sturdy; we still use them now.

aghsugh qiipa

keli qilut

kelu sukilpa

qali

POST-VIEWING

Draw and decorate your own **sanightaaq** below.

Find a partner and discuss your picture. Use as many Yupik words as you can. Describe your partner's picture below.

Uunghaq

Harpoon

UNIT 8

PREVIEW

“

Taawa una **neghigh**taq **uunghaq**...

Ayveghhiinaghmun atiit... Entaqun

Sivuqami whani kiyaghtaagh yuuk

akmaleperewaaghuuk uglangha tamaken

ayveghaghnaleteng.

This is a harpoon from long ago... This was used only for walrus... I think that here in Gambell, almost every man carried one on his shoulder so that he could catch a walrus.

RALPH APATIKI, SR.



This type of **uunghaq** (harpoon) was used for hunting an **ayveq** (walrus). The **ayagun** (shaft) is made of **unaghsiq** (wood). A **tugeq** (ice pick) is attached to the back end, and at the front end there is a socketpiece with a hole that a foreshaft fits into, onto which a **tuugkaq** (harpoon head for hunting walrus and bearded seal) fits. The lashings made with **suqaq** (baleen) hold the **tugeq** and socketpiece in place. The **tuugkaq** and foreshaft are tied to the **uunghaq** with **uyiiq** (rawhide line), and there is also a coil of **uyiiq** attached.

WHAT ELSE CAN A
HARPOON BE USED FOR?



Uunghaq (harpoon). National Museum of the American Indian collection, 133745.000.

PREVIEW

“

Taawa takwaaqaa piykelleghmitun **ayveghem qengagni** aanestaataqek. Wii study-kaanga pinaqutnginaq pingiigatiit. Wetku elqughaghunneghata whaa taana **ayveq naghullegnaqaa.**”

Then he [the hunter] approaches, as he thinks best, to where the walrus [is sticking out] its nose. He doesn't harpoon it right away; he studies it first. Only when he is in the right position will he harpoon the walrus.

RALPH APATIKI, SR.

In winter, a hunter would trek miles on the **siku** (ice) in search of an active **ayveq** breathing hole, spotting it from afar by spray sent up as the animal exhaled. He harpooned (**naghulleg-**) the **ayveq** in its **qengaq** (nose) when it came up for air, then dug in the **tugeq** and braced as the animal dove and ran out the length of the **uyiiq**, which held it back. When the **ayveq** surfaced again, he killed it with a **qalugyaq** (lance) or **suflugaq** (gun).



Victor Campbell on an ice floe with two walrus, near Gambell, 1959. Courtesy of the Anchorage Museum, B90.14.5.AKNative.2.4.

PREVIEW

This type of **uunghaq** could serve other uses as well. For example, a **tugeq** was used to check the thickness of the **siku**, to make sure that it would hold the hunter's weight. The elders say that because the **uunghaq** was so useful, it was an essential tool for successful hunting.

“

“Taana panaghameng atelek **tuugka**alghiit atuqegkanngat taanallu umutalnganun **sikum**. Enkaam una **uunghaq** esghaghaqa atuuguq enngatall iyemneng.”

That walrus ivory part of the harpoon is used to check the thickness of the ice. So this harpoon, from my point of view, was very useful.

RALPH APATIKI, SR.



Lloyd Oovi. Gambell, 1959. Courtesy of the Anchorage Museum, WWS-3017-8.

VIEWING



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

<i>ayveq</i>	(walrus)
<i>naghulleg-</i>	(to harpoon)
<i>neghigh-</i>	(to have happened long ago)
<i>neqa</i>	(food)
<i>qengaq</i>	(nose)
<i>siku</i>	(ice)
<i>tuqute-</i>	(to kill)
<i>tuugkaq</i>	(walrus ivory; harpoon head)

Think about these questions as you listen:

1. Why were the parts of an *uunghaq* made from different materials?
2. How was the *uunghaq* used to catch an *ayveq*?
3. What were some other ways to use an *uunghaq*?

