



KANATA

CONTEMPORARY INDIGENOUS ARTISTS & THEIR MUSIC

TEACHER RESOURCE GUIDE Part 2: Student Activities

By Sherryl Sewepagaham

 **musiccounts**
Learn

Canada



INTRODUCTION

Teachers across Canada have expressed an interest and desire to bring to their students Indigenous resources that are authentic, respectful, culturally appropriate, meaningful, informative, and features the music of Indigenous artists in Canada. This is why MusiCounts brought together Indigenous artists and educators to create a new resource that will empower any music or social studies educator to explore contemporary Indigenous music in the classroom.

Kanata: Contemporary Indigenous Artists and their Music Teacher Resource Guide is a listening and inquiry-based resource. It is designed specifically for teachers with students in grades 7-12 in remote, rural, and urban schools across Canada, regardless of music education training or formal music background. This resource is intended to be used by *all* grade 7-12 teachers who wish to explore the music of contemporary Indigenous artists from a uniquely Indigenous perspective. Most importantly, the aim of *Kanata* is to introduce students to dynamic contemporary Indigenous artists from Canada whose music can be added to their favourite playlists while they learn and understand that Indigenous music is not locked in the past, but is a living, evolving practice with many diverse sounds and genres.

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ARTISTS

Jeremy Dutcher

Snotty Nose Rez Kids (Quinton “Yung Trybez”
Nyce and Darren “Young D” Metz)

Silla and Rise (Charlotte Qamaniq, Cynthia
Pitsiulak and Eric Vani)

THE WRITER

Sherryl Sewepagaham is Cree-Dene from the Little Red River Cree Nation in northern Alberta and holds a BEd from the University of Alberta and a BMT from Capilano University. She is an experienced K-6 music teacher, music therapist, and is a recognized Cree traditional hand drum singer. Sherryl is a founding member of the highly successful Indigenous women’s trio Asani, who released two award-winning albums, including a 2010 Canadian Folk Music Award win and a 2006 JUNO Award nomination. Sherryl completed the Orff-Schulwerk certification and continues to create First Nations activities, songs and curriculum programs. She also composes Cree choral repertoire for choirs and directed two Indigenous children’s choirs. Sherryl composed the theme song, “Music Alive,” for the National Arts Centre’s Music Alive Program and created and co-created three Indigenous Arts Teacher Guides for the program.

IN DEDICATION

I dedicate this resource to my parents William and Emily Sewepagaham, who were my first teachers, my Cree family, my Nation, and the many Elders and knowledge keepers that have supported and guided me throughout my career. I am grateful to everyone that taught me stories, teachings, ceremonies, principles, language, and about traditional songs and the sacred drum. All of these teachings define who I am today. Without this knowledge, my participation in this resource could never have been possible.

OVERVIEW

Kanata Part 2

Part 2 of *Kanata* focuses on three contemporary Indigenous artists in Canada:

Snotty Nose Rez Kids (BC)

Silla and Rise (NU & ON)

Jeremy Dutcher (NB)

In exploring the music of each of these artists, *Kanata* Part 2 presents social justice and environmental issues that impact and inspire the artists; it shows how their art promotes inclusiveness and diversity and the ways they combat stereotypes, racism and discrimination; it shares how they empower and give voice to youth; and most importantly, it reveals how they educate and break down barriers through their art.

STUDENT ACTIVITIES

Three chapters will focus on the music by each profiled artist. There are 3-5 suggested student activities affiliated with the music of each profiled artist. Of the 12 student activities included throughout this resource, some are intended for students in grades 7-9, and others are intended for students in grades 10-12. Each of these interdisciplinary activities will act as a starting point for discussion, exploration, research, participation and art creation. These activities can be assigned to individual students, small groups, or completed as an entire class.

TEACHING WITH TikTok SIDEBARS

You'll notice *Teaching with TikTok* suggestions sprinkled throughout the resource. These are simply suggestions for how to use this popular content platform to enhance secondary students' engagement with the subject material. Please only integrate this into your classroom if you're comfortable with it, and please do not advise students under the age of 13 to use TikTok. We also suggest you check with your high school administrator before suggesting students use TikTok in the classroom.

