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# Letter from the Editor

**Aglaun** is determined to include only contributors currently living, studying, or working in the North Slope of Alaska. To achieve our goal, we are now accepting submissions year-round and publishing **Aglaun** in the fall rather than the spring. We hope these changes will allow authors, artists, craftspeople, and photographers of all ages to submit their works.



Each issue of **Aglaun** focuses on Iñupiaq cultural values, and each work featured stresses at least one Iñupiaq cultural value – some directly and overtly and others indirectly. As one of my students recently observed, “Iñupiaq cultural values are universal values. Deep down, they are core human values. They are relevant everywhere.” We try to keep this idea in mind as we select work for **Aglaun**, and even though our contributors, their works, the topics discussed, and the ideas expressed are distinct and diverse, Iñupiaq cultural values can be found at the heart of them all.

As always, we are pleased to present contributors of all ages and backgrounds, and we edit our submissions as little as possible to maintain the authors’ authentic narrative voices and styles.

We hope you enjoy reading this varied selection of work from your fellow Alaskans.

Many thanks to Moema Umann and Myrna Loy Sarren for their help gathering and editing submissions and designing this issue of **Aglaun**, thank you to former managing editor Caitlin Walls for her guidance, and many thanks to Iḷisaġvik College for its continued support of the journal. Also, big thanks to Naomi Aaġlu Aḥsoak, Fannie Akpik, Jerica Aamodt, and Florence M. Ningeok for providing the Iñupiaq language resources sprinkled throughout this issue.

Please don’t forget to log on to [aglaun.org](http://aglaun.org) and vote for your favorite published piece for the Readers’ Choice Award.

Cheers,

Paul Douglas McNeill II

Managing Editor

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# Aglaun Edition V

## Spring 2017

Sponsored by Iḷisaġvik College

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*Assistant Editor and Design Editor*

Moema Umann is a filmmaker from Brazil. She moved to the U.S. in 2006 to earn her M.F.A. in directing at The Actors Studio in New York. In her work, she seeks to explore new ways of telling stories through a mix of film, drawing, animation, photography, and poetry. For more information, please visit [www.moema.rocks](http://www.moema.rocks).



### Myrna Loy Sarren

*Publication Editor*

Myrna Loy Sarren was born and raised in Barrow (Utqiagvik). She currently works for the NSB Public Works Department. Myrna is going to school part-time at the University of Alaska-Fairbanks to obtain her bachelor of arts in Alaska Native studies. She is married to Bobby Sarren, and they have four children: Joel, Yvonne, George, and Adriana. In her spare time, she enjoys skin sewing and camping with her family.



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## Love in Broadway's *Hamilton*

Ana Stringer

Written for Prof. Paul Douglas McNeill's Unity in the Arts Course  
Iñisaġvik College - Fall 2016

On love, Aristotle once said, "Love is composed of a single soul inhabiting two bodies" ("Philosophy of Love"). The concept of love has captured the minds of humans for centuries, forming philosophies from great thinkers such as Socrates, Plato, Aristotle, and Aristophanes. To this day, songs, movies, and plays continue to define and discuss love in their own, unique ways. While some have fallen short in their attempt to encapsulate love, others have found great success in portraying the baffling emotion. The Broadway musical *Hamilton* effectively displays the various manifestations of love because it incorporates philia into the basis of character relationships, portrays the romantic notion of love, illustrates the pitfalls of traditional eros, and captures the idea of expressionist love.

Philia, the philosophic concept of friendly love, is at the center of several, pivotal relationships that Hamilton forms throughout his journey. The idea of philia itself includes a type of fondness and appreciation for those around us. On the relation of philia to friendship, Aristotle wrote, "Things that cause friendship are: doing kindnesses; doing them unasked; and not proclaiming the fact when they are done" ("Philosophy of Love"). This Aristotelian take on friendly love illustrates the idea that friendly love can exist merely when one is fond of another person, thus creating friendly relationships.

This idea of philia is first made evident in *Hamilton* during the song "Hurricane." Throughout the nostalgic song, Alexander Hamilton reflects on how the friendly relations he formed over the years had aided him in getting to the pillar of success he stood upon. As an impoverished orphan child in the Caribbean, Hamilton

formed vital, friendly relationships with wealthy citizens who funded his voyage to the American colonies. In "Hurricane," Hamilton sings, "They passed a plate around – total strangers, moved to kindness by my story. [They] raised enough for me to book a passage on a ship that was New York bound" (Miranda "Hurricane").

These relationships, under the principles of philia, existed primarily on a practical basis. Because of his status and poor life conditions, Hamilton sought out a better life elsewhere. In forming friendships of philia with wealthy Caribbean people, Hamilton could accumulate enough funds to sail to America. After leaving the Caribbean, very little was left of any of the friendships young Hamilton made. On this type of temporary friendship, the *Internet Encyclopedia of Philosophy* notes, "A business friendship is based on utility ... once the business is at an end, then the friendship dissolves" ("Philosophy of Love"). These friendships came to an end once their utility was suspended.

In Hamilton's closest friendships, the idea of philia is at center focus. While fighting in the Revolutionary War, Hamilton formed strong friendships with other revolutionaries, such as Laurens, Lafayette, and Hercules Mulligan. These friends were similar to Hamilton in numerous ways. Laurens, a fellow soldier, shared Hamilton's abolitionist sentiments. These shared beliefs are made clear in the song, "The Battle of Yorktown," where Laurens and Hamilton join in singing, "We'll never be free until we end slavery" (Miranda "The Battle of Yorktown"). Lafayette, a Frenchman, agrees with Hamilton that immigrants play an important role in the shaping of America's history. Together, in "The Battle of Yorktown," Hamilton and Lafayette

# NONFICTION

admit in a singsong fashion, "Immigrants, we get the job done" (Miranda "The Battle of Yorktown"). The last of Hamilton's closest friends, Hercules Mulligan, shares Hamilton's passionate feelings towards the Revolutionary War. Mulligan, a successful patriot spy, completed various risky acts to gather vital information from the British side.

Because Laurens, Lafayette, and Hercules Mulligan shared Hamilton's dispositions, and sought what he sought out, an environment was created in which love, in the form of *philia*, could thrive. On the matter of friendship, Aristotle once stated that friendship is necessary, since "his purpose is to contemplate worthy actions ... to live pleasantly ... sharing in discussion and thought" ("Philosophy of Love"). In Hamilton's group of friends, he was able to do all of these things because he shared similar beliefs and goals with them.

The idea of love is also expressed in romantic terms throughout *Hamilton*. In philosophic teachings, romantic love is said to have stemmed from "the Platonic tradition that love is a desire for beauty – a value that transcends the particularities of the human body" ("Philosophy of Love"). However, romantic love in *Hamilton* is founded more upon the modern idea of romantic love. Modern love differs from the traditional, philosophic notion of romantic love (which existed as a platonic relationship, made continuous by a mutual love of philosophy). Instead, modern love adopts Aristotle's version of "special love," that two people find commonality within each other's virtues; in the words of Aristotle, lovers existed as "one soul and two bodies."

In *Hamilton*, romantic love is first brought into the spotlight in the song "Helpless." In the upbeat tune, Hamilton meets Elizabeth "Eliza" Schuyler for the first time, and later marries her. Upon meeting Hamilton, Eliza sings, "I look into your eyes and the sky's the limit. I'm helpless" (Soo "Helpless"). To which Alexander replies, "As long as I'm around

Eliza, [I] swear to God you'll never feel so helpless" (Soo "Helpless"). In this song, Hamilton and Eliza fall in love. Here, they come to admire, and become inspired by, certain aspects of each other's personalities. Hamilton admires Eliza's good-natured, caring spirit, and Eliza falls in love with Hamilton's intellectual drive and passion. Here, Hamilton and Eliza adhere to Aristotle's idea of "special love"; they are two people that find commonality within each other, thus existing as "one soul and two bodies."

The song "Satisfied" also displays the romantic notion of love. In this song, Angelica Schuyler (Eliza's older sister) also recalls the night she first met Alexander Hamilton. Upon meeting Hamilton, Angelica raps, "So this is what it feels like to match wits with someone at your level" (Goldsberry "Satisfied"). To Angelica, Hamilton admits, "You're like me, I'm never satisfied" (Goldsberry "Satisfied"). (Hamilton is never quite satisfied with his work, or what he has accomplished.) In the play, it is made apparent that at the moment Angelica and Hamilton first met that they had a type of intellectual connection. Both Hamilton and Angelica were politically involved, having both developed their own strong opinions during the Revolutionary War.

Because of these common interests, Angelica and Hamilton could have easily become soul mates. However, in "Satisfied," both Angelica and Hamilton stop any romantic relationship from developing. This is because Angelica (in historical terms) was already married when she first met Hamilton in 1777 (creator Lin-Manuel Miranda took creative license in making Angelica single at the time of their first meeting). Instead, Angelica displays a type of sisterly love to separate herself from Hamilton. Seeing that Eliza was head-over-heels for Hamilton in the song

"Satisfied," she pushed past her feelings of initial affection and introduced Eliza to Hamilton. In doing so, Angelica sang, "I introduce him to Eliza, now that's his bride. Nice going Angelica; he was right, you will never be satisfied" (Goldsberry "Satisfied"). From this instance, it is made evident that romantic love can occur in various forms. Although Hamilton was compatible with both Angelica and Eliza in *Hamilton*, circumstance ultimately played a huge factor in who ended up together.

In *Hamilton*, dramatic scenes highlight the pitfalls of *eros*. Traditional *eros*, according to the *Internet Encyclopedia of Philosophy*, refers to a part of love "constituting a passionate, intense desire for something," which is often referred to as a sexual desire ("Philosophy of Love"). Thus, the modern idea of "eroticism" is derived from the Greek word *eros*. This is fitting, as *eros* depicts a philosophy of love where love exists, primarily, as a basic instinct.

Traditional *eros* is scrutinized in several portions of *Hamilton*. In the song "Say No to This," Hamilton begins an affair with a married woman, while his wife and children are away on vacation. Upon noticing the woman, Hamilton sings, "But my god, she looks so helpless" (Miranda "Say No to This"). This is an allusion to the song "Helpless," in which Hamilton met, and fell in love with, his wife Eliza. In singing this verse, Hamilton erroneously attempts to apply the feeling of helplessness he felt with Eliza to the situation of lust he feels for Maria Reynolds. This is an exemplification of the drawbacks of the non-platonic version of *eros*; the belief that love is founded upon sexual desires alone.

In a faulty manner, Hamilton attempted to form a relationship with Maria Reynolds based upon sexual desire. This yields various negative implications for Hamilton throughout *Hamilton*. During

the affair, Hamilton ends up being blackmailed by Maria's husband for money to keep the story of his affair out of the public eye. However, years later, when Hamilton forms political enemies with Thomas Jefferson, James Madison, and Aaron Burr, he is forced to confess his affairs to the public, in the attempt of salvaging his political reputation.

And yet, salvaging his political reputation in this manner has a negative effect on his personal relationships. In the song "Burn," where Eliza finds out about Hamilton's affair, she sorrowfully sings, "In clearing your name, you have ruined our lives." Ultimately, this endeavor with Maria Reynolds fails because *eros* (or sexual desire) is not love; it is simply a facet of love. It did not require the shared, intellectual attractiveness that Hamilton had with Eliza, and in return, was not sustainable.

In *Hamilton*, the concept of expressionist love is highlighted among Hamilton's intense literary talents. Expressionist love, as we know it today, is the idea that love can be displayed for another through certain acts. Commonly, expressionist love is communicated through language (in the forms of words, letters, or poetry) and generous acts (such as the giving of flowers). Here, the idea is that the inner state of love and affection can be made known through public acts.

Hamilton often expresses his affection in terms of expressionist love throughout *Hamilton*. Alexander Hamilton is a man of many talents; in *Hamilton*, he is depicted as having wielded immense writing and public speaking talents. However, Hamilton did not use his talents for political purposes alone; he was known for eloquently writing letters to those whom he loved the most. In the song "Helpless," Eliza sings that only a week after meeting Hamilton, she's "writing a letter nightly" (Soo "Helpless"). Also, in "Hurricane," Hamilton admits that he

"wrote Eliza love letters until she fell" (Miranda "Hurricane"). In these verses, the love Eliza and Hamilton share for each other is expressed in the many letters they wrote each other during their relationship.

As a final note, *Hamilton* captures the essence of love because it establishes philia as an important component of friendly relationships, illustrates romantic love, discusses the downsides of traditional eros, and encapsulates the notion of expressionist love. Love is an important theme in the hit Broadway musical *Hamilton*, and can be attributed to the major success the play has experienced. But, it is also a major theme in all of our lives. Love is all around us. Love is what drives us to act in certain ways, and it is what allows us to form unbreakable bonds with those who we care about. Without love, many of our lives would diminish in value. For these reasons, it is important that we attempt to understand love in new ways, through various philosophical lenses. In doing so, we may be able to better our own lives, by incorporating a new understanding of the concept of love into them.

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**Splitting Winter.** Agatha Kalayauk.

## Iñupiaq Values in an Unlikely Source

**Cerelia Terrell-Ruiz**

Written for Prof. Paul Douglas McNeill's Introduction to Academic Writing Course  
Iñisaqvik College – Spring 2016

"Water, earth, fire, air. Long ago, the four nations lived together in harmony. Then the fire nation attacked," said Katara, a main character in one of Nickelodeon's television series (Dimartino and Konietzko). *Avatar, The Last Airbender* was written by Bryan Konietzko and Michael Dante Dimartino, and lasted three seasons. With its brilliant use of watercolor and animation, the art that moves across the television screen is classified as a children's show on Nickelodeon. Toddlers and even adults watch this remarkable cartoon. We meet two siblings who come across the avatar, Aang, stuck in an iceberg, and a boy who has the ability to bend all four elements. From there, the young adults travel across the nations learning key values in bringing peace and harmony to the world. Middle school children should watch this series because it shows the Iñupiaq values of respect for nature, avoidance of conflict, spirituality, and hard work.

Having respect for nature is something that is deeply rooted in indigenous people. This value was instilled and passed down from ancestors simply because Natives lived off the land. So without respect for the land, it would be impossible for them to survive. In the interview with the creators, Vasconcellos asked, "What were your influences when coming up with this series?" Michael Dimartino stated, "The stories and emotional depth of *Spirited Away* and *Princess Mononoke* were big inspirations for us when we began creating *Avatar*" (Vasconcellos). *Princess Mononoke* was a movie created about humans destroying a highly spirited forest, and the forest creatures

fighting back (Miyazaki). The creators clearly wanted that value shown in their series. Middle school aged children are at an age where they are discovering what is morally right, and what is wrong. They are discovering what they can do to help the world around them. Watching this series can inspire them to take care of the earth their ancestors lived off of, and deposit a curiosity about what it could be like to have a pollution-free environment.

Avoidance of conflict is an important skill set to have in all areas of the world. It helps create morally sound people, and keeps a peace in the air. When deciding what to do to resolve a conflict, we are constantly asking ourselves if our decision would cause more problems to arise. For Iñupiat, this is important because of how much struggle already exists on the North Slope. Finding ways to keep problems arising eliminates extra stress, wasted time, wasted energy, and promotes health. *Avatar* Aang is constantly trying to avoid hurting the lord of the fire nation, but also defeating his attack against the rest of the world. Althea Matteson, a contributor to *Magnificat*, writes, "Removing Ozai's ability to fire bend was a beneficial substitute because Aang continued to follow through in his belief to not impose bodily harm on others." Children in their pre-teens experience a lot of different emotions due to changing hormones; most of the time these kids don't practice ways to resolve conflicts and keep peace. They act out on emotions alone, instead of thinking of their choices beforehand. Seeing this series can help show them that there are ways to think things through before acting out.