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. Taawa una _____ taq _____. Liisalghiinga whavek _____ ghniighusimun kiyang.

This is a harpoon from long ago. When I first became aware, they were mostly used for walruses.

2. Taana _____ aguq. Legan taaggun _____ eltughyaghqaaguq.

This is the harpoon head. It will simply stick inside a walrus.

3. Taana panaghameng atelek _____ alghiit atuqegkaangat taanallu umutalnganun _____ m.

That walrus ivory part of the harpoon is used to check the thickness of the ice.

4. Wetku elqughaghunneghata whaa taana _____ gnaqaa.

Only when he is in the right position will he harpoon the walrus.

5. Pitungwaaghwaag aaneighani _____ qunaghmi what-en, taawa _____ aqaat.

When the walrus comes out with its eyes closed like this, then they kill it.

6. _____ m uum allgeghnegha aangeghlagtuq. _____ enghaghquulluki legan taaggun.

The catch from this harpoon was very great. They caught food just with that.

ayve/ayveq siku

naghull tuqut

neghigh tuugka

neq uunghaq

POST-VIEWING

.....

Draw an **uunghaq** that you have seen or a scene in which you have seen an **uunghaq** used.

.....

Find a partner and discuss your picture. Use as many Yupik words as you can. Describe your partner's picture below.



Aghveghqutaq

Harpoon head (for whale hunting)

UNIT 9

PREVIEW

This **aghveghqutaq** (harpoon head) was used for hunting an **aghveq** (whale). It fits onto a foreshaft that fits into a socketpiece, which is at the front end of an **ayagun** (shaft) made of **unaghsiq** (wood). The **aghveghqutaq** is also tied to the **ayagun** with **uyiiq** (rawhide line).



Aghveghqutaq (harpoon head).
National Museum of the American
Indian collection, 133481.000.

“

Taana maaten whaa akuzitkegkefut
aghveghniighmun aatgha **aghveghqutaq**.
Aghveghniighmun atughaqegkeput.
Aghveghet aangepiglleghiit teghikusat
elngatall. Iwernga ayuumighhaneng
unakaqegkeput tamaken atuqluta
sanqutmeng.”

That which we spoke about was used for whaling; it is called an aghveghqutaq (harpoon head). We used them for whale hunting. Whales are such large animals. But we caught them since long ago using such equipment.

MERLIN KOONOOKA

> > DISCUSSION

1. What do you remember about the **uunghaq** that you can apply to reading about the **aghveghqutaq**?
2. What are some of the similarities and differences between hunting **ayveq** and **aghveq**?

Aghveghqutaq

Harpoon head (for whale hunting)

UNIT 9

PREVIEW

“

Aghveghet aghulaqefqiita pirqelluki iflafqiita. Tamaken wata kanaghqughvikluki aghuliighqaqegkangit. Enkaam tamaani tawatelngughmeng atuqnguluteng **qalugyameng** tuqutaqegkangit.”

[Harpoon heads] kept the whales from getting away, so they didn't lose them. They stick more of those in [the whales], causing them to stop. Back when they used these, they used a lance to kill them.

MERLIN KOONOOKA

When an **uunghaq** (harpoon) strikes an **aghveq**, the **aghveghqutaq** pushes through the skin and blubber and imbeds in its flesh. Then from the pull on the **uyiiq**, the **aghveghqutaq** turns and holds in place. After multiple strikes, the **aghveq** is subdued and killed with a **qalugyaq** (lance). Occasionally an old **aghveghqutaq** will be found in the body of a freshly-killed **aghveq**, indicating that the animal survived being struck more than a century ago.

HAVE YOU EVER
SEEN A WHALE IN
THE OCEAN? HOW
DID IT MAKE YOU
FEEL?

Lloyd Oovi attaches a harpoon head to the foreshaft of a harpoon. Gambell, 1959. Courtesy of the Anchorage Museum, B83.91.S3017.82.