TikTok content can be generated by both educators and students:

- 1) Teacher-generated content: teachers may consider creating their own TikTok account to help showcase their students' engagement with the subject they teach. Creating a single piece of content together, led by the teacher, can be a fun way to engage the entire class.
- 2) Student-generated content: students who are 13+ may use their own TikTok account to create content. Note that teachers can have students save and send them their completed videos (by email, in Google Classroom, etc.), as an alternative to having the students post their content publicly. This will allow the students to use the creative tools in the TikTok app without having to share the content on their personal accounts.

If educators or students do post their TikTok content related to this resource publicly,, be sure to tag @MusiCounts and hashtag #MusiCountsKanata.

For additional information on how to use TikTok safely in your classroom, please see Appendix 1 at the end of this document.

BEHIND THE MUSIC VIDEOS

Each of the artists profiled in this resource created a Behind the Music video, where they answer questions relevant to the student activities included throughout *Kanata*. These videos can be used to enhance your students' learning experience, and to ensure artist perspectives and viewpoints are correctly represented. We suggest you begin teaching your students about each of the artists included in this resource with excerpts from their respective videos.

SUPPORTING THE ARTISTS

Educators: In support of the Indigenous artists in this teaching resource, please have your school purchase the featured artists' albums in the artist sections listed for the artists' creation, time, and intellectual knowledge contributing to your students' enjoyment and learning.



FINAL CAPSTONE PROJECT: KANATA ARTIST PROFILE

Kanata culminates in a capstone project that will invite classes to complete an Artist Profile on an Indigenous artist from their province, territory, or region. Classes can submit their final project to MusiCounts by May 24 2021, and be entered for a chance to receive 1 of 10 \$1,000 grants to support music education at their school.

CURRICULUM CONNECTIONS AND OUTCOMES

In the creation of this resource, various Canadian curricula in music, arts education, social studies and Indigenous studies were consulted from grades 7-12. In this research, four core, interdisciplinary themes emerged. These themes anchor each of the activities included throughout *Kanata*:

- Language revitalization
- Cultural identity and expression
- Social justice (human rights, participation, equity)
- Environmental justice (land rights, protection)

That said, the lessons and activities included in this document should align nicely with province-mandated learning outcomes.

FOR MUSIC & ARTS TEACHERS:

This resource provides opportunities for music and arts teachers to support students to develop and refine their critical and creative skills, problem-solving skills and communication skills, while engaged in the activities, projects, and artist exploration. Teachers can encourage their students to take creative risks and give them opportunities to relate their knowledge and skills in the arts to the social, environmental, and economic conditions of the world in which they live to be responsible and engaged citizens and to become lifelong learners.

FOR SOCIAL STUDIES & CANADIAN STUDIES TEACHERS:

This resource provides opportunities for social studies and Canadian studies teachers to support students to develop and consider multiple perspectives, respect different values and points of view on various political issues, gather and critically analyze information and effectively communicate their views. Teachers can encourage their students to understand the connections between Canada's past, present, and future, including the history and culture of Canada's Indigenous peoples, as well as the interaction between humans and the environment and the impact of humans on the environment.

FOR INDIGENOUS STUDIES TEACHERS:

This resource provides opportunities for Indigenous studies teachers to support students to make personal connections to advance their understanding of and respect for Indigenous cultures, languages, histories, rights, and perspectives, and to appreciate the role of First Nations, Métis, and Inuit individuals and communities in the development of Canada. Teachers can encourage their students to think critically and creatively about issues of concern to Indigenous peoples, apply understandings and concepts to diversity, nation-to-nation relationship building, the environment, social justice, cultural identity and build respectful and reciprocal relationships to support reconciliation between Indigenous peoples and Canadian society.

SNOTTY NOSE REZ KIDS



STUDENT ACTIVITIES

BIOGRAPHY

Snotty Nose Rez Kids are a First Nations hip hop duo, consisting of Darren “Young D” Metz and Quinton “Yung Trybez” Nyce, who are originally from Kitamaat Village, of the Haisla Nation in BC. SNRK blends club beats with powerful, thought-provoking and political lyrics that challenge stereotypes and educate audiences on Indigenous histories and issues. . The duo’s album *The Average Savage* was shortlisted for the 2018 Polaris Music Prize and was nominated for a JUNO Award in 2019 for Indigenous Music Album of the Year. SNRK also received nominations for Best Hip Hop Album at the 2018 Indigenous Music Awards and Indigenous Artist of the Year at the Western Canadian Music Awards. Their album *Trapline* was also shortlisted for the 2019 Polaris Music Prize.

