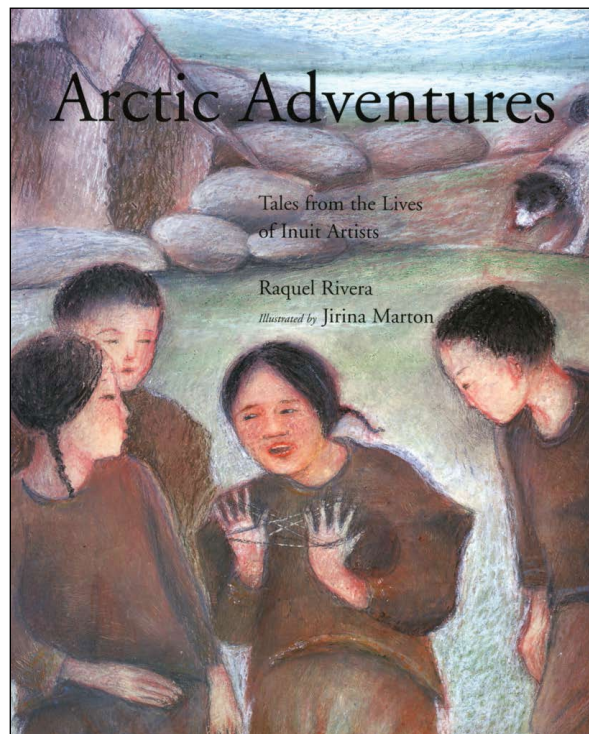




# GROUNDWOOD STUDY GUIDES

## Arctic Adventures Tales from the Lives of Inuit Artists

*Written by Raquel Rivera*  
*Illustrated by Jirina Marton*



These stories, drawn from the lives of four Inuit artists, offer young readers a glimpse into this rich culture defined by the land, hunting, hunger, magic and extreme weather.

### **CURRICULUM CONNECTIONS**

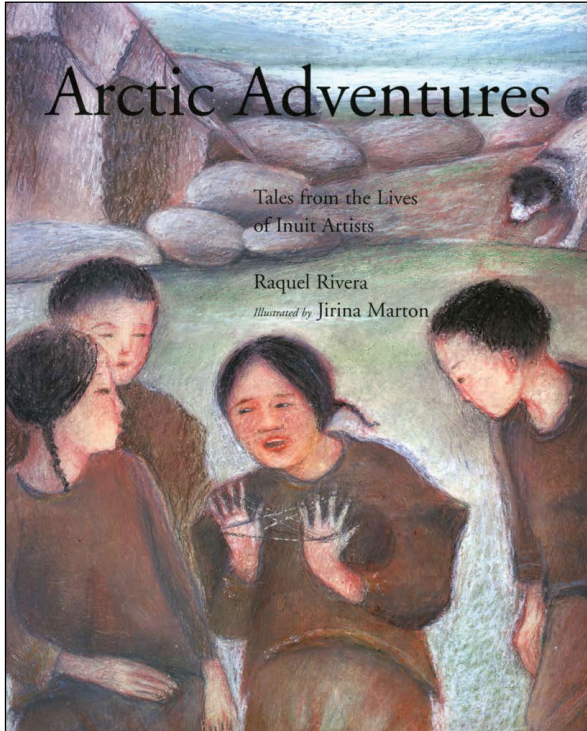
Ages 4 to 7 / Grades K to 2

JUVENILE NONFICTION / People & Places / Canada; Language Arts; Visual Arts;  
Family Studies; Science; Indigenous

Full-color illustrations / 8.5 x 10.25 / 48 pages

Hardcover with jacket / \$18.95 / 978-0-88899-714-2

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## BOOK DESCRIPTION

The land, hunting, hunger, magic and extreme weather are themes that resonate for Inuit who live in the Far North. These stories, drawn from the lives of four Inuit artists offer young readers a glimpse into this rich, remote culture, past and present. In “Pudlo and Kapik Go Hunting” a young boy drifts out to sea on an ice floe; “Kenojuak and the Goddess of the Sea” explores a world of power and mystery; “Oonark’s Arctic Adventure” describes a mother and daughter stranded on the icy tundra; and “Lazarusie and the Polar Bears” reveals just how finely attuned the relationship between animals and humans can be.

Accompanying each story are illustrations by Jirina Marton, who has spent time in the Arctic and whose deep appreciation for its subtle beauty shines through her art. In addition to the stories, there is a feature spread on each artist with a photograph, a brief biography and a reproduction of one of the artist’s works. Students can explore the non-fiction aspects of this collection of true stories.