Aghveghqutaq

Harpoon head (for whale hunting)

UNIT 9

PREVIEW

In the video, Merlin Koonooka describes **aghveghniiq** (whale hunting) in the springtime, including the relationship between a **unangniighta** (hunter) and an **aghveq**: “The whale is such an immense, huge animal. And when you approach the whale, you feel very, very little in the big ocean. So, there’s no question the whale just has to give itself up to the hunter. One movement of the whale’s tail, and the boat is gone, tipped over. So, there’s no question we – the whale allows itself to be harvested as food to our people.”

“

Qavngaghtallqiinaghllagmeng

aghveghmeggni whangkutallu entaqun

paganillu ayuumightaameng naalkutaqt.

Aghveghem yutuutalngi esghaaghaqiit tawaten
pineghmeggni. Over a hundred years...

Enkaamllu esgha **ungu**amaaqat tawaten

kiitighngaaghmeng.”

From long ago... In the whales they catch - even in ours, but maybe also up north - they find these old items. When that happens, it shows how old whales can get. Over a hundred years... You see, they can live even though they have an injury like that.

MERLIN KOONOOKA

HAVE YOU EVER
CELEBRATED A WHALE
HARVEST? WHAT
ACTIVITIES WERE
THERE?



St. Lawrence Island Yupik whalers flense blubber from a 65-foot bowhead whale taken by John Apangalook's crew at Gambell, 1970s. Courtesy of the Anchorage Museum, B90.14.4.00971.

Aghveghqutaq

Harpoon head (for whale hunting)

UNIT 9

VIEWING



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

aange- (to be large; to be big)

aghveq (whale)

ayagun (shaft)

ayumiq (long ago)

kape- (to stab)

kii (wound)

qalugyaq (lance)

sanqun (equipment; tool; device; weapon)

tuugkaq (harpoon head for hunting walrus and bearded seal)

unguva- (to be alive)

Think about these questions as you listen:

1. How did the *aghveghqutaq* help the hunter harvest an *aghveq*?
2. What did it mean to find an *aghveghqutaq* already lodged in an *aghveq*?
3. How do the hunters show respect to the *aghveq*?

WHAT OTHER WORDS CAN YOU IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. _____ghmun atuugut.

They are used for whales.

2. _____mun. Taakluku _____meng.

On a shaft. It is used at the end of a long harpoon shaft.

3. Tawaten _____ghhaastun legan uliimallghi ayuqelghiit.

They were made similar to that smaller ivory harpoon head [for walrus-es].

4. Enkaamllu esgha _____maaqat tawaten
_____tighngaaghmeng.

You see, they can live even though they have an injury like that.

5. _____ghet _____piglleghiit teghikusat eln-
gatall. Iwernga ayuumighhaneng unakaqegkeput tamaken atuqluta
_____tmeng.

Whales are such large animals. But we caught them since long ago using such equipment.

6. Enkaam tamaani tawateIngughmeng atuqnguluteng
_____meng tuqutaqegkangit. _____ughluki
salin ghhuughilluta tawateIngughmeng.

Back when they used these, they used a lance to kill them. They would stab them, because they did not have whaling bombs.

aghve	qaluqya
aange	sanqu
ayag	tuugka
kap	unguva
kii	

Aghveghqutaq

Harpoon head (for whale hunting)

UNIT 9

POST-VIEWING

Draw a diagram of an **uunghaq** with an **aghveghqutaq**.

Find a partner and discuss your picture. Use as many Yupik words as you can. Describe your partner's picture below.



Qaghpa

Headdress

UNIT 10

PREVIEW

A **qaghpa** (headdress) was worn by a **yuuk** (man) when there was a celebration (**sariigh-**) or **iiviq** (ceremony). **Qaghpat** were made (**ulima-**) with crowns of hair from a **quyniq** (reindeer) or **nanuq** (polar bear) attached to a band made from **uygaaq** (de-haired, winter-bleached sealskin).

“

Taana maaten akuzimghhutkegkefut
qaghpa. Kingikaam aapgqangi
qavngaghnguq **iivighmi** yuget aategkangit
nasqughiitaqluki **qaghpat**.