For more artist biography information, visit:
snottynoserezkids.com

ALBUM

Born Deadly (2020)
Trapline (2019)
The Average Savage (2017)

LISTENING LIST

“TMZ” (Born Deadly)
“Boujee Natives” (Trapline)
“The Warriors” (single release, 2018)

Check out the Snotty Nose Rez Kids’ *Kanata* Behind the Music Video here:



SNRK uses explicit language and gestures in their music and videos for artistic expression and constructive purposes, like many artists throughout history as well as today. This is a great teaching opportunity to discuss the effectiveness and use of profanity as a tool in artistic expression.

GRADE LEVELS: 7-9

Indigenous Art Making Impact and Change

“We make all our music so the Indigenous youth from our communities and communities surrounding can feel proud of who they are.” - Snotty Nose Rez Kids

LESSON OBJECTIVE(S)

Students will:

- Explore, reflect, and describe the relationships between cultural identity, stereotypes, belonging and social justice through the music of Indigenous artists
- Describe the artistic contributions and perspectives of two Indigenous artists in their music style and expression

BEHIND THE MUSIC

In his **Behind the Music Video**, Young D speaks candidly and honestly about his own struggles with mental health, loss, and coping. If you are struggling to cope, be brave, reach out and speak up. You matter! You can also contact **Headstrong, Youth Mental Health Canada** or **Kids Help Phone** for support.

SUBJECTS & THEMES

Arts Education
Social Studies
First Nations, Métis, and Inuit Studies
Contemporary Indigenous Studies
Cultural Identity and Expression

RESOURCES & LINKS

- Snotty Nose Rez Kids - “Boujee Natives” [Official Video]
- Music with a message: How growing up on reserve shaped the Snotty Nose Rez Kids
- About the Haisla

PRE-ACTIVITY

1. With your students, read Snotty Nose Rez Kids' artist biography and the related article links prior to the main activity.
2. Listen to SNRK's "Boujee Natives."
3. Read through the lyrics to "Boujee Natives." (See "Boujee Natives" lyrics below).

BEHIND THE MUSIC

In the SNRK's Behind the Music Video, Young D and Yung Tribes address stereotypes, cultural identity, cultural preservation and social justice directly. Feel free to leverage this in supporting your students' learning in this activity.

MAIN ACTIVITY

Divide students into four groups, assign each heading and questions, discuss and share findings.

STEREOTYPES What stereotypes does SNRK's "Boujee Natives" challenge about Indigenous people? Quote specific lines and explain. How does this change or challenge your own stereotype, misconception, or opinion of Indigenous People in general?	CULTURAL PRESERVATION In what ways are SNRK preserving or practicing their traditions through their lyrics? Why is cultural preservation important to Indigenous People such as SNRK?
CULTURAL IDENTITY In what ways are SNRK demonstrating their connection to their Haisla identity? What things are SNRK proud of that is reflected in "Boujee Natives?"	SOCIAL JUSTICE What is your perspective on the social justice issue that "Boujee Natives" is highlighting? What message is SNRK conveying?

TEACHING WITH TikTok

To supplement your students responding to this activity verbally or in writing, you can invite them to create a TikTok that showcases their understanding of the subject material. You can also use your own educator TikTok account to create a video that brings the whole class together to discuss their findings and what they've learned. #musiccountskanata

Composing a Rap Song

“We both started writing poetry when we were really young...and we both started writing in high school and we both didn’t start recording until around 2011-2012.” - Snotty Nose Rez Kids

LESSON OBJECTIVE(S)

Students will:

- Take creative risks to express feelings, ideas, and life experiences in writing a rap song in a group
- Demonstrate an understanding and appreciation of the cultural expression and artistic contribution of a social activist, Indigenous rap duo
- Better understand the musical elements of rap music

BEHIND THE MUSIC

In their Behind the Music video, Yung Trybez gives advice to young people who are interested in using rap and hip-hop to create art. Check it out [here](#).