# STORY 1

## PUDLO AND KAPIK GO HUNTING

### INTRODUCTION

Pudlo and his nephew Kapik go on a hunting trip with a dog sled team. They make an iglu to spend the night and get some rest before beginning to hunt. During the night, the section of ice they are on breaks off and floats away. Pudlo and Kapik become separated. Pudlo must watch as his nephew's ice floe floats farther and farther away. Pudlo waits for hours and hours until eventually the tide returns and the outgoing ice starts to come back toward the mainland. Kapik and Pudlo are reunited. Patience is one of the themes in this story, where we see that being patient often pays off in the end.

### BEFORE READING

#### NON-FICTION TRAITS

Look through the book with the class and take note of the non-fiction traits that are present. Spend some time discussing and recording the purpose of these components. (Table of contents, glossary, maps, pictures, biographies).

#### HUNTING

Have students research traditional Inuit hunting methods and modern hunting methods, as well as what animals Inuit hunt.

#### ARCTIC LANDSCAPE

With the class, look up Cape Dorset online to see where it falls on a map of Canada. Notice how close it is to the ocean. Go on Google Earth to show the students the landscape of the Arctic tundra so they can have some background knowledge about where Pudlo grew up.

▮▮▮▮ Cape Dorset is also known as the Inuit Art Capital. Read more at:

<https://www.cbc.ca/news/canada/north/cape-dorset-named-most-artistic-municipality-1.574437>

## WHILE READING

These are guiding questions that can be discussed orally, done as a shared response as a class or small group, or completed as individual responses.

### NEW VOCABULARY

On page 6, the author mentions the word “kamotiq.” As a class, use the glossary to determine its meaning. Repeat this process with other words throughout the story.

Note to Teacher: Familiarize yourself with the glossary words before reading. On page 9, the author mentions the dogs taking Pudlo and Kapik to the edge of the “main floe.” What does that mean? Notice the spelling of “floe.” How is it pronounced? Look at the different spellings of the word.

Look up images of ice floes on the internet. Ensure that the students understand where Pudlo and Kapik have built their iglu.

### INFERENCES

On page 6, the author mentions that the sun stayed out longer, the weather was fine and the ice was breaking up. These are clues to tell you what time of year it is. Can you determine the time of year?

### PREDICTIONS

- As a class, read this quote on page 9: “cracking of the ice as it broke off the main floe.” Have students predict what might happen next. Will Pudlo get up to see what is going on? What would you do?
- What caused the loud “BOOM” on page 11?
- Can Kapik and Pudlo control where the ice drifts?
- What will happen to Kapik now that he is separated from Pudlo?
- Pudlo makes it back to the mainland, but without the dogs and sled, he cannot return to camp to get help. He does not have a cell phone. What should he do? How can he help Kapik?
- Why would Pudlo wish that Kapik had left the dogs behind?

## BINOCULARS

Have students define the word “binoculars” and look for images of binoculars. If possible, bring in some binoculars to let the students try using them outside.

## SCIENCE CONNECTIONS

### *Ice Floes*

After reading page 11, draw a diagram to show the students what has happened to Pudlo and Kapik. Show how the ice floes move and how Pudlo and Kapik jumped from one ice floe to another.

### *Tides*

On page 12, “Pudlo thought about how in the springtime ice that went out with the tide often drifted back when the tide rolled in.” What does this quote mean? What is happening with the tides?

## AFTER READING

### AUTHOR'S MESSAGE

What do you think the author's message is in this short story?

### RETELL

Have students retell the story in their own words.

### ARTIST

Have students research Pudlo Pudlat the artist and look up other pieces of art that he created.

After reading the brief biography on Pudlo, what do you think is the significance of his artwork? On page 15, look at the picture of the painting that Pudlo created. What is Pudlo depicting?

### INTERNET RESOURCES

The Inuit Way: A Guide to Inuit Culture

<https://apihtawikosisan.com/>

## STORY 2

# KENOJUAK AND THE GODDESS OF THE SEA

### INTRODUCTION

This short story is about a hunting experience that the author, Kenojuak Ashevak, experienced. She was invited on a hunting trip as a child by an older hunter. The hunter invited Kenojuak and her siblings to go help look for ducks. When they arrived at the edge of the sea floe and looked into the ocean, the Goddess of the Sea, Talelayu, presented herself. The siblings and hunter were so excited that they immediately raced back to camp. This short story shows that amazing things can happen when we are least expecting it and encourages us to look for special moments in every experience, even the most mundane ones.