Spirituality is an important value that humans have had since the beginning of time. It is something for us to believe in; it gives us a sense of belonging in this short life we live. Whether someone practices a religion, or believes in aliens, or even believes in something like holistic medicine, it gives us reason to live our lives fully. For Native people, this faith is especially important. When foreigners to this land tried different ways to “civilize” Iñupiat, they also lost a huge part of themselves, namely the faith and belief system they had before Christianity. These Iñupiaq values were most likely practiced regularly and would have helped define who they once were. For Aang, his past lives (a piece of his belief system) were used to help him keep peace within himself, figure out who he was as a person, and stay morally correct. Middle school children can watch this and start thinking about what feels right and wrong to them, possibly helping them produce faith in a belief system.

Hard work is shown in examples across the board in this show, starting with the creation of the show, and throughout the show’s storyline as well. We see the young adults working hard to save the entire world, with the little resources they have. They fail many times, but keep going. Athea mentions that in one episode, “Instead of helping with the small fight, he must sit back and watch. While recuperating from his problematic battle with Azula, he shows his anger in not being able to fight in saying, ‘I hate not being able to do anything’” (Matteson). Their hard work is shown in their efforts. It is important for middle school children to see that sometimes they will fail, but their hard work will prove valuable for the long term.

All four values of respect for nature, avoidance of conflict, spirituality, and hard work are important to Iñupiat because they help keep a beautiful culture alive.

Instilling these values in middle school children will give them a taste of morality we all look for our entire lives. Watching such a beautiful show can inspire our youth to better themselves and better our future when these values are brought to their attention. This is why these values should still be taught along with watching the show, so that the children know what to look for. In the words of Uncle Iroh, “It is important to draw wisdom from many different places. If you take it from only one place, it becomes rigid and stale” (Dimartino and Konietzko).

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### IÑUPIAQ CORNER

Iñupiaguniga piqpagigiga.

I love being an Iñupiaq!

## Cerelia Terrell-Ruiz

Written for Dr. Linda Nicholas-Figueroa's Chemistry 104 Course  
Iñisaġvik College - Fall 2016

A native traditional diet is extremely important to maintain health on the North Slope and even could help fight obesity in the lower 48. Non-traditional diets today include a lot of processed foods, not enough dietary fiber, and unhealthy fats and cholesterol. According to the *Traditional Food Guide*, written by associates of Alaska Native Tribal Health Consortium, the nutritional and physical benefits include eating more protein, foods without chemicals and additives, and more physical activity by subsistence hunting and gathering (DeCourtney, Simeon, and Mitchell). With introductions of different foods, substances, and lifestyles from non-Alaskan Natives, there has been an increase in diseases such as diabetes, heart disease, substance abuse, suicide, and other problems pertaining to the loss of cultural identity. Native foods are not only healthier, but also are more comforting.

Our bodies need three different sources of energy: fiber, protein, and carbohydrates. These are easy to find in our grocery store, but not without additives and processed fats. That’s why hunting and gathering plants from our native area and animals out in the wild are better for us. We are eating pure protein, fat, and carbs, without any other chemicals. Some chemicals found in grocery stores can have bad reactions in our bodies, and some processed foods high in saturated fat, trans fat, and cholesterol can be hard for our bodies to metabolize. Examples of these chemicals can be butylated hydroxytoluene and yellow #5. We are warned about BHT in the MSDS – about it causing liver damage. Yellow #5 is usually derived from lead and arsenic, which are known to cause cancer in humans (Goldschmidt). Not only do the chemicals cause severe damage, but the lipids do as well. Trans fats are actually one of the most linked foods to

cardiovascular disease, coronary heart disease, and diabetes, including insulin resistance (Mozaffarian).

Trans fats increase the amount of LDL cholesterol, otherwise known as low-density lipoproteins. LDL is calculated:  $LDL = \text{cholesterol} - HDL - \text{triglycerides} / 5$  (Martini). Trans fats can be found in products that contain ingredients like partially hydrogenated oil. Trans fat is a hydrogenated oil created by adding hydrogen to one or more carbon-carbon double bonds to form carbon-carbon single bonds. The hydrogen gas is bubbled through the oil with a nickel catalyst to make the fat more solid. These are mostly found in fried food, fast food, pastries, cookies, and cake. Our best option to cut these out of our diet and stay on the path of a native diet would be an alternative of caribou. Caribou has no trans fat, is low in sodium, and high in protein and iron. The amount of saturated fat in three ounces is actually one gram.

Alaskan Natives have a lower rate of heart disease compared to western Europeans, even though their diets consist of high fat content and cholesterol. Most of this fat comes from whale blubber, seal, and fish, and the cholesterol mostly from caribou and bear. One of the main fatty acids digested is omega-3, which is found in most marine life. Small studies have shown that the presence of omega-3 fatty acids actually reduces the risk of heart disease, rheumatoid arthritis, and diabetes. An omega-3 fatty acid is a group of poly-unsaturated fatty acids where they have an unsaturated bond three carbons before the last, meaning the omega carbon (Martini). The way to read the molecule is by looking at the first double bond that occurs at the third carbon counting from the methyl group. Three common fatty acids found in fish

oil throughout the native diet are linolenic acid (ALA) [CH<sub>3</sub>-(CH<sub>2</sub>)<sub>4</sub>-(CH=CH-CH<sub>2</sub>)<sub>3</sub>-(CH<sub>2</sub>)<sub>6</sub>-COOH], eicosapentaenoic acid (EPA) [CH<sub>3</sub>-CH<sub>2</sub>-(CH=CH-CH<sub>2</sub>)<sub>5</sub>-(CH<sub>2</sub>)<sub>2</sub>-COOH], and docosahexaenoic acid (DHA) [CH<sub>3</sub>-CH<sub>2</sub>-(CH=CH-CH<sub>2</sub>)<sub>6</sub>-CH<sub>2</sub>-COOH]. One study showed that people with high risk of vascular events reduced their rates of cardiovascular events through a diet called the Mediterranean diet (Mohebi-Nejad and Bikdeli). This diet includes foods like vegetable oil, olive oil, and a moderate amount of protein. Omega-3s are found among these foods as well. In our native traditional food with omega-3s, we also find that they are high in other nutrients as well.

Maintaining a mostly traditional lifestyle is important for the people on the North Slope, where exercise has become scarce and more store bought foods have been introduced. The easiest way to follow this is by eating more native foods, participating in traditional events and holidays, and by subsistence hunting. With more activity and less Western influence in the lifestyle, the Natives would have even more success in beating the rates of cardiovascular disease.

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*Tundra Eggs*. Ken Ascher.

## The Meaning Behind Fences

Yi Chan

Written for Prof. Paul Douglas McNeill's Academic Writing About Literature Course  
Iñsaġvik College - Spring 2017

### IÑUPIAQ CORNER

Iñupiatun uqaġaviñ  
kamasuktitchuugigma.

When you talk in Iñupiaq, I get  
impressed.

In a person's life, there are limits that either are put on oneself or someone else has set. For example, parents might restrict their children by preventing them from doing something that they do not want them to do. Another example is when people decide for themselves that another person is a bad influence, so they choose to stay away. In *Fences*, Troy is a man who has been restricted almost all his life, which causes his separation from his family. The title can represent almost everything that goes on in the story. In its literal objective, fences keep people

out or can keep people in; however, if it was used metaphorically, then fences could be the mental barrier that kept the characters from crossing over, prevented them from expressing themselves, or kept something hidden within.

Troy is a headstrong man who sometimes dodges the truth. He had an abusive father, and because of that, he ran away from home at the age of fourteen, and had gone through poverty and jail before finally having an average life. He soon married and re-married. His



second wife, Rose, wanted him to build a fence, but Troy did not understand what she was trying to keep out. Bono, Troy's friend, told him that Rose was trying to keep her family in. Troy is very lenient on Lyon, his son from a previous marriage, but extremely strict on Cory, his son with Rose. Troy also has a mistress, Alberta, who he kept secret for a long time until he finally tells Rose. By the end of the story, Cory was kicked out of the house and had joined the Marines. Also, Troy's mistress had a baby girl, but the mistress dies, so Rose takes care of the child. Troy later passes away and Cory came to his funeral, and likely finally forgave him.

The idea most thought about when building fences is that it keeps people or animals out. Troy used fences as a way to isolate Cory when he decided to leave the house, but before Cory left, he said he would come back for his stuff, and Troy replied, "They'll be on the other side of that fence" (Wilson 89). In this scene, Troy separates Cory from everything that is his property. Another time fences were used to keep something out was when Alberta died after she had her baby. Troy decided to build the fence in order to separate himself from death – an example that he will resist death up to the very end. "Alright, Mr. Death. See now, I'm gonna take and build me a fence around this yard. And then I want you to stay on the other side" (Wilson 77). From this, the reader can tell that Troy is trying to protect his family. However, Troy might not have realized that the fence is not just used to keep people out, until Bono told him about what Rose might have wanted.

Rose was the one who wanted a fence built, but at first Troy did not understand that a fence does not just keep people out but also keeps people in. "Some people build fences to keep people out, and other people build fences to keep people in" (Wilson 61). Rose's intention for the fence was to keep her family in to protect them. "My whole family is half" (Wilson 68). She did not want her children to have half-siblings or other parents because that would not be a complete family. After hearing that Troy had a mistress, she told Troy everything that she has sacrificed because Troy does not understand that his whole family is making sacrifices. "You always talking about what you give

and what you don't have to give. But you take, too. You take and don't even know nobody's giving!" (Wilson 71). Rose had dreams and many things that she wanted to do that would make her happy, but she did not pursue them. She aimed to be a perfect wife and did whatever it took to keep her family whole and "that's one of the reasons Rose doesn't leave when Troy has an affair" (Keyes), because she "accept[s] her husband's flaws" (Keyes).

A fence is a what separates people from whatever is outside of it and protects what is inside of it. Fence is defined as "a barrier intended to prevent escape or intrusion or to mark a boundary" (*Merriam-Webster*), but it is also defined as "an immaterial barrier or boundary line" (*Merriam-Webster*), where it is related to the mind and how people have limits that are created by themselves or others which are not seen. For example, if a person decided that another person is a bad influence, then one chooses to put up a "boundary line," or if parents tell their child not to go near another child. Troy has many fences that he created due to his past.

In his past, Troy had an abusive father who only took care of the family because he had to and punished Troy for being with a girl instead of doing his work; however, his father ended up taking the girl and that was when Troy decided to go against his father. "Troy struggles with how similar he is to his father, and the ways in which he tries to be different" (Nolan). Just like his father, Troy felt obligated to take care of his family, but because of an abusive father he never knew what love was, how to take care of his family, and believed that what he was forcing Cory to do was the best for him. "Not 'cause I like you! Cause it's my duty to take care of you. I owe a responsibility to you!" (Wilson 38). Despite that, it kept them apart. For instance, after Troy left his home, he experienced poverty and being arrested. He was in jail for a very long time, but he learned how to play baseball. Troy was a great baseball player, but due to racism, he was always benched. He was not able to progress from this part of the past, so he forced Cory to stop playing football, even though Cory was recruited and wanted to become like his father. "He wants you to say 'Good job, son.' That's all" (Wilson 39). Also, he wanted Cory to keep his job so that he

would have money and not experience a life where he had to steal. Nolan cited Bogumil, who said, "In his love for Cory, Troy denies Cory his college career and football scholarship, fearing the same limitation that halted his own baseball career." In the end, Cory ended up leaving the house and pursued a life as different from his father as possible, so he joined the Marines. Soon, he realized that his father's shadow was always with him and following wherever he went, but Rose explained that it was just something that he can decide if he wanted to "grow into" or "cut it down to fit" (Wilson 97) him. Troy gave what was the best of him and although it was not always good, Troy did his best to be a father different from his own.

Throughout the story, the fence symbolized many events, including Troy's relationship with Cory and his family, Rose's purpose for having that fence, and why she has been with Troy for so long. A fence represents many of the limits that people set for themselves, whether they realize it. For example, Troy's father represents his past and that is part of the reason why he could not say to Cory that he loves him, or that Rose only wanted to be a good wife and to have a good family and that is why she limited herself: to protect her family. Understanding what fences symbolize not only helps the reader understand the characters' actions, but also the play's ending. This might even help the readers have a different perspective on themselves.

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## TRADITIONAL FOOD PREPARATION

**Pearl Brower**

### Salmon Chowder with Bacon

#### Ingredients

1. Two (2) fillets of salmon, flaked
2. Ten (10) bacon strips, chopped
3. One (1) large onion
4. One (1) cup of diced carrots
5. Three (3) tablespoons of flour
6. Three (3) cups of milk
7. One-and-a-half (1.5) cups of water
8. Two-and-a-half (2.5) cups of potatoes, cubed
9. One (1) can of corn
10. Two (2) teaspoons of chicken bouillon, or two (2) cubes
11. Salt and pepper to taste

#### Steps

1. Bake two (2) or more fillets of salmon at three-hundred-and-fifty (350) degrees, for approximately twenty-five to thirty (25-30) minutes.
2. Once cooled, de-bone and flake, and then set aside.
3. Cook the bacon in a large pan, and remove to drain.
4. In the drippings, sauté onion and carrots until tender.
5. Stir in the flour until blended, gradually adding the milk and water. Bring to a boil.
6. Cook and stir for two (2) minutes or until thickened.
7. Add the potatoes, corn, bouillon, and salt and pepper.
8. Reduce the heat to a simmer, and cook uncovered for twenty (20) minutes or until potatoes are tender.
9. Stir in the bacon and salmon.
10. Enjoy!



Nulukataq. Amanda Sweeting.  
Shot on black-and-white 35mm film.

# The Rippling Effect of Nazir Nabaa's *Untitled*

**Dana Spicer**

Written for Prof. Paul Douglas McNeill's Aesthetic Appreciation Course  
Iļisagvik College - Spring 2017

Art is like a pyramid. We build upon it to reach higher and higher with each great works of art. To the naked eye, we built them to get higher and higher to the sky, but from afar they are a great work of art like diamonds in the sand. A great piece of art transcends this pyramid we've made. Great art needs an artist with skills, an education, a style, and the element of reflecting on the here and now to progress not only the art world but also the world. I believe artist Nazir Nabaa's painting *Untitled* should be known as great art. This fauvism stylistic painting should be considered a great work of art because it exhibits highly competent skills in painting, highlights the striking blend of traditional and contemporary design, advances an entire population, exhibits similarities to other great artists, and is politically important to the current continental conflict between Syria and the U.S.

*Untitled* displays a superior amount of technique. Knowing that Nabaa studied abroad in the city of Cairo, it is believed that he should be known as a well-rounded artist (Lenssen). His acrylic colors are chromatic, and the blend of each saturated color calls for more critics' attention. We analyze each color, highly pigmented yet perfectly blended into the next color beside it; it's an acrylic rainbow of decoration. The lighting and shading of this painting are also what makes this a great work of art. Nabaa not only shows his painting competence by the use of highly chromatic colors but also

by illuminating his paintings with shading and light, something the art world rarely ever sees. Shading and the play with light are challenging when it comes to painting (Barber). I noticed he uses the "color theory" when shading and illuminating his painting – which is a skill needed to portray realistic shading in acrylic paint works. This painting is certainly accomplished in skill, with colored illumination and shading. It should be placed with art equally as mastered.

*Untitled* is a harmonious display of traditional and contemporary forms which makes it a great contender for great art. The painting holds onto Nabaa's cultural roots with authentic arabesque displayed on the wall behind the subjects. The use of arabesque is deeply rooted in the Islamic culture, and can be dated back to the ancient holy scriptures in the Middle East, elegantly bending tradition into his contemporary art (Richard). This painting is even more cutting edge due to the traditional decorations with more modern subjects. The use of living things is prohibited to the culture of Islam, but *Untitled's* subjects are Arab women and vegetation. Not only is Nabaa blending rich colors across his canvas, he is also blending tradition and modern aspects which make *Untitled* a great work of art.