SUBJECTS AND THEMES

Arts Education
Contemporary Music
B.C. First Peoples

RESOURCES AND LINKS

- [How to Write a Rap Song for Beginners](#)
- [Power Poetry](#)
- [Smart Rapper](#)

LISTENING & DISCUSSION ACTIVITY

A major aspect of hip-hop **culture** is self-expression through dance, visual art, creating music (DJing), rapping and even fashion. It also includes storytelling, teaching and creating awareness. Listen to the song “TMZ” or “Boujee Natives” by the Snotty Nose Rez Kids as a class. Have students listen for the song’s themes and topics. Discuss as a class:

- What are the overall themes and topics they’re rapping about? Can you relate to any of them?
- How are SNRK preserving their Indigenous traditions and cultural identity through their music?

BEHIND THE MUSIC

In their Behind the Music video, the Snotty Nose Rez Kids talk about their musical style, and discuss what the genre of hip hop/rap means to them as Indigenous musicians. Check it out [here](#).

- Before looking at the definition, what is your definition or understanding of **cultural appropriation**? Do you feel SNRK is appropriating another cultural group's musical style? Please include your reasons.
- How is hip-hop an effective way to get one's perspectives and messages across?
- How is rapping similar or different from poetry, spoken word, and storytelling?

MUSIC CREATION ACTIVITY

Feel free to have students complete the following activity as a class, in small groups, or individually.

1. As a class, explore how to write a rap song and rap's different musical elements:
 - Listen to "TMZ" or "Boujee Natives" as a class and discuss its form and musical attributes.
 - Use the resources linked above to explore how to compose rap music.
2. Have students discuss and brainstorm possible topics of interest and inspirations for their rap song. Have your students think about what they want to rap about, and/or what issues are important to them.
 - They can rap about school, love, life, depression, food, money, racism, heartbreak, social justice issues, or any topic of their choice. This is an opportunity for self-expression.
3. Write out the structure of a rap song (try this link for ideas: [Rap Song Structure – Template and Guide For Beginners](#)).
4. There are many websites containing free backbeats with electronic dance music (EDM) for individual groups or you can create your own. Music teachers: feel free to have your students experiment with creating their own beat using online music creation tools, or recorded sounds!
5. Encourage students to be expressive, take artistic risks and to equally contribute ideas and lyrics. It does not have to rhyme or fit into even phrases as long as you get your message across.
6. Perform or record your creation.
7. Share, discuss, or reflect the experience.

TEACHING WITH TikTok

TikTok is a fantastic platform to showcase performances. If appropriate, invite your students to use TikTok to record and share their newly-created rap. The editing tools in the app may encourage your students to really get creative with this! You might also use your educator TikTok account to piece together different students' performances, to give a more holistic perspective on the student activity. #musiccountskanata

GRADE LEVELS: 10–12

Perspectives on Language and Identity in “Boujee Natives”

“If we can put some of [our language] in our music, then I’ll feel somewhat satisfied...like, to make it cool to learn our language.” - Snotty Nose Rez Kids

LESSON OBJECTIVE(S)

Students will:

- Use inquiry processes and skills to ask questions and explain Indigenous issues; gather, interpret, and analyze impacts about stereotypes and identity; and communicate findings and decisions
- Understand and communicate the contemporary perspectives and artistic style of two Haisla artists

SUBJECTS & THEMES

Contemporary Music

Arts Education

Social Studies

First Nations, Métis and Inuit Studies

Cultural Identity and Expression

RESOURCES & LINKS

- Snotty Nose Rez Kids - “Boujee Natives” [Official Video]
- Snotty Nose Rez Kids on the importance of language: Snotty Nose Rez Kids on the importance of language

FOCUS SONG FOR STUDY

“Boujee Natives”, Snotty Nose Rez Kids. (Refer to lyrics in Appendix 1)

MAIN ACTIVITY

Divide students into four groups, assign each heading and questions, discuss and share findings.

