GORD DOWNIE & CHANIE WENJACK FUND

Lesson Plan

DWF LIVE WITH JAELYN TERRIAK: AFRO-INUK REPRESENTATION IN THE ARTS

SUGGESTED AGES:

Grade 8-12

SUGGESTED SUBJECT AREAS:

Social Studies, English, Social Justice, Contemporary Indigenous Studies

WATCH ON YOUTUBE

DURATION:

1-1.5 hours

Disclaimer: Educators and group leaders are responsible for ensuring lessons and materials presented in their classrooms or groups are appropriate for their unique students.

OBJECTIVES:

1. Students will critically examine the intersectionality between Indigenous and Black identities, exploring how cultural programming and art can serve as platforms for conversation, resistance, and decolonization.
2. Students will explore the role of representation in art and cultural history, reflecting on how art can empower Black and Indigenous people and contributes to the reclamation and expression of their identities.

MATERIALS:

- **DWF LIVE link**
- Internet access for research
- Audiovisual equipment (projector, speakers, etc.)
- Paper and pens for notes and reflections
- Other items as needed

DWF LIVE VIEWING (25 MINUTES):

1. Watch **DWF LIVE with Jaelyn Terriak** on YouTube.
2. Ask students to take notes on topics or reflections.

SMALL GROUP DISCUSSIONS (15-30 MIN):

1. Divide students into five groups, assigning each group one of the following questions:
    i. How does Jaelyn's experience of growing up in multiple cultural environments (Inuit and Afro-Guyanese) shape her understanding of identity and belonging? How do your surroundings and cultural background influence your own sense of identity?
    ii. Jaelyn speaks about the development of an "urban Inuit identity." What challenges and opportunities might Inuit face when living outside of Inuit Nunangat (Inuktitut for Inuit homeland)?
    iii. Jaelyn mentions that her experience in the foster care system influenced her academic journey and interest in colonization. How do historical and ongoing colonial policies continue to impact Indigenous youth in Canada today?
    iv. Jaelyn's grandmother played a significant role in advocating for Inuit rights and influenced Jaelyn's path. Why is intergenerational knowledge so important in Indigenous communities, and how can it contribute to reconciliation efforts?
    v. Jaelyn highlights the importance of Afro-Inuk representation in the arts. Why is it essential to have diverse voices and perspectives in literature, media, and other forms of artistic expression? How can representation shape public understanding of different cultures?

vi. Jaelyn discusses the misconception that Inuit only exist in northern communities and that Black and Indigenous histories are often overlooked. How do stereotypes about identity shape societal perceptions, and what can be done to challenge these misconceptions?
vii. Jaelyn emphasizes the importance of representation for Black and Indigenous youth. How does seeing yourself reflected in media, history, and community spaces impact self-identity and belonging? What steps can be taken to increase representation for underrepresented communities?
viii. Jaelyn talks about the challenge of imposter syndrome and the pressure to “prove” her identity. How do societal expectations shape our sense of belonging, and what can we do to create more inclusive spaces for diverse identities?
ix. The idea that "memory lives in the body" is a powerful way to describe how sensory experiences like food and weather can evoke deep connections to culture. What personal experiences or traditions help you feel connected to your identity or heritage?
x. Jaelyn shares some thoughts on the limitations of Black History Month and emphasizes that Black history is an ongoing conversation. How do you think Black History Month could be re-envisioned to create a more inclusive space for Indigenous and Black communities to engage with each other’s histories?
xi. Jaelyn reflects on the power of art in representing both her Inuk and Black identities. How does seeing oneself reflected in art influence personal healing and community empowerment? Can you think of examples where art has played a significant role in amplifying underrepresented voices?

2. Have them discuss the question using the **Think-Pair-Share** strategy:
   i. **Think**: Individually reflect and jot down initial thoughts.
   ii. **Pair**: Discuss ideas with a partner within the group.
   iii. **Share**: Share insights with the whole group.

WHOLE-CLASS DISCUSSION (15-30 MIN):

1. Have each group summarize their discussion and share their key takeaways with the class.
2. Open the floor for connections between topics, encouraging students to ask follow-up questions.

REFLECTION & EXIT TICKET (5 MIN):

1. Ask students to write a short reflection or record a voice note on one of these prompts:
    a. What is one insight you gained from today's discussion?
    b. How does this conversation connect to reconciliation efforts?
    c. What is one action you can take to amplify Indigenous voices?