*Untitled's* portrayal of skill is undeniable. The painting blends a rich culture's history with newer ideas, pushing indigenous Syrian art and the art world into a progressive state. That is also why this painting qualifies to be known as one

of the greatest pieces of art. The Muslim population may or may not be accepting of Nabaa's use of living things in his artwork yet, but there is no denying that it's momentous for their culture to have this artist push the rules and traditions. He pushes an entire Islamic population with *Untitled* and his other works to be more integrative in their creativity, which is yet another reason why this piece should be considered one of the greatest works of art.

Nazir Nabaa is from Syria, a country with a rich and lively culture. A strong country with strong tradition is what could be known as symbiotic. The art world is notorious for glorifying nonconformity. Take for instance, Jean Michel Basquiat. This artist was beloved for being black and talented in the skills of art and painting in a predominantly white culture (Hoffman). Nazir Nabaa exhibits something similar to Basquiat. Nabaa exhibits illicit paintings of women and vegetation in a predominantly strict Muslim region. The religion of Islam prohibits the use of living creatures in their artwork (Kozak). This rule is ancient. It was formed for the publications of the first holy scriptures, but became a part of their religion's strict customs since. *Untitled* is a pivotal and therefore historic turning point for art in this region. This reason alone should make *Untitled* a great work of art.

My final thoughts of Nabaa's *Untitled* are in regards to the U.S., Russian, and Syrian conflict. I believe through art, and more specifically this Syrian indigenous painting by Nabaa, we can learn from each other. The U.S. and Syria are in global conflict. If we took some time to find meaning and see works like *Untitled* as great works of art, we will understand the importance for their survival. We can

come together to learn how we can help each other survive, and in turn survive together.

We are all a part of the pyramid. The top will soon be of newer blocks in the new centuries to come. Let's give a nod to the *Mona Lisa's* and *Girl with a Pearl Earring's* yet still keep looking forward. Together we can progress. Together we can build on *Untitled*.

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**IÑUPIAQ CORNER**

Quyanaqpak

Thank you very much!



*Typical Barrow House.* Romeo Morales.

## The Legend of Sarila

### Heather Herron

Written for Professor Paul Douglas McNeill's Inuit Storytelling Course  
Ilisagvik College - Spring 2017

*The Legend of Sarila* is a Canadian Inuit film that covers numerous themes and explores several moral lessons. While the film follows three teenagers on a journey to end the starvation of their people due to the disappearance of animals, the film actually details the parallel of two shamans and their relationship with the animals and the natural world around them. When the animals disappear due to the greed of the old village shaman, Croolik, we see that the salvation of the people relies on the young Markussi to accept and use his connection to both the natural and spiritual worlds.

*The Legend of Sarila* opens with the corrupted shaman, Croolik, completing a ritual for the spirit of darkness and upsetting the goddess Sedna. The film's first example of the importance of the relationship of human and nature is demonstrated in this interaction. According to Lindeman, Sedna is goddess of the sea, exerting control over all sea life, including those hunted by the Inuit (1999). In the film, her scope of control is broadened to include the land animals such as the caribou and polar bears. When Sedna is spurned by the shaman, Croolik, she tells him that his disrespect and greed has cost him and his people and that she will make the animals disappear until he has made amends. This interaction illustrates that the crux of human existence is reliant on the existence of all other living things. In this film, Sedna essentially represents the connection to nature in its totality. Croolik, a greedy and power-hungry shaman, develops a contentious relationship with Sedna, damning his people to starvation. On the other hand, Markussi, a young shaman who is hesitant to acknowledge his

power and who demonstrates humility and compassion, serves as the only hope his people have at recovering from the dwindling resources.

As the film progresses, we see the relationship between Markussi and Sedna develop as he uses his increasing shamanistic powers to save his friends and his people. Markussi first encounters Sedna when he falls through the ice and meets the sea goddess face-to-face. During this initial interaction, Sedna attempts to lure Markussi away from his mission of getting to Sarila. Markussi, admitting that his journey is difficult, informs Sedna that he must go on in order to save his people. Sedna's reaction is one of minor disappointment, colored by amusement. Instead of lashing out or berating Markussi for rejecting her, she merely observes and seems to ponder his decision. This interaction demonstrates that it is important that there is balance in the relationship between humans and nature. Giving himself over to Sedna entirely would result in his people suffering and unknown outcomes for him. However, he rejected the goddess respectfully and with humility.

The relationship between Markussi and Sedna continues to develop when Sedna's voice ends up waking him during a storm. Markussi had been assaulted by Poutulik and left for dead. In his dream, Markussi hears the voice of Sedna and he wakes up and is able to survive. Markussi and his team reach Sarila and are judged by Sedna on whether they are worthy to enter. Sedna reviews the actions of Markussi, including the moment in which she tried to tempt him, and determines that he is pure of heart and worthy of entering Sarila. Sedna instructs Markussi that he

must do one more thing upon returning to his clan in order for the animals to be released, though she remains vague in her instructions. When Markussi returns to the village, he realizes that Sedna was instructing him to confront the wicked Croolik, in which he succeeds. On behalf of the clan, Markussi formally asks Sedna for her forgiveness and she allows the animals to return. Markussi's relationship with Sedna is not the only way in which the human relationship with nature is demonstrated. Throughout the film, Sedna seems to send Markussi indicators of the right direction in the form of animals.

The relationship between human and nature is further exemplified in the interactions Markussi has with various animals. Early on in the film, Markussi finds Kimi, a lemming and the only animal seen for three months. Markussi is able to talk to and befriend Kimi, who bonds with Akpik. Markussi shows Kimi compassion and spares his life from being eaten or given to dogs. In turn, Kimi acts as a warning to the teenagers on their journey, notifying them of oncoming danger. Kimi eventually makes the connection between the amulet and Poutulik's behaviors and risks his own safety to rip it from the volatile Poutulik's neck. Had Markussi not shown the lemming such compassion, it would not have been there to make the connection and later save his life. Markussi has other animal interactions throughout the film. When Markussi and Akpik are at risk of being swallowed by an all-consuming fog, they are rescued by an owl spirit who instructs Markussi on what he must do to save them. Markussi saves Akpik by talking to an angry mother polar bear and, in turn, does not allow Poutulik to hunt the bear. Although Markussi's choice to spare the bear leads to further conflict between he and Poutulik, Akpik points out that sparing the mother polar bear means there will be more cubs and more food. Another animal interaction of note is when Markussi does not hunt the caribou in Sarila, recognizing that it is not

his place to do so. He is teased by Poutulik for not killing the animal, and responds by simply saying that he cannot for it is not his place to kill. Croolik's crow offers his services to Markussi after Markussi destroys his original master. The crow is then seen carrying off the amulet. While this scene clearly alludes to the potential for a sequel, it is also indicative that nature can be a tool for evil if the relationship is not kept healthy and balanced.

Beyond Markussi, we see other characters interact with nature. Poutulik fills the mouths of the animals he has killed with fresh water out of thanks and respect for their spirits. Akpik shows kindness towards Kimi and other creatures they encounter. Akpik even risks her own life to free the dogs on her sled who are at risk of sinking into the frozen water with her. Mipouluk does everything she can to satisfy the hunger of the dogs in the village and shows sadness at the potential loss of one of the puppies. What these interactions between human characters and their animal counterparts all demonstrate is the importance of a give-and-take relationship with nature. The relationship between human and nature extends beyond just the relationship with animals.

Throughout the film, the characters often rely on plant life to meet their medicinal and other basic needs. Saya, the former wife of Croolik and a village elder, is seen teaching Mipouluk, Markussi's younger sister, about the various herbs that can be found on the rich tundra. Saya informs Mipouluk that Sedna provides in many ways and that the Tundra is rich in resources if you know what to look for. She shows Mipouluk an herb that can be used to heal various ailments, including hunger. The two gather as much of the herb as they can find to distribute to the rest of the clan to alleviate some of the hunger. During the distribution, some of the clan are seen grumbling about having to live off of plants. These scenes serve

to show that nature always provides, but the provisions do not always come in the way that we want or expect. As the film progresses, Saya is eventually wrongfully accused of a crime and exiled. Mipoulok uses what she learns to later gather herbs for an ailing Saya, who has been exiled from the village. This interaction brings full circle the importance of passing on knowledge and respect of nature. The relationship between Saya and Mipoulok teaches that our relationship with nature is contingent on us teaching future generations the proper way to give and take with all of our natural resources.

*The Legend of Sarila* shows the young Markussi and his friends on a journey to overcome the starvation of his people while he discovers his identity as a shaman. The film displays various religious practices such as the casting of bones and the rituals completed before hunting. Sarila showcases various family dynamics and relationships and even explores the concepts of death and mortality. However, all of these are tools used to highlight the importance of the relationship between human and nature. We see that the human relationship with nature is one that requires give and take in which we exist in a state of humility and gratitude for what the world has provided us. When that relationship becomes riddled with greed and becomes imbalanced, we are faced with the very real potential that the world as we know it will end.

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## We Are All Alike

### Ana Stringer

Written for Professor Paul Douglas McNeill's Introduction to Academic Writing Course  
Iñisaġvik College - Spring 2016



**Hunting Caribou.** Agatha Kalayauk.

#### IÑUPIAQ CORNER

Ukialliġsiuġniq

Fall Whaling

What is it that makes us human? Why are our differences so great? What is your message for the inhabitants of the planet? If you were asked these questions, how would you respond? In the *Human* documentary, directed by Yann Arthus-Bertrand, a collection of vivid, colorful vignettes of people across the globe is presented to the viewer. The people of Barrow (Utqiagvik), Alaska should watch the *Human* documentary because it widens the scope of understanding many have on the realities of love, gender-inequality, inhumane working conditions, and poverty across the globe.

Through a variety of interviews, *Human* reveals love in its unaltered form. The documentary opens up with a vignette of stark contrast to what many might expect to be included in a discussion about "love." Leonard, from the USA, explains how an unlikely woman changed his perception of love. After committing murder, Leonard found love in the woman whose child and grandchild he had executed. "By all rights she should hate me. But she didn't. She gave me love," Leonard explained. A tearful shot of Leonard against a black background remained on the screen, and after a few seconds, flashed to a different human story.

Before watching the documentary, I had not previously considered love in this light. Previously, I held a very romanticized view of the ways love can occur, and the way humans experience it. But in Leonard's story, and the stories of countless others, the word "love" is transformed into an arbitrary word that cannot begin to explain "love" in its entirety. "Love is where we come from, it's where we're going, and where we live between the two," Daniel from Mexico explained. Offering another explanation of love, a man from Cuba stated, "You live it everyday. Not everyone finds it. I did." In these comments, it is made evident

that love isn't something that can be easily labeled. It is complex and beautiful, and is something humans are lucky to experience.

The plight of women worldwide is also brought to focus in the *Human* documentary. A tiny woman from Spain explained her feelings on the disempowerment of women. "I feel very powerless when a small woman enters the store, sees something high up, and says to me, 'If only a man could get that,'" she explains. Pillar continues, "You don't have to be a man. Jump up and grab it. ... It makes me so angry. I hate it when women are discriminated against." And yet, the anger and frustrations of the confinement women experience can ignite inspirational action. Wearing a bright smile and yellow turban, Aida from Senegal confessed that she had divorced her husband because he prevented her from working. "We didn't fight; we divorced," she explained. An Islamic girl inferred that her veil was made to "hide the beautiful things in her," and chose to wear makeup, despite possible consequences.

Today, and over the course of history, women have been seen not as men's equal, but as his subordinate counterpart. Because of this, women are often subjected to unfair circumstances, such as the ones explained in *Human*. Due to the fact that I live in the United States, I am not subjugated to extreme measures or unfair practices. And yet, women halfway across the globe are subjugated to extreme measures or unfair practices. In Kazakhstan, a woman recalled her youth, in which she was kidnapped by an unknown husband, "In broad daylight, I was taken away," she murmured. *Human* allows women of the industrialized world, like myself, to become aware of the struggles many women continue to face.

*Human* also addresses poor work conditions. The realities of factory life in China are made evident through Yu-

Qian's words, "There's an hourly quota to be met; he's very demanding," she admits. Yu-Qian ends her interview crying, elaborating on the stresses of factory work. Devastating work conditions are a trend across the globe, from an automobile factory in France, to women pursuing prostitution for the benefit of their children in Thailand. Although I have yet to experience the joys of the workplace, the humans in *Human* have changed my perspective on the pitfalls of the work industry. Over the years, I have watched adult family members come home tired from work, worn out from working overtime, or stressed about a piling workload. While watching *Human*, I found that the detriments the interviewed workers experienced were like those my family members have experienced. Although my mother was never required to meet an "hourly quota," like Yu-Qian, she had worked under a very unfair boss. Some days, she would return home in tears. Although the extent of Yu-Qian and my mother's suffering may be different, they do share the experience of working under an unjust boss. In the end, that is what *Human* aims to do – to connect us with others.

The last topic *Human* addresses is one that seems to be plaguing countries all over the world: poverty. "I will define what poverty means to me," Atman from Haiti says, pushing dreadlocks aside. "It's when I have to go to school, but I can't go. When I have to eat, but I can't. When I have to sleep, but I can't. When my wife and children suffer, but I don't have the intellectual level to get us out of this situation." But in India, where the poverty rate is at 17%, Devi makes a sobering plea to those in positions of power. Swatting flies from landing on her orange veil, Devi spoke loudly, "World leaders, help us have a decent life, or we'll starve to death." Devi continues, "Nobody listens to us. The government doesn't care about our problems. We live in poverty. Who will help us?" she asks. "The politicians?"

*Human* comes to a grand close after the interview of Jose (ex-president of Uruguay), who had spent ten years in solitary confinement. Jose speaks with a heavy amount of wisdom on the matter of poverty, saying:

Either you're happy with very little, because you have happiness inside, or you'll get nowhere. I am not advocating poverty, I am advocating sobriety. But we invented a consumer society; it's tragic. You have to keep buying, throwing away. It's our lives we're squandering. When I buy something, or when you buy it, we're not paying with money. We're paying with the time from our lives we had to spend to earn that money. The difference is that you can't buy life. Life just goes by. And it's terrible to waste your life losing your freedom.

I would recommend this documentary to the citizens of Barrow (Utqiagvik), Alaska for various reasons. *Human* aims to breakdown barriers that divide humanity. We are often divided by race, or cultural or religious affiliation. Throughout *Human* numerous vignettes are shared in which the joys, sufferings, and experiences of people from various ethnic, religious, and cultural backgrounds are revealed. Before watching this documentary, the majority of people might not have identified with a factory worker in China, but depending on a person's prior experiences, a Barrow (Utqiagvik) citizen might find much in common with a woman named Yu-Qian, who lives a few thousand miles away, or with a teenage, Islamic girl who chooses to wear makeup. *Human* aims to connect the seven billion humans who live on Earth. In the words of strangers, you can feel emotion radiating through your screen. Each interviewee is stationed in front of the same, black, nondescript backdrop. And yet, it is their stories, their experiences that give the documentary color and liveliness. By listening and watching, we come to know the race we belong to, the race we all belong to: the human race. Interview after interview, social barriers are broken, and we come to realize that we are a lot more alike than we credit ourselves for being.

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## What Happened at Project Chariot?