### BEFORE READING

#### PICTURE WALK

Look through the pictures with students and have them predict what might happen in the story.



## DURING READING

These are guiding questions that can be discussed orally, done as a shared response as a class or small group, or completed as individual responses.

### NEW VOCABULARY

On page 16 the author mentions “kamotiq.” As a class, use the glossary to determine its meaning. This word was used in the first story; ask the students if anyone remembers what it means.

### WARM SEASON

On page 17, the author mentions “warm season.” What season is the author referring to? What gifts might come with the warm season?

### ARCTIC DIET

The author notes that the sea gives many kinds of food. Research what foods Inuit traditionally eat. How is the sea essential in Inuit’s survival?

### PREDICTION

On page 18, the author describes seeing something swimming in the water. Ask the students to predict what they think she sees. If students are struggling to come up with accurate predictions, remind them of the clue in the title.



## GIVING THANKS

How do Inuit hunters thank the goddess for allowing them to hunt various sea creatures? Do you think this makes a difference? Why or why not? Research other ways that Indigenous Peoples give thanks for their hunting successes.

- ▣▶ First Nation, Inuit and Métis children are taught from an early age to respect and give thanks to the animals, plants, the land and the water for all that they receive. Without this respect, the belief is that the Creator / spirits will become angry and not provide any longer and that could cause hardships for the Indigenous Peoples.

## POWER OF TALELAYU

What will happen to Inuit if Talelayu is angry? How can the people find out how to please Talelayu? What will happen to the people if Talelayu doesn't release the animals?

## SHAMAN

Has anyone ever heard of the word “shaman” before? Any ideas on what it means? Consult the glossary to see the definition.

- ▣▶ A shaman is a person who can see into the sacred world. They can heal themselves, others and the earth through prayers and rituals. They are experts in traditional Indigenous religions. Shamans can be male or female. They function as healers, prophets and custodians of religious mythology.

## FEELINGS

How were the hunter and the children feeling after they saw Talelayu? Does Talelayu typically show herself?

## AFTER READING

### CHANGE THE ENDING

What would you do if this experience happened to you? How would you feel about it? (Nervous, scared, excited?)

#### *Teacher's Note*

Students can write their new ending or create an illustrated version of it as well (art / writing connection)

### LEGENDS

Have students research and read various Inuit legends. Students can write their own legends to explain a phenomenon in our world.

### TALELAYU'S MESSAGE

Why do you think Talelayu showed herself? Did she have a message? What might the message be?

### AUTHOR'S MESSAGE

What do you think the author wants you to learn from this story?

### ARTIST

- Have students read Kenojuak Ashevak's biography and research other art pieces that Kenojuak created. The students can even research more about her life.
- Based on the hardships of Kenojuak's life and how she persevered, what kind of person do you think she was?
- If you could talk to Kenojuak, what would you like to talk to her about or ask her? Have students write her a letter.

## CROSS-CURRICULAR CONNECTIONS — THE ARTS

### TUNDRA / LANDSCAPE PROJECT

Have students create their own tundra / sea landscape picture like the one on pages 16-17. Students could use pastels, chalk, paints or other media.

### INTERNET RESOURCES

First Peoples of Canada

[http://firstpeoplesofcanada.com/fp\\_groups/fp\\_groups\\_overview.html](http://firstpeoplesofcanada.com/fp_groups/fp_groups_overview.html)

Inuit Legends

[http://www.inuitcontact.ca/artifacts/pdf/Inuit\\_legend.pdf](http://www.inuitcontact.ca/artifacts/pdf/Inuit_legend.pdf)

Religion of First Nations, Inuit and Metis Peoples

<http://www.thecanadianencyclopedia.ca/en/article/religion-of-aboriginal-people/>

Kenojuak Ashevak

<http://www.dorsetfinearts.com/kenojuak-askhevak/>

Inuit Tapiriit Kanatami

<https://itk.ca>

## STORY 3

# OONARK'S ARCTIC ADVENTURE

### INTRODUCTION

This short story shows the harshness of the Arctic climate. Oonark finds herself and her daughter close to death as the elements of the harsh Arctic tundra dominate. Oonark experiences many difficult situations that ultimately leave her and her daughter clinging to life and hope. Finally, they hear a buzzing noise. They realize that it is an airplane and they will be saved. The themes that present themselves in this short story are to never give up hope, to help others when you can and to trust that others will help you in times of need.