What we spoke about is the headdress. Kingikaq (Theodore Kingeekuk) has said that some time ago, during a ceremony, men would wear headdresses as a head garment during festivals.

ELAINE KINGEEKUK



Men wearing **qaghpat** (headdresses) made from reindeer hair (left) and polar bear hair (right) drum at a community celebration. Gambell, circa 1968. Courtesy of the Alaska Film Archives, University of Alaska Fairbanks, AAF-1374.

WHAT KIND OF
HEADWEAR DO YOU
WEAR? DO YOU
HAVE ANYTHING YOU
WEAR FOR SPECIAL
OCCASIONS?

PREVIEW

“

Uygaagham qulangakun **segeniluku**.

Taana enkaam **sukilpaam** sulungaa.

It is designed with reindeer chin-hair above the bleached sealskin. And then that it is an auklet's crest.

ELAINE KINGEEKUK & ANGELA LARSON

This **qaghpa** was made with **qiiyngu** (reindeer chin hair) attached to its band and straps. The band and straps are made from **uygaaq** dyed red. The band is also decorated with lines of white **uygaaq** and the black crest (curved feathers) and orange bill-plate of a **sukilpaq** (crested auklet).

WHAT KIND OF
CEREMONIAL CLOTHING
DO YOU WEAR? HOW IS
IT INFLUENCED BY THE
MATERIALS WHERE YOU
LIVE?

Qaghpa (headdress) and close-up of its decorated sealskin band. National Museum of Natural History collection, E280150.



PREVIEW

In addition to a **qaghpa**, **yugem** (men's) ceremonial clothes would also include **aaraaghusik iiggak** (fancy gloves). An **aghnaq** (woman) wore a different kind of **qaghpa** called a **nasqughiitaq**, a head band decorated with strings of **sungaataq** (beads). Her other ceremonial clothes would include **payaaqek** (woman's fancy boots). A **yuuk** (man) or **aghnaq** might wear a **sanightaaq** (fancy gut parka).



Elqwaaghqu (Charles Siwooko) and Angemelluk (Amy Angemalluk). Gambell, circa 1960. Courtesy of the Anchorage Museum, B85.27.1230.

“

Taameng **qaghpaluteng**

atugtengiighhaput. Whatesimaagqat.

Nanuumeng whangkuta. Ukut **quyngim**.

It is no wonder that our dear drummers wear headdresses. So this is how they are. We also use polar bear [hair]. These are reindeer.

LYDIA APATIKI

WAY DID MEN
AND WOMEN WEAR
DIFFERENT HEADWEAR
DURING CEREMONIES?

VIEWING



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

<i>aghnaq</i>	(woman)
<i>aghula-</i>	(to dance)
<i>nanuq</i>	(polar bear)
<i>qaghpa</i>	(headdress)
<i>quyngiq</i>	(reindeer)
<i>saguyaq</i>	(skin drum)
<i>segeni-</i>	(to embroider with caribou or reindeer chin hairs)
<i>sukilpaq</i>	(crested auklet)
<i>ulima-</i>	(to make, to build, to carve, to fix)
<i>uygaaq</i>	(de-haired, winter-bleached sealskin)
<i>yugem</i>	(man's/men's)

Think about these questions as you listen:

1. What does a *qaghpa* look like?
2. What was this *qaghpa* made with? Why do you think these materials were chosen?
3. What was the purpose of a *qaghpa*?

WHAT OTHER WORDS CAN YOU
IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. _____ qaa una _____ akaa?
Yeah, yuggiinaat _____ luteng. _____ t
avaangitut.

Is this a man's headdress?

Yeah, only men wear headdresses. Women don't have any.

2. _____ umeng whangkuta. Ukut _____ m.

We also use polar bear. These are reindeer.

3. _____ yagullghaten _____ lleqamken.
Aa, praasantanakevnga.

If you start dancing, I will make you one.

Yes, gift me one.

4. _____ ggham qulangakun _____ luku, taana
enkaam _____ am sulungaa.

It is designed with reindeer chin-hair above the bleached seal skin, and then that is an auklet's crest.

aghna segeni

aghula sukilpa

nanu uliima

qaghpa uygaa

quyngi yugem

POST-VIEWING

Design your own qaghpa in the space below.