Kayla Covington

Written for Professor Paul Douglas McNeill's Introduction to Academic Writing Course  
Iñisaġvik College - Spring 2016

Many people may be familiar with the popular saying, "An injustice anywhere is an injustice everywhere." By observing history and even current events, many informed citizens would agree that the saying holds significant truth. When corruption is occurring in a society, it has the possibility to occur in another. For this reason, it is beneficial for citizens to be well-informed about the world around them. This enables them to have both a voice and an influence. This theory is demonstrated in the documentary *Project Chariot*, which investigates how the small Iñupiaq village of Point Hope, Alaska has been a victim of corruption

since the late 1950s, but through the composite effort of individuals has been able to make some progress while continuing to further seek justice. As described by Rachel N. Edwardson, narrator and director of this historical documentary, the film follows "the quest to discover why so many of their people are dying of cancer, why the AEC (the U.S. Atomic Energy Commission) chose this land and people to test nuclear weapons, and what was left behind" (Edwardson). Citizens of Barrow (Utqiagvik), Alaska should view this film because it portrays another small Iñupiaq community's strength as well as the importance of

being informed, spreading awareness, producing possible solutions, and the idea that there is strength in numbers.

Being informed about what is occurring around you is rewarding because it allows individuals to contribute to their society, and matters outside of one's social sphere can influence matters within one's own. The Point Hope Village Council of 1956 began addressing the U.S. Atomic Energy Commission by beginning a public relations campaign and sent informative audio recordings to other villages nearby (Edwardson). This led to more people becoming aware of the matter and wanting to take part in finding a solution. From this point, the Point Hope community discussed the issue and began to take action by seeking justice. This film demonstrates how other small communities similar to Barrow (Utqiagvik) can benefit from keeping one another informed about events and issues to ensure the well-being of their community and possibly improve it. Referring back to the saying earlier mentioned, informing oneself about injustices may allow one to contribute to their correction.

As for any cause, awareness is a product of sharing information. Bringing attention to the matter is what will result in more people being informed enough to also inform those around them. This leads into discussion. As shown in the film, the Village practices conducted" (Edwardson). After being ignored, a group of members of the community joined together to release their own journalism to publicize their mistreatment. This resulted in angry government officials firing scientists who were sent to the village to do investigations and provide the community with honest answers. However, the U.S. Atomic Energy Commission visited the village to try to smooth things over, and this gave the people of Point Hope the opportunity to gather and express their disapproval to those responsible for their troubles. This discussion caused further community interest into the matter and

a mutual desire to resolve it and share possible solutions. This scene portrayed a theme of unity that is also present in the city of Barrow (Utqiagvik) and demonstrates how other communities also use a sense of togetherness to build strength.

When people come together to form a collaboration of ideas to resolve an issue, more often than not, the attempts are successful. In 1961, the Iñupiat people and leaders of Point Hope and other villages joined in conferences to discuss the current issues and demand justice by seeking federal government action. This drive towards justice resulted in Project Chariot being shelved the following year. This exemplifies just one way team effort can lead to productivity and prosperity. A mutual effort is far more productive than a few people individually mulling over ideas. This supports the idea that people can form a power structure when joined by the same cause.

All of the benefits of being informed mentioned above have a similar theme: unity. As a Point Hope elder and Iñupiat historian described in the film, "300 Iñupiat people had stood up to the most powerful government agency at the time [The Atomic Energy Commission] and told them no" (Edwardson). As shown in this documentary, when people come together and use their efforts, some sort of change is almost certain. There is strength in numbers. Even the voiceless can let out a powerful roar if they all shout together. This progress may not have been possible if information was not distributed or if awareness was not spread. Every voice contributed to the victory; this proves that even small groups of people have the potential to make an impact on the reality that surrounds them.

Unfortunately, around the 1970s, the Iñupiat people of Point Hope began to develop health problems, particularly cancer, due to the radioactive material left behind from Project Chariot. Because of this, many Iñupiaq villages continue to

investigate the history of this event and push towards uncovering answers that the U.S. government is continuing to withhold from them. This documentary would interest the people of Barrow (Utqiagvik) because it displays that even small communities have power when joined together. The people of Barrow (Utqiagvik) will appreciate the diligence and continuous support that the Iñupiat people have had for one another before, during, and long after an adversity, as well as identify with their shared sense of unity.

Furthermore, viewers will be more interested in how they can be vocal in their communities to both maintain and increase their strength and functionality.

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## IÑUPIAQ VALUES

Aviktuaqatigiigñiq : Sharing

Iñupiaallaniq : Knowledge of Language

Paammaagigñiq : Cooperation

Ilagiigñiq : Family and Kinship

Quvianguniq : Humor

Añuniallaniq : Hunting Traditions

Nagliktuutiqağniq : Compassion

Qĩñuiññiq : Humility

Paaqtaktautaiññiq : Avoidance of Conflict

Ukpiqquutiqağniq : Spirituality

Piqpakkutiqağniq suli Qiksiksrautiqağniq

Utquqanaanun Allannullu : Love and Respect

for Our Elders and One Another

Qiksiksrautiqağniq Iñuuniagvigmun :

Respect for Nature

## The Richness of Sharing Oral Histories

**Kelsey Gordon**

Written for Professor Paul Douglas McNeill's Holocaust Survivor Narratives Course  
Iļisagvik College – Fall 2016

Imagine sitting at the dinner table with a relative – grandparent, aunt, uncle, etc. – as they talk about “the way things used to be,” or recount a story starting with “back when I was your age.” Most people have a memory or two of loved ones talking about their experiences. These accumulated stories are oral histories – even if they are never recorded in any place but a person's memories; they are still oral histories given in trust and as such have immense value both for the person hearing the history and the person sharing it. This value is expressed particularly well in *Maus* by Art Spiegelman. Not only does it recount his father's experiences during the Holocaust, it also relates the process of Spiegelman approaching his father to hear about his experiences.

*Maus* is a good example of the value of oral histories because, in addition to the actual experiences of Vladek Spiegelman, it displays the very real relationship between an estranged father and son and the emotional intensity of sharing such a deeply personal experience, and it preserves history as accurately as possible.

Vladek and Art Spiegelman have a tense relationship. This is evidenced mainly by Art's frustration with his father's antics. Vladek, though he acts tense all the time, does not seem to have the same problem with his son, or really be cognizant of his son's discomfort with him. Even when Art becomes angry with Vladek when he learns that Vladek destroyed his mother's diaries, Vladek seems perplexed



by his angry words, responding, "To your father you yell in this way? Even to your friends you should never yell in this way!" before quickly shifting gears and inviting Art up for coffee (Spiegelman 159). Vladek seems almost clueless about this estrangement, though it is clear there is distance between father and son. Art talks about one of his theories about this estrangement while he is in the car with his wife. This theory mainly has to do with his brother, Richieu, who did not survive World War II. Evidently, Vladek and Anja kept a large picture of Richieu hanging in their room, and Art speculates that they saw him, Richieu, as the perfect child to whom he, Art, could never compare. He finishes this contemplation by saying, "It's spooky, having sibling rivalry with a snapshot!" thus concluding a plausible reason for Vladek's inability to recognize Art's successes (Spiegelman 14-15). This sharing of memories, despite the tenseness of the relationship between father and son, also helps Art to realize some of his own deeper emotions and motivations in life.

Art is a man, as he is drawn in the comic, who is constantly at odds with his father, and also constantly involved in his life. As infuriating as Art finds his father, he always comes when Vladek calls for him. From Art's own memories, it is evident that his relationship with Vladek has been tense a long time. There was always hanging over Art a feeling of inadequacy that seems to have followed him into adulthood. Listening to his father's stories reopened that wound in some ways, but also opened Art's eyes to the motivation behind some of his feelings. When he is riding in the car with his wife, Francois, to visit his father in *Maus*, Art admits that he somehow wishes he had been in Auschwitz with his parents, so that he could better understand them. He goes on to state that it's probably "some kind of guilt about having an easier life than they did" (Spiegelman 16). He fears that his book won't do justice to the incredible trauma experienced by his parents and so many others. This depth

of emotion is important – it is a journey for Art. A journey into understanding his parents, and his own origins before birth. His struggling relationship with his father is very real, but his desire to capture Vladek's story is what keeps drawing him back, when ordinarily it seems that Art would prefer to avoid the older man. The depth of emotion and self-exploration in these books excellently portray a kind of hidden benefit to oral histories – the human connection. To share a story like the Holocaust, or any other major trauma, there must be a level of trust that brings with it an undeniable give and take that connects people.

Finally, protecting historical integrity is important. Of course memories, especially over time, can become degraded or altered based upon the person who is sharing them. Often, however, memories are the only way people can learn of events in the world the way they happened. Yes, the victors write history, and so it is important to collect eyewitness accounts from people on every side of a conflict. Comparing the memories of people who were present to experience a historical moment is paramount to maintaining an accurate historical record. For example, in *Maus*, just as Art was speaking with Vladek about his different jobs, he remarks that he has read something recently about a camp orchestra that played for prisoners as they exited the gate to go to work in Auschwitz (Spiegelman 54). Vladek immediately refutes this, saying that he only ever heard guards yelling when they marched to the gate for work. This type of account is intriguing, for Art insists that this orchestra is well documented. It is possible this orchestra was a liberty taken by whatever author, historian, or journalist was writing. Where oral histories conflict with written ones, the correct information should immediately be pursued, ideally with interviews conducted with other survivors to check these memories. The conducting of such interviews would be an excellent opportunity for generations to connect

as much as it is an opportunity for new information to come to light. People are in such a hurry today, few find time to sit down and speak to another person about anything of worth anymore except perhaps around the holidays. An interview project like that, or interviews to gather oral histories in general, requires the attention of both parties and so forms an undeniable human connection.

*Maus* spans an enormous amount of history, as well as modern-day human interaction. There is so much to be gained from these graphic novels, but the human element is the most vivid. These novels literally illustrate the important role that oral accounts play in history – memories of events witnessed first hand. Oral histories are so very important because they create a link between people that otherwise would not be there. People sharing such deeply personal experiences are very much sharing a piece of themselves. In an age where social media and other technology often replace human interaction, the importance of oral history is not only as a way to help preserve an accurate history, but also a way to re-establish that basic connection between human beings, especially between generations. Art Spiegelman uses his graphic novels as vehicles for many things, but they absolutely embody the importance of speaking to older generations and gaining their memories. If histories aren't taken from the people who lived them soon enough, their account, and the human element, could be lost forever.

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## TRADITIONAL FOOD PREPARATION

**Pearl Brower**

### Tuttu Chili

#### Ingredients

1. Two (2) pounds of ground tuttu (caribou) or tuttuvak (moose)
2. Two (2) cups of chopped onion
3. One-half (1/2) cup of bell pepper, sweet pepper, etc.
4. Six (6) cloves of garlic, minced
5. Three-and-a-half (3.5) cups of water
6. One (1) twelve-ounce (12-ounce) can of tomato paste
7. One (1) fifteen-ounce (15-ounce) can of dark red kidney beans, drained and rinsed
8. One (1) fifteen-ounce (15-ounce) can of great northern beans or garbanzo beans, drained and rinsed
9. Optional: can of black beans, corn, or green chilis
10. One (1) fourteen-and-a-half ounce (14.5-ounce) can of diced tomatoes, un-drained
11. One (1) tablespoon of prepared mustard
12. One (1) teaspoon of chili powder
13. One-half (1/2) to one (1) teaspoon of cayenne pepper
14. One-half (1/2) teaspoon of salt
15. One-half (1/2) teaspoon of pepper
16. One-half (1/2) teaspoon of ground cumin
17. Optional: mushrooms and other vegetables

#### Steps

1. Cook ground tuttu or tuttuvak with the onions, peppers, and garlic until the meat is brown.
2. Drain off any fat.
3. Transfer the meat mixture to a four-and-a-half to six quart (4.5-6 quart) slow cooker.
4. In a medium bowl, stir together the water and tomato paste.
5. Pour mixture over the meat mixture in the cooker.
6. Stir in the beans, tomatoes, mustard, and seasonings.
7. Cover and cook on the low-heat setting for eight-to-ten (8-10) hours or on the high-heat setting for four-to-five (4-5) hours.
8. Enjoy!



**Point Hope.** Amanda Sweeting.  
Shot on black-and-white 35mm film.

## Maus: An Oral History

Rebecca Masterson

Written for Professor Paul Douglas McNeill's Holocaust Survivor Narratives Course  
Ilisagvik College – Fall 2016

Oral histories can be about all kinds of historical events that different people experienced firsthand. They are something that we use to help us better understand a time in history and hear from people who actually went through the events. *Maus* is just one of millions or billions of stories brought to people through oral history. In *Maus*, we hear Vladek's story of his life before, throughout, and after the Holocaust. *Maus* proves that oral history allows you to learn about the perspectives of individuals who might not otherwise appear in the historical record because we get to hear an oral history of a Holocaust survivor, we have little knowledge of Art's mother, stories like these do not always appear in the historical record, stories are limited, it helps us to better understand times in history, it allows historians to have a better idea of their facts, and it allows a connection.

*Maus* brings us a story of someone who survived the Holocaust. Stories like these do not always make it into special documents, so they are a way for these people to share their stories in their own way. Art records Vladek telling his story of what he experienced during the Holocaust. Not just a general story, but Vladek explains his life before, during, and even after the Holocaust. Vladek's story was helpful in showing how quickly and drastically their lives changed. He is detailed throughout his whole story from what they ate to where he worked and the people he met. Reading *Maus* was very interesting to me, and I learned a lot about what people really went through during the Holocaust that I might not have otherwise ever known. "It was many, many such stories – synagogues burned, Jews beaten with no reason, whole towns pushing out all Jews – each story worse than the other" (Spiegelman 35).

"These notebooks, and other really nice

things of mother ... one time I had a very bad day ... and all of these things I destroyed" (Spiegelman 160). We will never get to know Anja's story, because her diaries with her stories, thoughts, feelings, and memories were thrown out by Vladek. This is such a bummer because it could have been very interesting to hear how different her life was compared to Vladek's throughout that whole time period. "She was taken with everybody else who was going to be deported to four apartment houses that were emptied to make a sort of prison. ... They put thousands of people there. ... It was so crowded that some of them actually suffocated ... no food ... no toilets. It was terrible" (Spiegelman 94). Vladek knew the basics of Anja's experience during the Holocaust, but that doesn't include her feelings or details. Millions of people are just like Anja, dead with nothing to show what they went through. Their families will never know exactly what happened to the dead ones who were in the Holocaust. They missed out on years with their family and had no belongings to comfort or use as a remembrance. "So, only my little brother, Pinek, came out from the war alive ... from the rest of my family, it's nothing left, not even a snapshot" (Spiegelman 106). Vladek was lucky enough to have had him and Anja both survive the Holocaust. Others, however, weren't so lucky.

Stories like these don't always get into historical records, which is why they are so helpful for us today. "I mean, I can't even make any sense out of my relationship with my father. ... How am I supposed to make sense out of Auschwitz? ... of the Holocaust?" (Spiegelman 4). It's extremely hard to be able to imagine something that seems so inhumane to people who didn't live through it. Even after reading these stories and hearing what people went

through, it still seems unreal to me in a sense. If the people didn't open up with their stories, we might not know as much or have as good of an idea of the conditions of the Holocaust.

"I'm not talking about YOUR book now, but look at how many books have already been written about the Holocaust. What's the point? People haven't changed. ... Maybe they need a newer, bigger Holocaust" (Spiegelman 45). Personal stories from survivors are so limited. There are all kinds of books about the Holocaust, but of all those books, not enough are written first-hand by the survivors themselves. To make it harder, not all of them shared their story, making the numbers of stories we do have pretty small. In *Maus*, Vladek says, "It would take many books, my life, and no one wants anyway to hear such stories" (Spiegelman 14). A lot of them probably felt the same as Vladek. They don't want to take the time to tell or write out their stories because they feel that people wouldn't want to know about it anyways.