### BEFORE READING

#### PICTURE WALK

Students can look through the pictures and predict what might happen in the story. Encourage students to take notice of the expressions on the faces in the pictures.

#### ARCTIC LIFE

Have students research what life is and was like in the Arctic. They can learn about the harsh weather, the climate, the land, the animals and how people survived living there. This research will give the students some background knowledge that they can use while listening to and thinking about the story.

#### CLOTHING

The first part of the story discusses how Oonark made much of her and her family's clothing. Take some time to discuss with the class how most clothing is made today. Discuss the differences between mass production now verses how clothes were made one item at time in the past.

## DURING READING

**These are guiding questions that can be discussed orally, done as a shared response as a class or small group, or completed as individual responses.**

### PROCEDURAL WRITING

On page 26, the author writes about how to make clothing traditionally. She uses appropriate linking words to create her paragraph. Display this paragraph on the SMART Board. With the class, talk about and make a list of the linking words used in the paragraph, as well as some other words that the students may come up with. (Examples: first, then, after, finally). Students can then test out their writing skills by writing a procedure paragraph describing how to do something of their choice using the appropriate linking words.

### MAKING CONNECTIONS

Have students connect to the first page of the story by thinking of any clothing that someone made for them. Perhaps a baby hat, blanket, sweater, mittens, etc. How long does it take to make something for a person? How does it make them feel that someone spent that amount of time creating something special for them? How might the person making the clothing feel? Do you think Oonark feels the same when her family members wear the clothes that she makes?

### FURS CHANGING WITH THE SEASONS

Why would the animal fur be different in the autumn compared to other seasons? What are all the seasons? How does the weather change from one season to the next? How might animals be affected by these changes, and how might they adapt to the changing weather?

## NEW VOCABULARY

As unfamiliar words are introduced, the class can use the glossary to read the definitions. Also, use the internet and books to show students pictures or diagrams of the items. Unfamiliar words that present themselves are “ulu,” “amauti,” “parkas,” “kamiit,” “qallunaat” and “kamotiq.”

## IMPORTANCE OF GOOD CLOTHING

On page 28, stop reading after the line, “A hunter is only as good as the clothes his wife makes.” Discuss what this quote means. How do the practices of making clothing and of hunting work together?

## IMPORTANCE OF A GOOD HUNTER

How does the death of Oonark’s husband affect Oonark and her children? Discuss the roles and gifts of different family members to reflect on how the loss of one person deeply affects the entire family.

## ANIMALS ARE SCARCE

On page 30, the author writes, “The animals and fish had been scarce for too long now.” What does the word “scarce” mean? What are the implications of animals and fish being scarce for Inuit? What should Oonark and her children do?

## DECISIONS

Do you agree with the decision that Oonark made to get off the kamotiq with her daughter and let the others leave her there? Explain your position.

## INFERRING

On page 32, Oonark hears a “buzzing sound in the distance.” What could this sound be?

## AFTER READING

### OONARK'S MESSAGE

Why do you think Oonark shared this story? What did she want to teach us, the readers?

### ARTIST

Have students read Jessie Oonark's biography and research her other art. In the artwork shown on page 34, why do you think Oonark included an airplane?

### TATTOO

It is interesting how the definitions of beauty change throughout history and cultures. How does your society regard tattoos? Are you surprised that Inuit women used to tattoo themselves, and that this tradition is being revived?

### RETELL

Have students retell the story in their own words, ensuring the events are in the correct order.



## CROSS-CURRICULAR CONNECTIONS - FAMILY STUDIES

### SEWING LESSONS

Let the students experiment with learning how to sew. They will soon discover how difficult and time consuming it is.

### CREATING CLOTHING FOR OTHERS

If there is interest, teach the class how to knit. They could knit baby hats for the local hospitals, scarves for people in need etc.

### INTERNET RESOURCES

All About the Tundra

<https://sciencing.com/landscape-tundra-6656949.html>

How Animals Adapt to the Changing Seasons

<http://www.brighthub.com/environment/science-environmental/articles/123690.aspx>

How to Teach Children to Knit

<https://www.youtube.com/watch?v=YkfnDvtRPxI>

Student Reading Passage About Life in the Arctic

<https://www.scholastic.com/teachers/articles/teaching-content/survival-arctic/>

The First Peoples of Canada

[http://firstpeoplesofcanada.com/fp\\_groups/fp\\_inuit3.html](http://firstpeoplesofcanada.com/fp_groups/fp_inuit3.html)



## STORY 4

# LAZARUSIE AND THE POLAR BEARS

### INTRODUCTION

This short story is about two different encounters that Lazarusie had with polar bears. The encounters were very different in nature and the outcomes for the bears were vastly different. This story takes place on the Arctic tundra while Lazarusie is hunting. The major theme in this story is patience, and the story teaches readers not to overreact or react in haste, but to instead take a minute and make the right choice.