Find a partner and discuss your picture. Use as many Yupik words as you can. Describe your partner's design below.



Atkuk

Parka

UNIT 11

PREVIEW

Atkuget (parkas) are made from various materials, including **qawaat** (birds). A birdskin **atkuk** (parka) is warm and was used for hunting (**napi-**). The **napistet** (hunters) were always **maqaq** (warm) when they wore them. When **napistet** went out on the **siku** (ice) to catch a seal, they would sometimes sweat a lot. When this happened, they turned their **atkuget** inside out, so that the dry part would be inside. The damp part outside would freeze dry.

“

Maqaghllaget. Napiisiit.

Napistet ghhuusigalkangi qayughllak
maqaghqengnwaaghluteng aatkameng
whaten **napikayuget**.”

They [birdskin parkas] are warm. They were for hunting. Hunters never became cold, because they dressed warmly in clothes like this.

LYDIA APATIKI

DESCRIBE THE PICTURE BELOW
USING AS MANY YUPIK WORDS AS
YOU CAN.



Uusiiq at left and Akulki wearing birdskin **atkuget** (parkas). Gambell, 1912. Courtesy of the National Anthropological Archives, INV 01480400.

PREVIEW

“

Qafsinegyagllawaaqut. Ukut uyaqghwi iikluki paamnangi natengiighhaq one inch sangwaa two inches. Neqaangi qaamkut temtii sipegtaqegkangit uultaqegkangit amiirii melqwi qamanlluki.

There were many [bird skins]. The necks were taken off and one or two inches from the backs. They would strip the meat off the body and turn the fur inside.

ANGELA LARSON



To make a birdskin **atkuk**, you need to harvest **qawaat** (birds) without damaging their skins. One way to process an **amigmqwaaq** (birdskin) is to wash it thoroughly while scraping (**kelik-**) it with an **ughvik** (skin scraper) to get the **quginaq** (fat) off. Then squeeze the liquid out (**sipegte-**) and place it outside to dry. If it darkens overnight, it is washed again until the oil is gone. When a skin is white, it is completely dried. After the skins are processed, they are sewn together to make an **atkuk** (parka).

WHAT WOULD IT FEEL
LIKE TO WEAR A
BIRDSKIN PARKA?

Lydia Apatiki prepares a birdskin for use in an **atkuk** (parka) 2009. Courtesy of the Alaska Native Heritage Center.

PREVIEW

In the time of the elders long ago, island-wide gatherings were held at **Sivuqaq** (Gambell). People would recognize where a visitor came from by the type of **atkuk** that he or she wore. People from the southern part of the island would wear **atkuget** made from **metghat** (eider ducks). In parts of the island where **naghuyat** (gulls) were plentiful, they would wear **atkuget** made from those **qawaat**. People also wore **atkuget** made from **sukilpaq** (crested auklet) and **ngelqaq** (cormorant).



Maligutkaq (Chauncey Maligutkak) wearing a birdskin **atkuk** (parka). Gambell, 1930. Courtesy of the National Museum of the American Indian, N42764.

“

Qerngughunneghmeggni Sivuqami.

Atkugitgun liigikaqegkangit. **Naghuyatuqagt naghuyameng atkugluteng. Atkugitgunnguq** liisuaqaiit naken pimatangit qiighqami.”

There would be island-wide gatherings at **Sivuqaq** (Gambell). They would recognize a person by his parka. Those with plenty of gulls would wear gull parkas. They recognized where people came from by their parkas.

ELAINE KINGEEKUK

> > DISCUSSION

1. What kind of **qawaak** do you see the most where you live?
2. Have you ever seen an **atkuk** made from them?
3. What kind of **qawaak** do you think was used to make the **atkuk** shown in the illustration to the left?