Not only are Holocaust survivors' stories important for average people to have a better understanding of the circumstances and horrors of the Holocaust, but it also helps historians. These historians weren't alive for the Holocaust so they can't know what happened first-hand. The stories of survivors, however, give them a better understanding of the truths and it could help them put together clues they may have. Historians can use the stories to help them make better inference, and put things together to find out what really happened. Of course they have to do a lot of investigating to make sure everything adds up, but a majority of the time, I expect people's stories must be extremely accurate as well as descriptive. Without oral histories, historians wouldn't have much to go off of.

It's so much more touching to read or hear someone's personal stories than to just read an article about a time or event in history. For me, it can be hard to sit and

read an article because it is simply just facts for the main part, and there is no connection. The emotion in *Maus* helps you imagine how the people must have felt living through the Holocaust and how scared they were. The fact that it is a person pouring out all of his memories and feelings in very descriptive detail is what makes stories like these so great. Another example is the oral history of Sam Itzkowitz telling us what the gas chambers were like in Auschwitz. He uses such detail that allows the listener to really imagine what it looked like. It also causes emotion because we know he had to have experienced a gas chamber being used because he said at the United States Holocaust Memorial Museum's website, "And when the bunker was already so filled they couldn't put no more people, no more. ... They made the kids crawl on the top of the heads, all the way in there, just kept on pushing them in, to fill them all in." Although it is extremely sad to hear what happened, the sadness helps us remember and really visualize how horrifying it was. Hearing about something is much more interesting when it comes from someone who experienced it themselves.

*Maus* definitely proves oral histories are a way of hearing people's experiences, which don't always appear in historical records. Reading *Maus* not only brought to me a story of a Holocaust survivor, but really taught me about the Holocaust overall. It kept me interested and every time I put down my book I wanted to keep reading because of the extremely strong emotion and connection that drew me into it. Oral histories have been and will continue to be very important keys in different times and events throughout history as well as the history to come.

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**Barrow Sunset Ocean.** Agatha Kalayauk.

## The Alaskan Legend, *Two Old Women*

**Jayna Wolgemuth**

Written for Professor Paul Douglas McNeill's Introduction to Academic Writing Course  
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The values of the Alaskan Natives are very important to their culture. This can be seen in many works throughout history, including Velma Wallis, who has written legends told from her elders; these are also evident in modern times. However, this may be true, but there is a concern that the Iñuit culture could perish. There has been a change to attempt to preserve the culture as much as possible, such as the name change from Barrow to Utqiaḡvik. The name change has brought the culture back by recognizing the language. Iñupiat children are vital because they will be the ones passing traditional knowledge to the next generations. One way that this can be done is by elders telling the legends or through stories from Alaskan Native authors. The Alaskan legend, *Two Old Women*, displays many values to be learned by Alaskan Native children. This story teaches multiple values to the younger generations, such as knowledge of language, respect, humility and humor, and sharing.

One of the prominent lessons that is shown in the book is the knowledge of the Iñupiaq language. Since the book is based on a legend told by an elder from the Gwich'in tribe, it is not difficult to find it throughout the book. For example, the story has two main characters, Ch'idzigaak and Sa'. They both have meaning behind their names: Ch'idzigaak after a chickadee bird and Sa' meaning star. This shows how each name is identified after something important to the culture. Practically all of the children in the villages who speak the language are not fluent. The elders are the ones who are able to speak it fluently because they grew up with it. As contact came with missionaries, many people were forced to learn English. "Iñupiat Ilitqusiak" says, "Unfortunately, when the Iñupiat were taught English in the new schools, they got punished and beaten for speaking their original native language. As a result, the Iñupiat learned English with much difficulty" ("Iñupiat Ilitqusiak"). This is an important lesson to be taught to generations to come so that the children

and young adults reading the story will absorb the new words from the book and teach them to their children. Although the language is spoken in little ways, much of it is spoken in a blend of English and Iñupiaq.

Another strong lesson that is found is respect for elders. An example of this is shown toward the end of the book. The ending section tells a story of respect and realizing what their tribe did wrong toward the elders, who they respect highly. In the event, the tribe decided to go back to their original camp that they had left before they decided to leave the two old women there. When the chief got there, he was suspicious that they could be alive because there were no signs of death. The chief then sent out a group of young men to search for the women. In their high hopes, they eventually found the two women. They were in a hidden camp and it was very difficult to find. Once they acknowledged to each other that people from their own tribe had found them, they were distraught. They felt betrayed and they did not want to speak with the search group. Eventually, they did and made a few conditions with them. A young man from the Gwich'in tribes exclaimed, "Then his peers also vowed to protect the two women, for they had been witness to a miraculous survival and had regained a stronger sense of respect for the old ones" (Wallis 116). The two women were hesitant to trust their own tribe again. The tribe was disloyal to the two women, and they did not know if they could trust them. But, the women knew in their hearts that they meant no harm, so they let the men come into their shelter. Although they were treated like this by their own kind, they were respectful to their group. The people that betrayed the women were filled with sorrow. The people were weak when the two old women were strong, who they thought would be helpless. They would now go to them for advice and to learn because the women knew more, which they had shown. Wallis states, "The People

had thought themselves to be strong, yet they had been weak. And the two old ones whom they thought to be the most helpless and useless had proven themselves to be strong. Now, an unspoken understanding existed between them, and The People found themselves seeking out the company of the two women for advice and to learn new things" (Wallis 128). The People had realized that they were wrong for leaving the elders and they had a new faith in the women, and they never repeated what they had done to the elders before. A University of Alaska-Fairbanks sponsored website states that the young people have respect for elders because of the knowledge that they share. ANKN claims, "We also need the elders to provide us with leadership. Without their leadership and wisdom, the old ways of the Iñupiat would be lost" (Mills). This can be shown by helping elders whenever they need it and listening to whatever they have to say.

Humility and humor are lessons that are shown through the elders and are important to their language as well. In the book, Sa' was telling stories about her childhood to Ch'idzigaak. Sa' was laughing at how rebellious she had been and how careless she had lived. Quoting her, "Sa' broke into laughter at her impetuous youth" (Wallis 64). Laughter is one thing that they can depend on for relief from all the hard work they do. Furthermore, humor and humility can be found more than once in the book. Wallis writes, "The women found great laughter in this as they went back into the shelter to prepare the meat of a different season to come" (Wallis 73). In this, Ch'idzigaak is sensing warmth in the air and Sa' comments that if it were cold, she would have frozen in a "position of a sneaky fox" (Wallis 73). This shows the women working hard, but also saving time to release their stress through humor. They would use humor to cheer each other up or when there was a loved one lost. On ANKN, they state, "They used humor when something funny happened. And, they used humor to try and cheer up someone who had just lost a loved one" ("Humor"). Another also says, "Humor helped release stress from all the hard times the Iñupiat people had to endure" ("Humor"). Humility is also

important to their culture; it ensures that people recognize their place in the world and respect it. ANKN claims, "Humility is important in today's Iñupiaq culture because the environment hasn't changed much over the decade. It is still important that our Inupiat people recognize and respect their place in this world." ("Humility"). Having humility in the culture shows that the children need to be humble and appreciate everything that they have. Through the experience of humility and having humor, the children can learn to not boast about what they have or have done. This also can be shown by the elders and listening to their knowledge so one does not get humiliated.

Moreover, sharing is another lesson that can be pulled from the story. An example of sharing from the book happens when the group of young men were searching for the two old women. The women had stored the extra food that they had caught and when the group came, they decided that they would share their stored food with the tribe. They would do this sparingly, however. The women would only share if The People would not be greedy and try to take it secretly either. Sa' remarked, "We will share with The People, but they must not become greedy and try to take what is ours" (Wallis 120). Towards the end of the book, when the women and the tribe have forgiven each other, the women decide to give their warm attire that they made in their free time to members of the tribe that needed it. Wallis states, "The women both knew they never would use the many mittens, head coverings, blankets, and vests they had made in their spare time, so they felt obligated to share with those who needed them" (Wallis 126). This demonstrates that even though the Iñupiat can be rich in supplies or what they need to live, they give the extras that they have to others who are in need of something. Also, the men who hunted the food usually got the first shares and fed them first; whatever was left would go to the rest of the community. This is still practiced today. This value has helped the different cultures survive. It is part of the lifestyle to share everything, as they did many years ago. On the ANKN website, they state, "In the past, during times of starvation, it was important that

everyone work together and share limited foods" ("Sharing"). Some of the gatherings where they share their belongings are at Nalukataq, which is a spring gathering where many friends and families meet. This is when the spring whaling catches are shared amongst the village. Another time when sharing is practiced is at Christmas. Today, during the fall hunt, families go to their local churches and receive their shares of food. Sharing is a valuable lesson that is practiced by many cultures. The Iñupiat share everything that they can. It is just part of their lifestyle.

Knowledge of the language, respect, humor and humility, and sharing are all examples of lessons shown in the book, *Two Old Women*, by Velma Wallis, who is from the Gwich'in tribe. These lessons are very important to the Iñupiaq culture, and this book helps pass down many of the traditions that the elders in their village have learned. When they are children, the generations to come should study the language and culture of which they are descended. Many of the values in the different tribes correlate with each other. This is key in order for the language and culture not to perish.

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## Twelve Angry Men: The Dissolution

### Marie-Xiarissa Consunji

Written for Professor Paul Douglas McNeill's Introduction to Academic Writing Course

Iļisaġvik College - Spring 2016

In this black-and-white cinematic masterpiece, the fate of a young man lies in the hands of twelve wildly different jury members. Or does it? *Twelve Angry Men* not only exposes the flaws in the legal court system, but in ourselves as well. The high school students of Barrow (Utqiaġvik), Alaska should watch this film because it embodies four of the most important Iñupiaq values: humility, cooperation, compassion, and love and respect for our elders and one another. It is believed by Iñupiat that if you follow these values, you will gain an understanding of the universe and our place in it.

Humility defined is a modest or low view of one's own importance. I feel it is important that the teenagers of Barrow (Utqiaġvik), Alaska watch this movie to familiarize themselves with it because, unlike most movies, it is not carefully spelled out like I have done for you. Rather, it is portrayed in a cause and effect manner. For example, in Act II of the script, there is a scene where Juror Nine must reveal a very tender part of himself in order to disprove a witness's testimony. He claims that the old man was "a quiet, insignificant man who [had] been nothing all his life," and that it was a "very sad thing" (*Twelve Angry Men*). He dissects this witness as a dry, thirsting thing in need of attention. He then proceeds to take his hat off and say, very calmly, that he "[was] the same man" (*Twelve Angry Men*). In A.H. Weiler's review of the movie, he describes Juror Nine as "an old man, wise and benign with the years" (Weiler). He applauds this character and this actor for thinking himself not better nor superior to the slum-lain man in this piece.

The next value displayed in this film is cooperation. The ability to cooperate with one another is something I consider crucial to the young adult as he or she breaks into this brave new world. There are multiple occasions in this

film where such a quality is called for: the most prominent and obvious is the reason that they are gathered at all. The plot centers around a young boy we see for but a split second – accused on the stand for murdering his father. The odds are stacked against him and, on the hottest day of the year, twelve different strangers must decide his fate. What is interesting about this film, however, is that it shows both the usage of cooperation and the opposite of, giving us a unique "cause and effect" view (Ebert). When cooperation is wielded smartly, the conversation and the tempers run smooth. When it is wielded incorrectly (or not at all), things tend to spike. For example, in Act III, Scene III, the adjourned men exercise this quality by cooperating with each other in a re-enactment of an old man's testimony (*Twelve Angry Men*).

Compassion is shown most strongly with Juror Eight. When an initial ballot is called to decide the young man's fate, "Ten of [the] jurors agree, and there is only one hold out—Juror Eight" (Ebert). Among the uproar of his peers, he explains, "[they] knock 'em over the head once a day, every day. [He] thinks maybe [they] owe him a few words" (*Twelve Angry Men*). The boy in question had grown in the slums, and therefore treated as the trash that litters it. Mr. Rose describes the man as a "quiet, thoughtful, gentle man—a man who see's all sides of every question and constantly seeks the truth." He goes on to say he "is a man of strength, tempered by compassion" (*Twelve Angry Men*). Of the four Iñupiaq values I have chosen to describe, this particular quality is the most abundant.

The final trait shown is love and respect for our elders and one another. This film is unique in that it shows us the transition between not having this value and the obtainment of it. In the beginning, the old man whom was eagerly ignored in favor of the stronger personalities becomes a more prominent character as the film goes on. The same goes for Juror Eleven, a "refugee from Europe," Juror Two, "a meek, hesitant man," and the Foreman, "a small, petty man" (*Twelve Angry Men*). Each of these characters is considered the "weaker" sub-cast in the beginning before they learn to respect themselves and each

other. For a more direct word-of-mouth piece of evidence, Juror Eight defends Juror Three's, an aging old man, opinion. He counters Juror Three's accusations by saying he (Juror Three) "was explaining the circumstances so that [they] could understand why the old man might have lied" (*Twelve Angry Men*). To come to each other's defense in the face of cruel opposition is an excellent act of respect for our elders and one another.

This film truly embodies humility, cooperation, compassion, and love and respect for our elders and one another – four of the twelve Iñupiaq values. The jurors must overcome hurdles such as prejudice and learn to show humility with others, as well as cooperate in the face of justice. They must exercise compassion, between themselves and with the convicted. The final hurdle is learning to love and respect each other despite their different backgrounds – whether they be from different cultural backgrounds or different ages. These four traits are important not just because they are of cultural value, but also because they are crucial to a healthy relationship with one another. How can we expect to move forward if we have no humility, no cooperation, no compassion, no love or respect for our elders or one another? The teenagers of Barrow (Utqiaġvik), Alaska should value these traits because they are, individually and in tandem, a wholesome method to ensuring we grow up to be the most well adjusted and well connected community we can be.

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Viveka Hernandez

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As Maniilaq's family slept in the night, the shamans called on their strongest spirits to kill him. When the spirits tried to attack, they could not enter his soul, because there was a bright and blinding light that they could not penetrate. The shamans of Alaska were said to have attempted to kill Maniilaq dozens of times, but each time failed (Jans 134). Maniilaq claimed to be a prophet of God, and preached of God's love for every person who would hear him, and even those who would not. Maniilaq risked his life, and yet was protected, for spreading the news of God and His love for the Native Alaskan people. All middle school students of Barrow (Utqiaġvik), Alaska would benefit from reading *Maniilaq, The Prophet From The Edge Of Nowhere* by Steven B. Terry and Jill K. Anderson because it teaches of their history as a people of Alaska, and the history of an Eskimo prophet who was a great example of the Iñupiaq cultural values of spirituality, sharing, respect for others, and avoidance of conflict.

In the book *Maniilaq, The Prophet From The Edge Of Nowhere* by Steven B. Terry and Jill K. Anderson, the authors' writing describes Maniilaq's—or "Maniilaruq's"—life in detail, and his demonstrations of the Iñupiaq cultural values (Arrabito and Barwald). Maniilaq was born around the beginning of the 1800s in a time where shamans ruled the Alaskan people through fear (Jans 132). When Maniilaq was young, he received words from God. The words were "Taataġiik, taataġiik," which means "father and son, father and son" (Terry and Anderson 16). Maniilaq would experience a wondrous feeling of calm and peace as he listened to the words, and he eventually began to receive new words. He heard "Isrummiqsuptik, isrummiqsuptik," which means "source of intelligence, source of thought" (Terry and Anderson 18). Through these words, and other revelations, he

received knowledge and understanding about God, which he called his source of intelligence. Maniilaq believed that God had commanded him to travel throughout northwest Alaska and parts of Canada to teach the people of God's love for them and prepare them for the arrival of white people.