### BEFORE READING

#### WHAT'S IN A TITLE?

What clues does the title give us for what this story may be about? Have students predict what may happen in this story.

#### RESEARCH POLAR BEARS

Before beginning the story, have students research polar bears. You can use a KWL (what I Know, what I Want to know and what I Learned) chart to organize the information that the class discovers.

### DURING READING

**These are guiding questions that can be discussed orally, done as a shared response as a class or small group, or completed as individual responses.**

#### POLAR BEARS AND FOOD

After reading the first page, ask the students: Where do polar bears typically hunt? Why do polar bears sometimes come inland? Add new information to the class KWL chart.

## CROSSROADS

Lazarusie encounters a polar bear on the second page of the story. What do you think he will do? Will he run? Will he shoot the bear? Is it smart to run away from a polar bear? Why or why not?

## NEW VOCABULARY

- “Nanuq” — Look in the glossary to find the translation. Add this new knowledge to the class KWL chart.
- “Prey” — Ensure the students understand what the word means.

## PREDICTIONS

The polar bear starts swinging its head from side to side. What do you think this means? Do you think something is wrong with the polar bear? Do you think it’s a warning sign for Lazarusie? Lazarusie had an encounter before with a polar bear. Any ideas on what might have happened? Have the students make a prediction.

## CHOICES

On page 40, Lazarusie explains how the gun owner did not want to break the rules that forbid shooting a polar bear, but the bear was going after the baby. What do you think is the correct thing to do in this situation?

## OPINIONS

- Will Lazarusie kill Nanuq?
- Do you like how Lazarusie solved his problem? Did anyone predict this outcome?

## AFTER READING

### FEELINGS

How do you think Lazarusie was feeling during the story, especially knowing about his previous encounter with a polar bear? How do you know he was feeling this way?

### ADVENTURE STORY

Have students write an adventure story about meeting a polar bear. What will happen in your adventure story? What will be the problem? How will it get solved?

### ARTIST

Have students read Lazarusie Ishulutak's biography on page 45 to learn a little about his life and artwork.

## CROSS-CURRICULAR CONNECTIONS — THE ARTS

### CARVINGS AND SCULPTURES

Since Lazarusie is an Inuit sculptor, have the students carve a sculpture out of soap (to mimic how Lazarusie sculps out of ivory).

If possible, take students out to a wooded area and let the students collect items from the land to create their own art piece.

### INTERNET RESOURCES

Polar Bear Reading Passage for Students

<https://www.superteacherworksheets.com/featured-items/pz-polar-bear-reading-comprehension.html>

Polar Bear Information

<http://www.thecanadianencyclopedia.ca/en/article/polar-bear/>

## AFTER READING ALL OF THE SHORT STORIES IN THE BOOK

### LETTER WRITING

Have students write a letter to Raquel Rivera, the author who gathered all four stories. Tell her which story you enjoyed most and why? What story did you learn the most from?

### NARRATIVE

Students can write their own story set in the Arctic. What will happen in your story? What will be the problem and how will it get solved?

- ▮ There is information on this website for getting in contact with Raquel as well as information about her books and her life: <http://www.imho-reviews.com/raquel/>



## AUTHOR & ILLUSTRATOR BIOGRAPHY



**Raquel Rivera** is a writer and artist who traveled to Pangnirtung, Baffin Island, where she met artist Lazarusie Ishulutak and interviewed many others as part of her research for this book. She also sought and received the artists' or their descendants' approval of her stories. Raquel's work has appeared in literary journals, e-zines and web-art festivals, and she is the co-founder of the websites Site Dish and IMHO Review. She has written the novels *Tuk and the Whale* and *Orphan Ahwak*. Raquel lives with her family in Montreal. Visit Raquel's author website at [www.raquelriverawashere.com](http://www.raquelriverawashere.com)



**Jirina Marton** has exhibited her paintings throughout Europe, Canada and Japan. She has illustrated many children's books, including *Little Book of Northern Tales: The Bear Says North* by Bob Barton; *Marja's Skis* by Jean E. Pendziwol, which was a Governor General's Award finalist for illustration; and *Bella's Tree* by Janet Russell, which won a Governor General's Award for illustration. Jirina lives in Colborne, Ontario.