<p>STEREOTYPES</p> <p>What stereotype is “Boujee Natives” referring to when they say, “and she no Pochahontas”? Who is Pochahontas? What other stereotypes do Indigenous peoples experience in society? What can you do to help reduce negative stereotypes about Indigenous Peoples?</p>	<p>PRIDE</p> <p>What is SNRK proud of that is reflected in “Boujee Natives?” What other contributions have Indigenous Peoples made to Canadian society? Hint: sports, foods, medicines, games, place names, music, etc. List all answers that you research and discover. Name five successful Indigenous non-musicians. What are their names and areas of expertise or contributions (e.g., doctors, entrepreneurs, actors, lawyers, authors, dancers, directors, etc.)?</p>
<p>CULTURAL PRESERVATION</p> <p>List ways how SNRK is preserving or practicing their cultural traditions and language through their lyrics and music. What language do the members of SNRK speak? Search SNRK interviews and articles. Search for these Indigenous words and define or translate: oolichan grease, waniseeka, Minay and moos-moo-geethl (You can also interpret a word in its context if difficult to find a definition).</p>	<p>SOCIAL JUSTICE</p> <p>What is your perspective and interpretation on the social justice issue that “Boujee Natives” is highlighting? What messages are SNRK sharing in this song? Search SNRK interviews and articles. Explore and list other areas of social justice issues and activism that Indigenous People are demonstrating in marches and protests today.</p>

BEHIND THE MUSIC

Check out the Snotty Nose Rez Kids’ Behind the Music Video to hear first-hand how each of these topics are addressed in their music.

Resistance Music - “The Warriors”

“We’re survivors by nature.” - Snotty Nose Rez Kids

LESSON OBJECTIVE(S)

Students will:

- Investigate and communicate the relationship and significance between music and social change
- Interpret, identify and communicate Indigenous perspectives and worldviews to environmental and social justice issues
- Evaluate and explain the most important causes and consequences of an environmental issue

SUBJECTS AND THEMES

Contemporary Music
Arts Education
Social Studies
Social Justice
Social Change
Environmental Justice

ACTIVITY PART 1

Get your students thinking about the relationship between music and politics with the following discussion questions:

1. Why do you listen to music?
2. Why do you like a particular group or artist’s music? Is it the overall sound, the musicianship, the lyrics or something else?
3. Does music ever make you think differently about a political/social issue? Can music inspire people to rise up and take action?
4. Is it effective for artists to use art to create awareness?
5. Provide examples of artists who use their music as a platform for political awareness. What are some of the issues or causes they write about?

BEHIND THE MUSIC

The members of Snotty Nose Rez Kids discuss the “The Warriors” in detail in their Behind the Music video. We highly recommend you check that out and engage your students with this content.

ACTIVITY PART 2

A Case Study on the song “The Warriors” by the Snotty Nose Rez Kids

Suggested Enquiry Questions:

“The Warriors” by the Snotty Nose Rez Kids (SNRK) is a resistance song made specifically for the Tiny House Warriors’ battle against the Kinder Morgan pipeline. Listen to the song as a class before having your students discuss or respond to the following questions:

1. How does the song make you feel? What emotions arise?
2. What social justice and environmental issues do you hear in the lyrics (e.g., the need for clean water [Boil Water Advisories], Colin Kaepernick, broken Treaties, oppression, racism, Standing Rock, and more)? Teachers: write these on the board as you go.
3. What movie is SNRK referencing in the line, “Warriors, come out to play”? What is the message communicated in these lyrics?
4. How can music and lyrics that make us feel uncomfortable be effective?
5. What are “land defenders” and “water protectors?” Can non-Indigenous people be land defenders and water protectors?
6. Is SNRK’s perspective and stance on the environmental issue in “The Warriors” solely an Indigenous issue? Does this issue impact the greater society?



ACTIVITY PART 3

Have your students consider how other songs represent protest, resistance, or politics:

1. Search for a protest, resistance, or political song from the 1960s to today. This can be music that your students might already be familiar with, music affiliated with the Black Lives Matter movement, etc.
2. Write a one-paragraph summary of what the song is about, e.g., the political, environmental or social justice issue with its effectiveness in creating awareness, a movement, and/or political change; the consequences with and include your perspective on the issue. How does music strengthen the message?
3. Share and present your findings to your class or a smaller group.