One of the Iñupiaq values that Maniilaq was a great example of was spirituality because he heeded the personal revelation he received from God. Maniilaq demonstrated a close relationship with God because he followed the commandments he was given and shared them with others. A piece of revelation that Maniilaq received was to rest every seventh day. This commandment is similar to one of the commandments from the Old Testament, which is to keep the Sabbath Day holy. To signify each seventh day, Maniilaq would erect a smooth wooden pole near his settlement with an animal skin hanging from the pinnacle. Even though there was a great amount of work to be done on his family's settlement and food storage, each seventh day, he would sit and teach people if he had visitors, and if not, he would listen to the Spirit and receive revelation from God. Maniilaq was a peaceful man because he demonstrated spirituality by developing a close relationship with God.

Like Maniilaq, middle school students here in Barrow (Utqiaġvik) can also receive a peacefulness in their lives, and it could come from reading about and following Maniilaq's example. Personally, spirituality has helped bring peace into my life. When I pray, I strengthen my relationship with my Heavenly Father and release stress. To me, having a religion and a relationship with my Heavenly Father is an example of having applied the Iñupiaq cultural value of spirituality. Middle school students here in Barrow (Utqiaġvik)

might also receive a peacefulness with their lives if they were to read about and follow Maniilaq's example of spirituality.

Another Iñupiaq value that Maniilaq was a great example of was sharing, because he went to great lengths to share his knowledge about God and things to come with the Native Alaskan people. Part of the reason Maniilaq shared prophecies was because God wanted the Alaskan people to be more prepared for the massive changes that were going to come about. One of Maniilaq's prophecies was of houses being warm, food being cooked inside, and heating food inside without smoke filling the house (Terry and Anderson 75). A couple of other prophecies that Maniilaq foretold were the shamans no longer existing, and people with white skin coming to Alaska (Terry and Anderson 80 and 95). Maniilaq also predicted that we would have ways to communicate with each other from very long distances, and quick travel across water, land, and air (Terry and Anderson 100 and 101). Because Maniilaq shared his knowledge from God, the Alaskan Natives were more prepared for the changes that came with white people.

Sharing knowledge is something very important for middle schoolers to learn at an early age. Sharing our knowledge is how we help others learn life lessons to possibly avoid mistakes we have made, and to share interesting or important facts about our ever-changing world. My mother often shares life lessons she has personally learned or that she has heard or read from others. I find that every time she shares something with me, I have a better understanding and perspective on life. Middle school students can learn the importance of sharing knowledge by reading the book *Maniilaq, The Prophet From The Edge Of Nowhere* because Maniilaq helped to prepare many people for the great changes that were going to take place by sharing his knowledge.

The third Iñupiaq value that Maniilaq demonstrated was respect for others as he comforted and helped girls who were being shunned for an entire year for starting their period. During

Maniilaq's lifetime, girls were sent to a small settlement built by their family for an entire year of solitude shortly after starting their period for the first time. The girls were forbidden to speak to or even look at others. It was thought that the bleeding women were contagious, and that they would infect others. There are a few recordings of Maniilaq being seen sitting and talking with the girls that were isolated, so that they would feel less lonely. An interesting prophecy that Maniilaq shared with the people was that there would be a time when no one would even notice when a girl started her period (Arrabito and Barwald). Even though it made Maniilaq seem even more strange, he chose to demonstrate respect for others by showing love and kindness towards the isolated girls.

For middle school students, learning to respect others as Maniilaq respected and helped isolated women can help them be more likeable and have a better attitude. When we respect others no matter their circumstances, we appear more likable, and we have a greater love and attitude towards everyone. I know that when I make an effort not to judge people, I am happier and I am more liked by those around me. Middle school students can benefit from reading *Maniilaq, The Prophet From The Edge Of Nowhere* because they can learn to respect others no matter their circumstances or the negative social consequences.

The fourth Iñupiaq value that Maniilaq was a great example of was avoidance of conflict. The shamans tried to kill and provoke Maniilaq numerous times, but each time, he avoided quarreling with them. For example, once, at the beginning of a gathering, the shamans turned to the "calm and undisturbed" Maniilaq and began taunting him to anger (Jans 134). All in attendance of the gathering joined in, and Maniilaq slowly stood to walk to the center of the circle of people. He walked around the fire and the people became silent. Maniilaq then lifted his arms, spoke praise to his source of intelligence, and began to prophesy (Jans 134). In this example, Maniilaq avoided fighting and losing his temper by choosing to prophesy

to the people, and ignoring their unkind intentions.

By reading *Maniilaq, The Prophet From The Edge Of Nowhere* middle school students can witness an example of avoiding conflict. Avoiding conflict is an important Iñupiaq value because it can make us appear more likeable, and it can strengthen our relationships in the home, school, workplace, and community. I know that when I follow Maniilaq's example to not engage in arguing, fighting, or bickering, I don't lose my temper and I keep my relationships with others positive. Middle school students can benefit from learning how to avoid conflict because it can strengthen their relationships with everyone, and make them a more likeable person.

After reading the book *Maniilaq, The Prophet From The Edge Of Nowhere*, I think that middle school students would benefit from reading it because of the Iñupiaq cultural values that the main character demonstrates. The main character, Maniilaq, demonstrated spirituality by building a close relationship with God, and heeding the personal revelation he received. The second Iñupiaq value that Maniilaq illustrated was sharing, because he went to great lengths to share his knowledge about God and things to come with the Native Alaskans. The third Iñupiaq value that Maniilaq demonstrated was respect for others as he comforted and helped girls who were being shunned and isolated for an entire year. The fourth, although not final, Iñupiaq value that Maniilaq demonstrated was avoidance of conflict. Middle school students can benefit from reading *Maniilaq, The Prophet From The Edge Of Nowhere* because he is a large part of their history, and is a great example to follow for living Iñupiaq cultural values.

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**Ulu Pendant.** Labradorite, red agate, and copper. Handmade by Jesii Dattilo.



## Don't Sweat the Small Stuff

**Nica Lozano**

**2017 Iñisaġvik College Academic Achievement Award Winner**

Written for Professor Paul Douglas McNeill's Introduction to Academic Writing Course  
Iñisaġvik College – Spring 2017

# NARRATIVE

It was Memorial Day weekend in Anchorage, Alaska; Saturday, May 28, 2016. I woke up at 9 a.m. with a taste for a delicious cup of coffee and an urge to go for a drive. I woke my daughter up, and we set off on the highway for a short, yet scenic ride to Eagle River to finally see the brand new coffee shop my cousin opened. Two birds, one stone. The drive was relaxing, almost therapeutic. My daughter, Kaiya, and I enjoyed the sunshine and the breathtaking mountain views along the way, singing every word to every song on our playlist. Life was good.

Upon arriving, my cousin greeted us and invited us inside. Without being asked she prepared my favorite – an iced caramel white mocha. The two of us sat and caught up as we hadn't seen each other in some time, and my sweet child played games on my phone while sipping her strawberry smoothie. After about an hour, I decided we had enough gossip for the day, and Kaiya and I got back in the car and set back on the highway to town. Just as I was passing the weigh station, my brother called. "Hey Jim! What's up?" I answered. I was not prepared for his response. "We are on our way to the hospital. Mom is in an ambulance, she is not breathing." My heart sank. "I am on my way," I said.

I spent the next ten minutes frantically driving, trying to remain as calm as possible. I found a space in the emergency room parking lot and hurried inside, where I met both of my older brothers and a handful of other family members; faces were white, and no one was sure what to say, so we hugged. Hospital staff corralled us into a room to sit together and wait for some kind of news. My family sat together trying to piece together any information we could. We began calling distant family and friends. Finally, after

what felt like an eternity, the doctor came in. To this day, I still cannot remember her exact words. Our mother, as we knew her, was gone. She had been unconscious with no oxygen for too long and the swelling to her brain caused too much damage. I couldn't breathe. I completely lost it.

As I sat, crying, on the floor of that room, I couldn't believe it; I did not want to. This was not real. There was no way. I couldn't help but hope that I was dreaming, praying that I would wake up and things would be normal, that my entire world would not be falling apart. My dad picked me up off the floor and hugged me tighter than anyone ever had before. I was broken.

My mother was an organ donor so the doctor informed us that she would be kept on life support until they found recipients for her organs, that they would be moving mom up to the intensive care unit, and we would soon be able to see her.

I spent the next three days by my mother's side in that hospital room; crying, holding her hand, fixing her hair and trying to hide the forehead that she always hated, praying, telling her stories, remembering every stupid argument and smart-ass comment I had ever made to her and wishing I could take them all back. Trying to remember the last time I told her that I loved her, heard her laugh, or hugged her. I sat replaying the last 27 years I had with her, and trying to say goodbye. Over and over, I said, "I'm sorry" and "I love you" with tears flooding my eyes.

Nurses, staff, and other visitors walked in and out as life for everyone else continued. I walked out of the hospital to get a few minutes of fresh air and a group of guys were outside talking and laughing. Anger came over me. I was so mad that life was just going on like normal for everyone else while mine was falling apart. One of the men stopped, "Hey girl, are you okay?"

"I just lost my mom." This complete stranger apologized, asked if he could hug me, and then told me to be strong. I attempted a smile and continued walking.

My brothers and I decided to give my son and my niece a chance to come and say goodbye to grandma. We were unsure at the time if this was the right idea. I walked down that hallway with my son's hand in mine; he squeezed tighter as we got closer to the room. Before we went in, I stopped, squatted down, looked my son in the eyes, and said, "Grandma won't talk back, but I promise she can hear you; say anything you want, and we can stay as long or leave as quickly as you want to. I love you, Bub!" We entered the room. My niece placed a flower in my mom's hand and kissed her on the forehead. Riley looked at me. The fear was gone. He simply said, "I'm okay, mama; grandma is with the angels now." It wasn't until that moment that I knew how blessed I really was. It also opened my eyes to the fact that I still have two gorgeous and healthy babies at home. The man outside was right; I need to be strong.

My mother was nothing short of amazing. She was a great friend and an even better mother. She had a heart of gold, she was always there to listen, and she knew just how to fix any problem. I, on the other hand, was never a vocally emotional person. I was always the girl who could do it myself; I never talked about my problems, let alone my feelings, and I never leaned on anyone. I thought that was being strong. Losing my mom showed me that I was wrong. I finally understood that asking for help doesn't make me weak, that I don't have to do everything on my own, and that life is hard, but that's what family is there for. I am not in this alone.

Those four days were by far the hardest days of my life, but those same four days taught me more valuable lessons than I had ever learned in school. Never take anything for granted. Don't sweat the small stuff. Live every day like it's your last because one day it will be. Hug your loved ones whenever you get the chance. Never be afraid of your feelings, and most importantly, know that you can never say, "I love you" too much.

## Fear

### Calvin J. Miller

Written for Professor Paul Douglas  
McNeill's Introduction to Academic Writing  
Course  
Iḷisaġvik College - Spring 2016

Fear comes in many forms: fear of spiders, fear of heights, or even fear of small spaces. In the case of a young, barely five-foot, one-hundred-and-thirty-pound, chubby, sixth-grade kid, fear was when he realized that the first time that he would step foot onto a wrestling mat for a real match would be against a girl. The first time he would lace up his still new wrestling shoes for a match would not only be against a girl, it would be a pretty, eighth-grade girl. This fear was evident; you could see it in this young boy's eyes. He reeked of fear. Fear of loss, fear of being made fun of by his friends if he lost, and possibly the scariest was the fear of his young boy hormones kicking in during the match with this beautiful girl. This girl was about five foot, six inches, had luscious brown hair, and was light-skinned. He was a Native boy that resembled an Asian kid and had more chins than people do fingers. So, as he stepped onto the mat, he began questioning how much he liked this sport.

The only thing on his mind was the thought of losing. Even with the relatively small crowd, he was still deathly afraid. The whistle blew. Before he knew what was going on this girl had launched him into the sky in a head-and-arm takeover until he eventually landed flat on his back. A loud boom, equivalent to a thunder crack, was let out as he hit the mat. This boy tried with all his might to prevent tears. Eventually they were able to overcome him. These tears came like a

storm that began with a drizzle and ended with a downpour. I was this young boy.

Because certain teams don't always have a full roster, there are scenarios in which a wrestler for one team might fill a weight class that another team lacks. This happens so wrestlers may have more matches to gain experience. I was one of those wrestlers. Before any matches took place, my coach approached me as I sat on one of the two bleachers opposite each other in a musty and dimly lit middle school gym.

My coach said to me, "You're going to be wrestling for one of the other teams because they don't have a wrestler at your weight. This means you may have quite a few more matches."

In an average weekend, a wrestler might get four to five matches. After, he is drained of energy. Over the course of my first weekend of wrestling, I had eleven matches. I could barely last a single match. I was still that wrestler who would use every bathroom break he could get and would sneak multiple water breaks throughout a single practice. Fortunately, I had multiple matches where I was like a tree that had been struck by lightning and left drained of life and tears. They struck within seconds, and then simply moved on. Unfortunately, I still had eleven matches. That is almost three times the regular amount.

Sadly, like a cracked windshield, it only gets worse. Despite all my misfortune thus far, it still managed to trend downhill. Yes, I was fat. Yes, I had to wrestle a hot girl and lose in spectacular fashion. Yes, I had eleven matches over two days. Sadly, on top of all this, I still managed to be given nine more matches against girls. Not only that, I lost every single match I wrestled

over the weekend. Finally, like a cherry on top, came my final match. As I was sitting down and relieved that I'd lasted ten whole matches and lived through a weekend of wrestling, my coach came to me. He told me that I had one last match. This match would also be the very last match of the entire tournament. I began preparing to get my last match over with. I saw this five-foot, six-inch, brown-haired, light-skinned girl warming up as well. Suddenly, I felt more than fear. I was terrified. I made a silent promise to myself, one that I would fail to meet. I promised to not get thrown. I promised to not have the breath stolen from me. I promised to not cry the same tears.

I'd like to write that from this experience I learned that with hard work you may go from being a one-hundred-and-thirty-pound, chubby, sixth-grader to starting football receiver, an exceptional wrestler, first-chair tuba, and quite a bit more. Although this is true, that is a foreseen theme. One that I truthfully did not take from this event. From this I learned that sometimes stuff happens. There are times when you have to wrestle a pretty girl and you are the worst wrestler in the room. As long as you make sure it won't stay that way, you have to learn to laugh at things. When you are now a five-foot, seven-inch, fit person, you have to be able to shrug things off and say, "What the hell?" and not take it so seriously. When you are no longer the same chunky sixth-grader who got pummeled and can accept that what happened to you is simply hilarious, you'll be able to live a more joy-filled life.

## IÑUPIAQ CORNER

Uvlaalluataq

Good Morning

## First Time in All-State

Yi Chan

Written for Professor Paul Douglas McNeill's Introduction to Academic Writing Course  
Iñisagvik College - Fall 2016

The fear of not living up to the expectations of the people who believed in me was heavy on my shoulders as I walked into the tiny room with two stern-looking judges who only focused on the paper in front of them. I was confident for a moment, but it was only a pretension. In the beginning of my sophomore year, I decided to join the All-State Music Festival, a music program where anyone can audition to play at a festival in Anchorage, Alaska. Although the result was not what I expected, the experience has influenced me to become the person I am today.

To enter the festival, everyone had to send in recordings of the audition music chosen by All-State. It took one month to find out about the result, and it was a friend who notified me that I got first alternate. I was frozen, with a small confused smile on my face, and went to my band director to confirm the news. First alternate meant I would receive the festival music, but I could not attend the festival unless someone in my section was unavailable. A week later, an email came in announcing that I could attend.