VIEWING



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

<i>kelik-</i>	(to scrape)
<i>maqaq</i>	(warm)
<i>metghaq</i>	(eider duck)
<i>napi-</i>	(to go hunting)
<i>ngelqaq</i>	(cormorant)
<i>piyaa-</i>	(to hunt by walking on the ice)
<i>qaagna</i>	(outside)
<i>sipegte-</i>	(to remove liquid from something)
<i>ughvik</i>	(skin scraper)

Think about these questions as you listen:

1. What types of *atkuget* are there?
2. How did people make birdskin *atkuget*?
3. When was a birdskin *atkuk* used, and what purpose did it serve?

WHAT OTHER WORDS CAN YOU IDENTIFY
FROM THE PREVIEW?

POST-VIEWING

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

1. _____ **gitgun liigikaqegkangit.**

They would recognize a person by his parka.

2. **Qiighqami taakwani** _____ **ghtuqat** _____ **ghmenguq**
_____ **gtuulluteng.**

Those from a certain part of the island who had plenty of eider ducks would wear duck parkas.

3. **Amalleqa** _____ **at tawaten atuughaqegkangit** _____
guluki.

They also used cormorants to make parkas.

4. **Aghvigtughwaaghluki** _____ **gaqluki.** _____ **taghluki**
eslakun _____ **gun liilaghtughluki.**

We would wash them thoroughly while scraping them. The water is squeezed out, and they are placed outside.

5. _____ **gtughaqluki tawaten** _____ **gkun.**

Then they would scrape them with an ivory scraper.

6. _____ **stet ghuusigalkangi qayugllak** _____
ghqengngwaaghluteng aatkameng whaten _____ **kayaget.**

Hunters never became cold, because they dressed warmly in clothes like this, those who usually go hunting.

atku	ngelqa
keli	sipegt
maqa	ughvi
metgha	qaag
napi	

POST-VIEWING

.....

Imagine designing your own **aktuk** using any type of **qawaak** you wish. Draw a picture of your **aktuk** below.

.....

Now describe your **aktuk** in 2-3 sentences. Pair up with your partner and take turns describing your picture and asking questions. Use as many Yupik words as possible.



Kaamget

Skin boots

UNIT 12

PREVIEW

Aghnat (women) traditionally made **kaamget** (skin boots) in a variety of styles, using different materials and sewing techniques for different seasons and conditions. Three examples are **kamepigik** (knee-high sealskin boots), **quyillegtak** (men's knee-high skin boots) and **payaaqek** (women's fancy boots).

Kamepigik were used in **aghinaq** (wet weather or conditions) while hunting, boating, walking and wading. This **aghnam** (woman's) pair was made with **uygaaq** (shaved, bleached sealskin), much of it was dyed red (**kavighte-**). The **nateghqaq** (sole) was made from **maklak** (bearded seal). They were rubbed with **mesiipik** (seal oil) to keep them water repellant.



Right: **Kamepigik** (knee-high sealskin boots). National Museum of the American Indian collection, 133740.000.

“

Una melqiighaq. Melqii qigughluku **neghsaq**. Taana **uygaaq**. Ugtinghat 6rrakegtat.

This is shaved. Seal that had a haircut. That [light-colored] one is bleached sealskin. Dyed shaved sealskin is the red kind.

ELAINE KINGEEKUK



Above: Anaghayaaq (Logan Annogiyuk) and his family. Courtesy of the National Museum of the American Indian, N42761.

PREVIEW

“

“Sukalqat sangwaat athletic-eghlaget
kaamgit entaqun.

“

Pinighikat aatkiit.

“

Tawaani nunami wetku kayaalqikumi
taakuk tunuqit. Aamta Sivuqami
kayaalqiillghitkumi aaskumikek nanevgat
mataghlleqaa. Amalka medal-nga gold-nga
iikelleqaa.

These must be boots of swift runners or athletic men.

Strong men's clothes.

They are only worn in the village where he won. Like if
he hadn't won in Gambell, and he put them on, elders
would take them off. It's like a medal, his gold, it will
be taken off.

LYDIA APATIKI, CHRIS KOONOOKA & ELAINE
KINGEEKUK



Quyillegtak
(men's knee-
high skin boots).
National Museum
of the American
Indian collection,
116764.000.