TEACHING WITH TikTok

Teachers: instead of having your students respond in writing, have them create a TikTok that creatively details how their selected song represents protest, resistance or themes of social justice. You might also lead the creation of the TikTok using your own educator account, bringing all the students together in exploring the various ways in which music can communicate a political message.
#musiccountskanata

Suggestions for additional political songs to explore with your class:

- “Stand Up / Stand N Rock” - Taboo and Hip Hop Caucus (2016)
- “We Shall Overcome” - Pete Seger (1963)
- “Fight the Power” - Public Enemy (1989)
- “Heroes” - Wab Kinew (2010)

Did you know that Wab Kinew, in addition to being a musician, is the Leader of the Manitoba New Democratic Party?

SILLA
AND
RISE



STUDENT ACTIVITIES

BIOGRAPHY

Silla and Rise are a musical group with members from Nunavut and Ottawa, ON who blend Inuit throat-singing and EDM beats. “Sila” means weather in Inuktitut and it’s what surrounds us and what connects us to the land, the moon, sun, stars, ocean and the air we breathe. Silla and Rise’s album Debut was nominated for Indigenous Music Album of the Year at the JUNO Awards in 2017.

For more artist biography information, visit:

sillaandrise.com

ALBUM

Galactic Gala (2019)

Debut (2016)

LISTENING LIST

“Kuuq - Flood” (Debut)

“Soft (Aqittuq)” (Galactic Gala)

“Sunrise - Jah’kota (Galactic Gala)

Check out the Silla and Rise’s *Kanata* Behind the Music Video here:



GRADE LEVELS: 7-12

Art & Climate Advocacy

“Sila meaning weather...is what surrounds us; it is what connects us to our land, to the moon, sun and stars, the ocean and the air we breathe.” - Silla and Rise

LESSON OBJECTIVE(S)

Students will:

- Understand how musical and visual art can be used as climate activism tools.
- Create visual artwork inspired by the music of Silla and Rise
- Demonstrate and communicate an understanding of climate change and negative impacts to Inuit in Canada's north through their artwork

SUBJECTS & THEMES

Visual Arts/Art Studio
Arts Education
Climate Change
Social Studies

VIDEO LINKS

- National Geographic: Keeping the Inuit Way of Life Alive in a Changing World | Short Film Showcase
- DW NEWS: Climate change threatens Inuit way of life | DW News by Sheila Watt-Cloutier
- Canadian Geographic: It's time to listen to the Inuit on climate change by Sheila Watt-Cloutier

RESOURCE LINKS

- It's Time To Lead a Mural Project
- 13 Incredible Artists Using Recycled Materials in Their Creations

PRE-ACTIVITY DISCUSSION QUESTIONS

1. Begin by watching any of the above videos as a class. Then, discuss and list what you noticed with regards to how climate change directly impacts and affects Inuit **sustainability** and their present day way of life.
2. Assess and discuss the impact of human interaction with the environment and brainstorm possible solutions to environmental concerns. What should all Canadians care about when it comes to the direct impacts of climate change for people living in northern regions? Should we be concerned for the future?



LISTENING ACTIVITY

1. As a class, watch the **Behind the Music** video with the members of Silla and Rise, paying special attention to how the band members talk about the relationship between their environment and their music.
2. Then, listen to the music of Silla and Rise demonstrating their connection to their environment. Be mindful of how the sounds in the music provoke thoughts and images about nature and the environment.
 - a) Listening suggestions: *Kuuq - Flood or Soft (Aqittuq)*
3. Discuss as a class: how is nature represented in this music?

ART CREATION ACTIVITY

1. As a class, discuss how art can be used to create awareness about climate change and environmental concerns.
2. Brainstorm how your class might create a piece of art that creates awareness about climate change. Decide as a class which of the following two options you want to create:

TEACHING WITH TikTok

TikTok can be a fantastic storytelling tool. You might try using the platform to document the art creation process that your class went through in this activity. This is something a group of students can lead, or something the teacher can facilitate using an educator account. Teachers or students could also showcase the final project on TikTok, while discussing how their art represents environmental issues, and what else they learned along the way. #musiccountskanata

Create an Awareness Poster

1. As a class, or in smaller groups, identify a particular environmental concern that you want your art to create awareness towards. Establish a concise advocacy statement that summarizes this.
2. Design a poster (physical or digital) that visually communicates your advocacy statement. Your advocacy statement should be directly included in your poster.