My eyes widened at the news and I couldn't express my emotions like others who would jump up and scream with joy, but my grin and eyes expressed it all. Everyone clapped and congratulated me.

"Wait, wait, wait," the band quieted down as the only other person who made All-State stood up from the back row and asked, "So Yi is going to Anchorage with us?" Our band director nodded with a smile, "Yes."

"YES! I'm not alone!" He sat back down while everyone laughed.

Soon, it was the day before leaving, and that night I told him, "Let's try not to make last chair."

The morning of our first rehearsal, I sat in the cafeteria at East Anchorage High School as the teacher checked us in. I watched as people strolled in and out and searched for those in my section.

After the welcome assembly, we were separated from our teacher as we went to the band room. Like other band rooms, there were percussion instruments, chairs, and stands that filled up the cold room. I sat in the first row with the other flautists and individually practiced my music. The more I heard the other flautists play, the more negative thoughts went through my head because of how well they were playing. Then it was my turn. A student of East High led me through the halls until we came to a door with a sign labeled "Flute." As I stepped in, I noticed the table almost took the whole width of the room. The stand was right against the table, so the judges were only an arm reach away.

Even before I started playing, I knew that I was failing. The chosen music was the most difficult piece and when I started, my eyes read the music faster than I could play and my fingers were flying through trying to keep up. My tempo fluctuated and the dynamics that I worked hard on failed. After I was done, I knew that no one could have done as poorly as I did, but maybe there was still a chance.

The same student held sheets of paper with the band member names on it, which were then placed on the stand in chair order. I looked with horror as mine was placed last. The emotion I felt was indescribable. I disappointed my friends and family and I went against my words. I felt inferior and wanted to curl up and cry.

During lunch, someone from a different section had asked where I was from and numerous other questions, including, "What chair did you get?"

My throat tightened as I responded, "Last."

"Oh, me too," he replied, but he didn't seem depressed about it, more like indifferent, but he talked about hoping to earn first next year. That was when I realized that I'm not the only one in this sort of situation.

In the beginning, I didn't know if I had the ability to actually accomplish something that usually high school juniors and seniors attempted. I recall the feeling of anxiety and confusion when the

judges had told me which music to play, but instead of the music title, they gave me just the last name of the composer. After this ordeal, I gained confidence and learned new skills through overcoming mistakes. Now, I don't waver at the idea of having to perform by myself on stage or in front of someone and I know many different ways of learning music instead of just going through it repeatedly. Furthermore, I've gained a love for more competition, wondering exactly how high I can reach, because next time I won't make the same mistakes again.



*Winter in Barrow.* Romeo Morales.



*Quilliuq's Arctic Ocean Icebreaker.* Ken Archer.



**Heart Pendant.** Copper wire, imperial jasper, and citrine. Handmade by Jesii Dattilo.



**Peaceful Place.** Agatha Kalayauk.



**Winter Dogs.** Moema Umann.

## Best Friend

### Arshan “Zian” Bucatcat

Eben Hopson Middle School

It was a new day in a new town. Mom and I just moved from Kansas. We landed in a strange new place. When we got out of the airport, hot air overwhelmed my body.

“Mom, what’s this place called again?” I asked, wiping sweat from my forehead.

“Um, I think it’s called Florida,” she said, looking around.

“We sure aren’t in Kansas anymore. Look at the tall buildings.”

She chuckled, “Yup, definitely not Kansas. It’s so hot here.”

We got in a strange pink cab.

“Why do you think that they color the cabs pink?” I asked, amused.

“Um, maybe to attract more customers,” she said.

“Huh? But why color it pink?”

She ignored me. I stared out the window and saw the massive buildings that went so high that I couldn’t see the tops. I had never seen big buildings before, only farms.

After about half-an-hour we pulled up in front of a school. The school was massive. I got out of the car half-afraid and half-excited.

“Mom, why are we here?” I said.

“We are registering for school tomorrow,” she said.

I was stuck there staring at the enormous building until Mom grabbed my hand and dragged me towards the wide entrance. Bright, red letters hung over the entrance, spelling Spartans. A short man with a round belly and a head so shiny that you could see your reflection greeted us at the entrance.

“Welcome!” he said with a voice so deep and loud that I flinched. “My name is Michael and I’m the principal of Spartan Middle School.”

“Hi!” Mom said, her voice sweet. “I’m Colleen, and this is my daughter Summer.”

He shook my mother’s hand and patted my shoulder, smiling. He led us into his big brown office. I also noticed that everything was so perfectly aligned, and that there was a complete collection of My Little Pony figurines on a shelf in a corner. It was so creepy. He plopped onto his chair smiling, and then started talking about me being a great asset to the school.

After about two hours of non-stop questioning and signing, they finally stopped. We rode a taxi to our new house. It was a big gray house with a pool. Mom’s grandparents left her an inheritance of three million dollars in their will. She was shocked when she found out because she was the least favorite of the five of them. After that she decided to live here.

It was 6:30 in the morning and the first day of school. I walked to the mirror to straighten my clothes and fix my long, blonde, wavy hair into a ponytail.

“I wonder if I am going to fit in? Maybe?” I thought.

My Mom and I had hair so bright that it looked like the sunflowers we grew in Kansas. I walked out of my room and was shocked by the smell and the sizzling sound of bacon. I walked downstairs and saw Mom cooking breakfast. She looked up smiling.

“Good morning,” she said. “How was your sleep?”

“Good,” I said.

“Huh, when and where did she learn how to cook?” I thought.

“Mom? Are you really making breakfast? And where did you learn how to cook?”

“Yes, and I’ve been cooking since I was a kid.”

As I was about to take a bite of the still sizzling bacon on my plate, the bus stopped at our front door. I rushed to the door, grabbing my navy blue backpack.

“Bye Mom,” I called behind me.

“Bye Sweetie,” she said, waving.

# FICTION

As I got inside the school, I saw three different groups of kids hanging out at the reception area, waiting for the door to open. The first group of girls was all dressed in designer clothing, and they were all on their phones like nothing else was more amusing; this is why my Mom didn't give me a phone. There were only four of them. I also noticed something strange because they were wearing so much make-up that it looked like they just came back from a wedding or they were trying to prepare for Halloween. The second group had casual clothing and had plenty of people in their group. They were actually interacting with each other. The third group was the people that chose not to be in any group: the bad kids.

While we were waiting for the doors to open, one from the second group of girls approached me with her short brown hair waving side to side. She walked in front of me and was tall compared to me.

"Hey!" she said, her blueish grayish eyes piercing mine. "Are you new here?"

"Yeah," I said, not interested, instead watching the first group of girls.

"Helloooo?"

"Oh sorry, yeah, I'm new here."

"My name is Max; what's yours?"

"My name is Summer."

"Come on, they already opened the door. I'll show you around."

I followed her and she led me to my locker. She also gave me advice about what to watch out for, the best route around the school, and what subjects were the best. After, I thanked her for everything. During lunch, I went over to the popular kids' table and introduced myself.

"Hi," I said. "My name is Summer."

"Oh sorry, I think you got the wrong people," said the leader of the group so sassy that I took a step back.

"Really," I said looking around. "No, I don't think so."

"Then why aren't you in the dress code?"

"Wait! There's a dress code?"

"Uh, of course; don't you see this," she said, pointing at her group.

"Then tell me what the dress code is."

"Sure, but I highly doubt you will succeed to get in our group. You will have a day to do this and here's the list."

She reached inside her pocket and gave me a folded lined piece of paper. I grabbed it and was amazed.

Dress Code:

1. Always wear designer clothes.
2. Always text on your phone.
3. Never talk to anyone but us.
4. Must do everything with us.
5. Be great at everything.
6. Never lose.
7. Must inform friends of events and other celebrations.
8. Must always wear jewelry.

Now I had a new goal.

"Hey Max!" I called out.

"Oh hey, what's up?" she said.

"Um, do you know where the nearest store is?"

"Yeah, it's like five blocks away from here," she said, disappointed.

"Thanks!"

I ran back home and begged Mom to bring me to the store.

"Mom, please!" I begged. "I just want to get a few things."

"Fine," she said, annoyed.

Finally, we went to the store. I picked up five new shirts, three flannels, four pre-ripped jeans, a necklace, and some new shoes. When we paid for our stuff, the cashier looked at us funny. The next day I was ready. I put on my pre-ripped jeans, new designer shirt, and Converse. I sashayed in the school. Max approached me, startled.

"Summer, is that really you?" she said, her eyes bulging out.

"Uh, yeah!" I said flipping my hair.

"But, why?"

"Because it's the dress code."

"Wait! We have a dress code?"

"Only if you want to be in that group," I said, glancing over at the girls.

"Why do you want to be in their group; it's nothing but phones and clothes."

"Just stuff, you know," I said, walking to the leader of the girls and totally ignoring Max.

"Hey, um, I didn't get your name," I said, coolly.

She looked up, impressed.

"Wow! I didn't think you were going to follow those rules, and by the way, my name is Amber."

"Hi, Amber; my name is Summer."

"Come on, Summer; I'll teach you everything you need to know."

"Summer! Summer!" Max called out.

I looked back and saw Max. Then I realized that I haven't talked to her for two months.

"Oh, hi Max! I mean, what's up?" I said, keeping my cool and trying to ignore the fact that I left her for the popular kids.

"Woah! You're so different now."

"Uh, yeah."

"Summer, what happened to you?"

"Uh, nothing, why?"

"Nothing. Anyway, did you hear the rumor going around?"

"Uh, what rumor?"

"You don't know? Oh, of course you don't know."

"Just tell me."

"Okay, so there's a rumor that the girls you hang out with are using you."

"Wait, Amber and the girls are using me; for what?"

"Everyone says that they use you for your money."

"My money? Oh! There were times when we would hang out and they would ask for money and let me buy everything for them. This one time Amber was trying to convince me to buy her an \$80 designer shirt. I didn't buy it because I

didn't have enough cash with me. Amber and her friends were still insisting for me to buy it, but I didn't. After that we went to an expensive restaurant, but they wanted me to pay for their food, and I didn't order anything."

"Exactly, and now everyone calls you 'The Puppet' because they control you."

As the days went on the rumors kept spreading and the kids kept whispering, "It's 'The Puppet,'" whenever I passed by.

As I was using the restroom, I heard the door creak open. I overheard Amber and another girl talking about getting me to buy really expensive designer clothes.

"Okay, so we'll get her to buy me some new jeans and Vans," said the girl.

"Ooooh! Let her get me chokers," said Amber, her laugh sounding evil.

I came out of my stall and their faces were guilt stricken.

"Summer, wait!" Amber said.

But it was too late. I ran out the bathroom and ran through the halls. All I heard was Amber and her friends' voices saying, "The Puppet," over and over again. Max was just getting out of her class as she saw me run by. I ran outside, opening the heavy metal doors and saw the snow covering the parking lot like a blanket. I breathed in the chilly mid-autumn air. Max ran after me and saw that I was upset. Tears swelled up in my eyes, leaving me with blurred vision. I ran towards Max and gave her a hug.

"Oh Max, I'm sorry! I didn't need to be with this group of people. I just wanted to fit in. You were always there for me and you were the only person to befriend me. I am so sorry," I said, weeping in her shoulder.

"It's okay," she said, patting my shoulder.

"Are you serious?" I said in disbelief. "After all I've done to you."

"Yeah."

"Um, can I ask you a question?"

"Sure, yeah."

"Can I be your best friend?"



## Tina Wolgemuth

### Gregory Kienholz

Written for Professor Paul Douglas McNeill's Introduction to Academic Writing Course  
Iñsaġvik College – Fall 2017

# PROFILE

I had the opportunity to interview an active community member, Tina Wolgemuth. Sitting down and discussing the change in the community and her personal accomplishments, I felt very fortunate to know her and witness the difference she makes in not only her daughters' lives but also the lives of community members around her. I admire Tina for her awareness of her cultural roots, her aspirations for herself and those around her, and for the mother and active community member she is today.

Tina Elaine Aqpauraq Stevens was born in Barrow, Alaska on August 14, 1967. Her father, George Stevens, and mother, Jane Iqilana Stevens, had four children, Tina being the eldest and only girl. As I visit her mother and father's house frequently – I know them as Aapa and Aaka – I see pictures of Tina when she was younger. There was always a smile on her face, and she was always doing something. Tina valued her education tremendously and made it her priority to be the best student she could be. She was involved in band, volleyball, basketball, cross country, and student council. As Tina and I discuss all the opportunities she had, it really shows the importance that not only Tina had for her education but the importance that Barrow has for educational growth and prosperity.

Being exposed to cultural integration was something Tina had been aware of at a young age, being half-white and half-Iñupiat. Cultural integration came with pros and cons that affected the community in various ways. From a positive standpoint, the community was exposed to new ways and different lifestyles that may better the everyday life of an Iñupiat. On the other hand, it became more difficult to keep the culture alive. Although there were mixed feelings about the ever-adapting culture around them, George and Jane Stevens made sure that their kids were well-rounded and culturally educated on both heritages that ran in their blood. "I felt lucky to live

somewhere where the culture was so rich. My dad made sure my siblings and I were exposed to the country and world around us," said Tina. Hearing this, I was able to make the connection as to why Tina took every advantage she had in high school to obtain new knowledge.

In high school, Tina had the dream to be a businesswoman and to give back to the community. She thrived and went to college at the University of Alaska-Anchorage. Completing three years as a business major, Tina ended up moving back home to be with family right before her first daughter, Nicole, was born. Tina made her daughter her priority and focused on being the best mother she could be at the age of twenty. Throughout that time, she served two terms as a school board member and member of the Rotary Club for many years. As time progressed, she realized being a mother was what mattered the most and down the line her second daughter was born, Alaina Wolgemuth, then Sara Wolgemuth, and finally Kimberly Wolgemuth. It was not until a couple of years ago that Tina made the decision to go back to work at ASRC and continue working toward her dream. Through all of these endeavors, Tina reaped an enormous amount of knowledge and can now better guide her daughters toward educational achievement.

"That is what makes a community: when you have members that give back and help the community one way or another. Both my mom and dad were very active in the community and that has instilled in me the desire to help our community in one way or another," said Tina. Today, Tina is involved in various activities and is not only a hard worker but also a mother who supports her daughters in their various activities. She is the president of SAC, a board member for BUECI, works for the ASRC board, and, most importantly, she is an involved mother and member of the community. As tiresome as it sounds, she remains positive and puts the well-being



of her family before anything else. Her husband, Scott Wolgemuth, who owns and operates his own painting and drywall business, and Tina have both worked very hard for their family. "Both Scott and I believe that having a strong work ethic is very important to anyone's life," said Tina.

Hearing Tina stress the importance of an education and understanding a heritage really put things into perspective. "There has been a difference. Today's generation is more in-tune with social media and technology. That certainly has steered some of the younger generation away from cultural activities. We will need to find a balance if we want to keep the traditional ways alive," said Tina. Time has truly changed the newer generations in Barrow and hearing her say that really made me reflect on the importance of my own education and how technology has either helped me or stood in my way. One thing that makes Tina different is her want to find a middle ground, not abolish technology or blame it. Nothing makes her happier than seeing her daughters out experiencing the little things Barrow has to offer instead of being consumed by technology.

I admire Tina for various reasons, and I see them daily as she devotes herself in so many aspects. Her gracious nature does not go unseen as she opens her doors for anyone in need and is always a listening ear. She carries on the traditional values that she was raised upon, and she continues to pass on knowledge that has been passed onto her. I remember sharing great conversations with her as she cut muktuk and whale meat while kids gathered around to eat and share great laughter. These are the values that Tina wants to keep alive not only in her home but also in the community. Coming from a home that taught her so much about different cultures and having the opportunity to see things many wouldn't, Tina hopes the same for her own daughters and pushes them to be the best they can be. What puts Tina Wolgemuth in a league of her own is her willingness to learn and work toward a new goal continuously.