This pair of **quyillegtak** (men's knee-high
skin boots) were worn by **yuget** (men).
The **melquq** (fur) is **qazigyaq** (spotted
seal), and the **nateghqaq** was made from
maklak. They were used in the winter on
land and not supposed to get wet (**aghi-**).
The geometric **igaqraq** (design) at the top
was made of embroidered reindeer chin
hair (**segeni-**).



Hunters wearing **quyillegtak** return home to Gambell,
circa 1958. Courtesy of the Anchorage Museum, B83.91.
S1867.C101.

PREVIEW

Payaaqek (women's fancy boots) were worn for ceremonies and special occasions. A smaller version was made for **taghnughhaat** (children). The fashion for **aghnat** was to pack the leg of **payaaqek** with material to make them puff out and to wear (**atuqe-**) them with a **qallevak** (women's coverall made from reindeer skin).



Josephine Wayengi and Florence Napaaq. Gambell, 1929. Courtesy of the National Museum of the American Indian, N42725.

“

Aa **taghnughhaam** ukuk pikaak. Anglikat **aghnat** **payaaqelguut** tawateInguhmeng.

Yes, this is a children's pair. Adult women have payaaqek like that.

LYDIA APATIKI

WHAT KIND OF
TRADITIONAL BOOTS
HAVE YOU SEEN?



Child-size **payaaqek** (women's fancy boots). National Museum of the American Indian collection, 193374.000.

VIEWING



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

<i>aghi-</i>	(to be wet)
<i>aghinaq</i>	(wet weather or conditions)
<i>aghnat</i>	(women)
<i>atuqe-</i>	(to wear; to use)
<i>igaqraq</i>	(design; trim)
<i>nategghaq</i>	(sole of skin boot)
<i>neghsaq</i>	(seal)
<i>qazigyaq</i>	(spotted seal)
<i>segeni-</i>	(to embroider with reindeer or caribou chin hairs)
<i>taghnughhaq</i>	(child)
<i>uygaaq</i>	(shaved, bleached sealskin)

Think about these questions as you listen:

1. Why are different types of *kaamget* worn?
2. What are some of the materials used to make *kaamget*?
3. How are *kaamget* made?

WHAT OTHER WORDS CAN YOU
IDENTIFY FROM THE PREVIEW?

POST-VIEWING

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

1. _____ **atiit sami** _____ **mi iveghnami.**

Women wear them in wet weather, where they might have to wade in water.

2. **Una melqiighaq. Melqii qigughluku** _____. **Taana** _____.

This is shaved. Seal that had a haircut. That [light-colored] one is bleached sealskin.

3. _____ **kek** _____ **nguftuk.**

Its designs are made of embroidered reindeer chin hair.

4. **Qutem** _____ **i.** _____ **iniilnguut.**
_____ **ghllagaput whangkutallu.**

Land boots. They don't get wet. We also used them a lot.

5. _____ **ukut akuzitkegkeput esghaqeput**
_____ **iikun esghaghyaqeput llangaqa apell ghistun in-**
glunganeng aagken Ungazighmiit or ayuqlit taaganlguut.

These boots that we talked about and looked at, after seeing their soles as discussed, they seem to be from the other side, from Chukotka or mainland Alaska.

6. _____ **ghhaat tamaken** _____ **luki Sivungagh-**
miit Sivuqaghhmiit esghaqaqanka.

I have seen children from Savoonga and Gambell wearing them.

aghi	neghsaq
aghina	segeni
aghnat	taghnugh-
atuq	ha
kaamget	uygaaq
nateghq	

POST-VIEWING

Use the space below to design your own pair of **kaamget**.

Find a partner and discuss your **kaamget** design. Use as many Yupik words as you can. What would be an appropriate occasion to wear your **kaamget**? Describe your partner's design below.



Nita Tokoyu of Gambell sews strips of sea mammal intestine to make a waterproof gut Parka. Gambell, 1927. Courtesy of the Archives, University of Alaska Fairbanks, 1964-0098-00276.