Create a Polar Bear Mural

1. As a class, discuss how physical waste might contribute to climate change, and how this may have an impact on the way of life in northern communities.
2. Decide on a mural space and if this mural will be permanent or temporary.
3. Decide what you will paint on: plywood, canvas, bulletin board paper, newspaper, etc.
4. Gather your paint supplies and materials that will be used to create the mural.
 - a) Collect small items such as bottle caps, packaging, jars lids, bread bag tags, aluminum pull tabs, newspaper, etc.
5. Make a large outline of a polar bear using these materials, and fill this in using paints or other recycled materials.

These art activities work well as a collaborative class project. However, this may be more feasible—and COVID-friendly—to have students create smaller scale, individual murals or advocacy posters,. Then, you can compile and display together when completed.

POST-ACTIVITY DISCUSSION

Once your class' poster or mural is completed, discuss what the artwork represents, and how this art raises awareness for environmental concern. How is this similar and different to how Silla and Rise use music to explore their relationship with their natural environment, and their concerns about climate change?

GRADE LEVELS: 7–9

Katajjaq (Throat-Singing) vs. Modern Beatboxing: A Comparison Study

“The only way to learn is to practice making sounds with your throat and expanding the variations as much as possible, and to train your throat to keep going through the discomfort until it isn’t uncomfortable anymore.” - Charlotte Qamaniq, Silla and Rise

LESSON OBJECTIVE(S)

Students will:

- Investigate, compare and understand the content and aesthetics of Inuit throat-singing and modern beatboxing in a comparative study
- Distinguish among diverse voice types, styles, and forms of vocal expression of Inuit throat-singers and modern beatboxers (also called vocal percussionists), including identifying the areas of the voice used when creating vocal sounds

SUBJECTS & THEMES

Arts Education

Social Studies

Contemporary Music

RESOURCES AND LINKS

- Silla and Rise interview: Silla & Rise - Interview with 2017 JUNO Nominees
- Nukariik: Inuit throat-singing sisters from Canada

SUGGESTED PRE-ACTIVITY FOR DISCUSSION

In *Kanata* Part 1, review the section on the evolution of Indigenous music in Canada, specifically the area that discusses Inuit songs. Inuit throat-singing is a form of vocal expression called katajjaq, done mostly by women. **You can also listen to Silla and Rise’s Behind the Music video to hear Charlotte and Cynthia discuss their throat-singing.**

MAIN ACTIVITY

Listen to these two different examples of throat-singing:

- Multi-award winning Inuk artist, Tanya Tagaq explains the art of throat-singing
- Inuk performer, Nelson Tagoona combines Inuit throat-singing with modern beatboxing called “throat boxing”

Listen to these two different examples of modern beatboxing while actively thinking about the following questions:

- Berywam beatboxing group on America’s Got Talent
- Father-daughter beatboxers

Questions for class discussion:

1. What differences do you hear in the Inuit throat-singing and modern beatboxing styles that you listened to?
2. What parts of the body and voice do you hear are used in both styles?
 - a) For further exploration into the voice, visit: *Anatomy of the Voice*
3. Why is breath control important in throat singing?
4. What is the purpose of Inuit throat-singing? How is it culturally meaningful to Inuit?
5. How does Silla and Rise combine traditional throat-singing with modern sounds? What do you hear? Why is this effective? How would you describe this mixing of genres?
6. In what way does throat-singing reflect the sounds of the northern Arctic environment? What inspires the sounds that Inuit throat-singers make?

FOR FURTHER EXPLORATION

- Traditional Inuit Music – Teacher as Researcher
- The Avataq Cultural Institute: Activity sheets for teachers - Educational section and multimedia



GRADE LEVELS: 10–12

Listening Activity: “Sunrise Jah’kota”

“We mark our faces for the flames of the sun.” - Silla and Rise

LESSON OBJECTIVE(S)

Students will:

- Analyze how combining throat-singing and electronic sounds is used in contemporary music
- Identify and analyze elements of cultural identity and personal voice in music works

SUBJECTS & THEMES

Arts Education
Contemporary Music
Indigenous Studies
Social Studies

MAIN ACTIVITY

Begin this activity by researching rapper Jah’kota:

- who is he, and where is he from?