## Ana Stringer Yi Chan

Written for Professor Paul Douglas  
McNeill's Introduction to Academic Writing  
Course  
Ilisaqvik College - Fall 2016

In this century, an average teenager is a 13-to-19-year-old who is constantly on social media, hanging with friends, and always procrastinating. Ana Stringer is from a family of five siblings, her being the third oldest, and is 16 years old. She is now attending Barrow High School along with her two younger siblings. Unlike other teenagers, she does not own her own phone, worry about social media, or procrastinate as much as others. She is ranked amongst the top ten people of her class, is in sports, cares about her family and friends, and most importantly - what separates her from other teens - she enjoys and feels strongly about politics and the environment.

Ana Stringer grew up in Seattle, Washington, but moved to Barrow (Utqiagvik) at the age of 13 when her parents divorced. Moving from Barrow (Utqiagvik) was a tremendous change for her since the population went from 600,000 to 4,000 people; there were no McDonald's or concrete roads, and the weather difference was huge. Despite that, Ana eventually adjusted and tried her best to learn about Barrow's culture. Here, she joined band, volleyball, student government, and is also at the top of her class. Even though she has countless responsibilities and work, she does not falter because her personal ambitions and her family are what drives her into continuing. "I think I question self-honesty more than anything. I think we should all be true to ourselves and our desires and passions. For example, if you want to do something, go for it!"

When Ana was a child, her dad was an alcoholic and was abusive. This greatly affected her mom, but all Ana could do was watch as her mom became upset and depressed about things like having their car repossessed, because her dad could not pay the bill. Her family was constantly eating Top Ramen and even after everything, her mom stayed with her dad

to make sure all her siblings went to a good private school despite the expenses. As a result, Ana wanted to make her mom proud. Like other teens, Ana has times when there are obstacles that make her want to quit, but when she thinks about her family in Seattle - where none of her first cousins has ever gone to college - her childhood, and most importantly, her mother, she does not want to quit. "I want her to know that it wasn't all for nothing - that her sacrifices have made me who I am today."

Everything that Ana has accomplished is all because of her family. Unlike others, she already planned on graduating high school with her associates degree, so that she can save more money. To do that, she had to take dual credit courses as soon as she entered high school, which added even more work for her. Furthermore, Ana's dream is to graduate college with a masters degree in environmental science. "I want to study ways we can preserve natural habitats and wildlife. Also, you get to be outdoors collecting data, which I think is pretty cool." When Ana was still in elementary school, she did not know what she wanted to be in the future; however, she knew that she wanted to make a difference. In class, she was told to take a career test and based on that, she decided on environmental science. Not many people in Barrow (Utqiagvik) want to be environmentalists because the pay is not high and most people want to have a major in the health field. However, that does not change what Ana wants to pursue.

Besides all of her dreams and goals, Ana really enjoys politics. She considers Washington a very diverse city in terms of cultural and ethnic backgrounds and it was her surroundings that peaked her interest in politics. "Growing up, I was exposed to a plethora of political perspectives. I went to a conservative Catholic school and lived in a liberal neighborhood." Being exposed to people on both ends of the political spectrum, Ana was able to formulate her own strong political opinions. Originally, Ana was only eight years old when she had begun to talk about politics and the cause of it was a bumper sticker that her mom had that read, "If you want peace, work for justice." Ana's mom had questioned Ana about whether she had anything she

wanted to change in the world, and it was then that Ana really pondered about what her role in the world was. Having to start forming political opinions at such a young age, Ana stands out amongst her peers.

Besides the fact that Ana is outstanding, she takes care of others and values her friends. Her friends can always depend on her when they need something; for example, she can provide help with homework, help with organizing an event, or give advice. One of her friends, Daphne Mueller, said, "She is very encouraging. When I don't feel confident about doing something she helps me boost my confidence. She loves her friends! They're very important to her." Others would agree that she is friendly and easy to approach. It is because of this characteristic that many people would go to her for help when it is something politically related, or even with any class work.

When she was young, Ana had some home difficulties, but she was able to get through everything. Her mother was a huge influence because she led her to create opinions and think for herself. Going to school, playing in sports, and joining many events is normal for a teen, but Ana also leads her class as president, is getting her associates degree when she graduates, and being able to not give up and continue forward is something else. In addition, her interest in politics and being able to have a political discussion with adults is unique, because not many students are interested or keep track of anything politically related. On top of that, she has the full support of her family and friends, and she already has a plan about what she will be in the future. "Life's too short to be living someone else's idea of success; people should be honest with themselves, and everything will fall into place."

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**Barrow.** Amanda Sweeting.  
Shot on black-and-white 35mm film.

## Chrisann's Convoluted Career Path

**Viveka Hernandez**

Written for Professor Paul Douglas McNeill's Introduction to Academic Writing Course  
Iñisaġvik College - Fall 2016

"I found some nail cutting scissors and sniped the stitches in between my fingers all along my left hand," says Chrisann Justice, a Barrow (Utqiaġvik) resident. "I then slowly pulled each thread out of my skin with a pair of tweezers," she continues, "and I could feel the thread moving deep inside my skin." When Chrisann was eleven years old she wanted to be a doctor, and she was certain of her career path because "nothing grossed her out" (Justice). Chrisann knew she wanted to be a doctor, learn a new language, and as an adult, she gained the desire to live in Alaska. After moving a lot as an adult, and returning to her studies, Chrisann fulfilled her dreams. Although her career path has not been what she dreamed about for so many years as a youth, she loves what she does, and is fulfilling her goals.

When Chrisann was fourteen, she received a very special blessing that members of the church she attends are given to help feel God's guidance, love, and care for them. She says the members of the church believe the words of their blessing to be words from God, and that they are to be respected and taken seriously. Although most blessings are said to be vague, her blessing was quite specific as it told her that she would be a wonderful teacher and that she would have God's help in her teaching career (Justice). Despite Chrisann's belief, that these words were from God, she was angry that He would tell her that she would be like her mother. Her mother was a teacher at that time and Chrisann knew that she did not want to have the same career as her mother. She wanted "to be more important or achieve more than what [she] felt [her mother] had achieved" and she continued to believe that she would become a doctor (Justice).

In Chrisann's first year of college, she realized that becoming a doctor was not

the career path she wanted to take. She came to this realization when she took her first chemistry class. Because she had only taken Algebra I in high school, she was very unprepared, and failed the class. Chrisann knew that she would need a good grade in chemistry to become a doctor, so she decided that becoming a doctor would take too long. She began looking for other, faster, career options.

While in her second year at school, Chrisann got married and became incredibly sick once she was pregnant. Due to her sickness, Chrisann says she had to reduce her class load and really rethink her plan for life (Justice). Chrisann checked out how long it would take for her to get her degree in Spanish and commented, "It was ridiculously easy, and I was able to graduate in the same month my son turned two." Getting her degree in Spanish was so simple and enjoyable because she grew up bilingual, speaking Spanish and English. Chrisann says, "I was super relieved to have my degree finished and I got over the fact that I hadn't studied medicine."

A year later, Chrisann received the opportunity to teach Spanish as a long-term substitute, and that gave her the desire to earn her teaching certificate. After that, she taught Spanish at an elementary school, which she says gave her "real joy in what [she] did." It was during that time that she read the book *Tisha*, which is about a woman who teaches in Bush, Alaska. The book inspired her to someday go to Alaska to teach.

Not long after Chrisann left her first husband and moved from Ohio to Utah, her parents offered her a teaching job at their private American school in Guatemala. While Chrisann worked for her parents, she taught second grade for one year and it was her first time teaching

in an elementary classroom setting. The children were full of energy and they definitely had fun in all of their projects. One project they did was they incubated and hatched chicken eggs. While they were incubating them, Chrisann showed the children the embryos by shining a light on an egg in a dark room. When the chickens were too big to keep in the playground, she taught the class about the poor children in their country, and how much she knew they would appreciate a chicken and the eggs they produce. This helped the kids gain a desire to give up their chickens. As a result, they tied a little red bow on each of them, drove to a nearby poor neighborhood, and gave them to those in need. As Chrisann worked in education as a second grade teacher, she really found joy and love for what she did.

Chrisann moved a couple more times, and each time she thought about Alaska, because it was her goal. She decided that Guatemala was too dangerous for her family, so she looked into moving to Alaska. Again, she decided not to move to Alaska because she did not know anyone there, and she wanted to move some place where she had family. She chose Oregon, where her sister Jenniffer lived, and began to run her own preschool. After a few years of that, Chrisann decided to go back to regular school teaching, but with the plan to get her degree in elementary education. She says there were programs in Houston, Texas for getting an elementary education degree while teaching. After finding out about their programs, and that they were accepting bilingual teachers, she moved to Houston, Texas, where she had two sisters.

Although Chrisann was quickly hired as a high school Spanish teacher, and she was glad to have the job, it was not the path she had planned out for herself. Instead of getting an elementary education degree in Texas, she was offered the opportunity to get her masters in educational administration. Even though she was not offered what she had been anticipating, Chrisann gladly took this opportunity.

She says she loved being an elementary principal and this degree program would help her get hired as a principal.

Once Chrisann had earned her degree, she went to the teacher's job fair in Anchorage and got her first job in Alaska! She was the principal in Aniak, which in her opinion "was an awesome first place to be in Alaska." Aniak is a small village on the Yukon River with a very different culture and climate than what Chrisann was used to and what she had grown up in.

She loved getting to know the culture, the people, and getting to do, as she put it, "lots of things for the first time in [her] life" (Justice). Chrisann says with a smile on her face, "Alaska was turning out to be just as much of an adventure as I envisioned it would be."

Despite her excitement for an Alaskan adventure, Chrisann had an irrational fear of turning into a popsicle in sub-zero temperatures. She was very excited, and a little scared, to experience extremely low temperatures. During her first winter in Alaska, she got past her fear and found the temperature to just be another exotic thing about living in Alaska. With some pride for her feat, Chrisann states, "Without fear of extreme cold, I looked into positions on the North Slope." She accepted the position as the principal in Kaktovik.

Rather quickly, Chrisann found that life was even more exciting on the North Slope. She got to see "amazing northern lights, help butcher a seal, watch as the Natives brought in whales, and learn about a culture that was still very much alive and very different from the one [she] grew up in" (Justice). As was her dream and plan for life, Chrisann started learning the difficult, but exciting, Iñupiaq language. She ended up moving to Barrow (Utqiaġvik) because she was offered a position for developing language materials and teaching the Iñupiaq teachers how to use them all over the North Slope. Since her move to

Barrow (Utqiagvik), she has entered a sod house in Point Hope, gone camping on the tundra, learned how to sew skin clothing, and continues to learn about the culture. Although her new job on the North Slope was not a teaching position as she had envisioned, she found the opportunity and experience to be perfect for exploring the North Slope and developing her skills in the language.

Chrisann reflects on her final achievement of her goal to move to Alaska:

Alaska has turned out to be everything I dreamed it would be. I like to think of the fourteen-year-old me looking towards my future, wondering and wishing for what it might hold. I like to think of the twenty-something teacher dreaming of someday going to Alaska. I want to go back and whisper to myself, "It will happen! Just keep working and keep dreaming!" I tell myself now, "It's not over yet! You have lots more adventures to live!"

Currently, Chrisann is the Iñupiaq and Spanish teacher at Barrow High School and Kiita, and she continues to see the excitement and fun of fulfilling her dream of leading an adventurous life. I think Chrisann is a perfect model for following your dreams, setting goals, and living adventurously. She set goals and continually pursued them even though it took her many years and a lot of schooling. Chrisann's career path was convoluted, but she loves where it has taken her, and continues to live her dream.

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**Alaska Love.** Moema Umann.

Professor McNeill,

I was sitting at work this afternoon and stumbled upon *Aglaun*. I just read "Ripped Jeans" [by Ana Stringer in the spring 2016 issue].

I'd never heard of your college until about 15 minutes ago. Suffice it to say, I'll bookmark the site and endeavor to re-visit and read more entries.

Thank you for sharing your students' work online.

Regards,  
Adam H.  
Santa Clara, California

# LETTERS



Professor McNeill,

While searching for literary magazines online, *Aglaun* came up in my search.

I was especially impressed with "Of Mud and Snow" by Romeo Morales [in the spring 2016 issue]. It helped me visualize "the top of the world." The pictures are very impressive as well.

Thank you for sharing.

Looking forward to reading the next edition.

All the best,  
Dr. Eduardo G.  
New York City

**KEN ASCHER** is an Iñisaġvik College graduate with an associate of science degree and certificates in industrial safety, firefighter, EMT, allied health, and information technology support. Ken is a commuter student from Michigan and uses his frequent flyer miles to attend Iñisaġvik College. Serving the public as a firefighter, paramedic, and hazardous materials technician, Ken's interests are learning and sharing Iñupiaq values, language, culture, and traditions; emergency medicine; nursing; teaching; technology; SCUBA diving; and travel.

**JOHN BERGMAN** is a photographer and marketing manager at Iñisaġvik College. He holds a B.A. in graphic design from the Art Institute of Colorado.

**DR. PEARL KIYAWN BROWER** is the president of Iñisaġvik College, Alaska's only tribal college. She holds a masters degree in Alaska Native and rural development and a Ph.D. in indigenous studies with an emphasis in indigenous leadership, both from the University of Alaska-Fairbanks. She grew up in both Barrow, Alaska, and in northern California, practicing a subsistence lifestyle in both areas. She has a daughter, Isla, and along with her husband, Jesse Darling, she lives in Barrow, where she loves to be close to her culture and community.

**ARSHAN "ZIAN" BUCATCAT** likes to play ukulele, piano, and saxophone. She also sings with her church choir. Her favorite sport is hockey. She also enjoys commercial fishing with her family and picking wild berries with her two younger sisters in Kalgin Island.

**YI CHAN** is currently a senior at Barrow High School and will be graduating in May. She was born in China and moved to Barrow when she was five. Cantonese is her first language; English is her second. She enjoys her life in Barrow because of its diversity and her amazing friends. Her favorite subject in school is math, and she

also loves to play music. In the future, she wants to become a doctor to help people in need, and she thinks it would be amazing to be able to know what illness someone has and prescribe the right medicine.

**KELSEY GORDON** holds a B.A. from Heidelberg University, with majors in English literature and adolescent/young adult education. She is currently an English teacher at a high school on the North Slope of Alaska.

**NICA LOZANO** is a mother of three, currently living in Anchorage, Alaska while attending distance courses to finish her AA program in accounting. She is working very hard to be the best example and role model that she can be for her children.

**Ana Stringer** is currently a senior at Barrow High School, where she enjoys various extracurricular activities, such as student government, volleyball, and Science Olympiad. Ana hopes to study environmental science in college, so that she can return to the Arctic as an environmental scientist.

**Amanda Sweeting** was born and bred on the California coast and transplanted to Barrow almost two years ago. She has a bachelors of Fine Art from Academy of Art University of San Francisco and has studied a plethora of creative avenues. She enjoys reading, hanging out, meeting new people and puppies, being weird, jumping around in the rain, going to live shows, hiking, camping, TRAVELING, meandering, and wandering. Instagram handle: Thatsweet\_life.

**Cerelia Terrell-Ruiz (Cece)** is a Mexican-Native American living on the North Slope. She is currently student body president at Iñisaġvik College, and she is finishing up her prerequisites for a nursing program in Seattle. She enjoys writing comedy sketches, dancing, and working on her first book. Someday, she hopes to have some of her fictional works published.

# FEATURED CONTRIBUTORS