Then, listen to Silla and Rise’s “Sunrise - Jah’kota” and answer these questions:

1. Describe the unique characteristics you hear in this song (vocal, instrumental, electronic, etc.).
2. Listen to the song again, paying particular attention to sections 1:38 to 2:40 of the song. What themes and topics of the Arctic environment and Inuit lifestyle do you hear in the lyrics (Arctic sun, northern environment, love for family, harnessed dogs [dog sleds], the drum, ceremony, etc.)?
 - a) Why is the Arctic region often referred to as “Land of the Midnight Sun?”

3. What is your understanding of the “genocide” that Jah’kota refers to?
4. The lyrics “we mark our faces for the flames of the sun” refers to traditional Inuit face markings, or tattoos, also shown on Silla and Rise member Charlotte Qamaniq’s chin, which demonstrates her cultural pride. What other ways do you observe and hear the women of Silla and Rise demonstrating their cultural pride in their videos, lyrics and music?



Indigenous hip-hop artist Jah’kota

SUGGESTED RESEARCH EXTENSION ACTIVITIES:

Teachers: feel free to break students into groups and have them research each of the following topics, then report back to the class.

1. Explore the history of Inuit traditional markings (tattoos):
 - a) cultural meanings and representations
 - b) who wears the tattoos
 - c) what tattooing tools were used in the past and today
 - d) why the art of tattooing was temporarily discontinued
2. Explore the history of the dog sleds used by Inuit:
 - a) how dog sleds were used
 - b) what items they carried
 - c) describe dog sled construction
 - d) what dog breeds were commonly used for the sleds and why
 - e) how the dogs were cared for
 - f) how dog sleds aided in hunting and travelling
3. Explore the type of drum used in Inuit drum dancing:
 - a) what types of drum skins used (past and present)
 - b) how the drum is played
 - c) who dances the dance
 - d) who sings the songs
 - e) what the dances represent
 - f) what their clothing is made of



Inuit traditional face markings



Inuit sled dogs

OPTIONAL INTEREST LINKS:

These two videos show the creative process and studio session in making the Silla and Rise music video, “Sunrise - Jah’kota,” which may be of interest to students.

- SUNRISE - Silla + Rise ft. Jah’kota | Part 1. (Songwriting Creative Process)
- SUNRISE - Silla + Rise ft. Jah’kota | Part 2. (Studio Session w/ Rise Ashen)

JEREMY
DUTCHER



STUDENT ACTIVITIES

BIOGRAPHY

Jeremy Dutcher is a classically-trained First Nations tenor, as well as a composer, musicologist, performer and activist from Tobique (Neqotkuk) First Nation in New Brunswick. Jeremy's music reflects his passion and advocacy for language revitalization and preservation. His music infuses the voices and forgotten Wolastoq songs of his ancestors preserved on wax cylinders with modern stylings of the piano, sublime melodies, and vibrant emotions. Jeremy's debut album, *Wolastoqiyik Lintuwakonawa* earned him the 2018 Polaris Music Prize and the 2019 JUNO Award for Indigenous Artist or Group of the Year.

For more artist biography information, visit:
jeremydutcher.com

ALBUM

Wolastoqiyik Lintuwakonawa (2018)

LISTENING LIST

"Mehcinut"
"Pomok naka Poktoinskwes"
"Honor Song"

Check out Jeremy Dutcher's *Kanata* Behind the Music Video here:



GRADE LEVELS: 7–9

Exploring Indigenous Languages

“Linguistic revitalization. The repatriation of stolen material that is living in museums and needs to be given back.” - Jeremy Dutcher

LESSON OBJECTIVE(S)

Students will:

- Explore and learn about the local Indigenous people and their language, and create or revise a land acknowledgement for their school
- Understand and express why language revitalization and preservation are important for cultural identity and connection to people and place

SUBJECTS & THEMES

Arts Education
Social Studies
English Language Arts
Language Revitalization
Cultural Identity

VIDEO LINKS

- NMC Artist in Residence: Jeremy Dutcher
- Census in Brief: The Aboriginal languages of First Nations people, Métis and Inuit
- Indian Act timeline
- Indigenous Languages in Canada
- #Next150 Challenge “Welcoming Indigenous Languages”
- Should non-Indigenous Canadians learn Indigenous languages?
- Explore dialects

CONTEXT: INDIGENOUS LANGUAGE PRESERVATION

Currently, English and French are Canada’s two official languages. The 2016 Statistics Canada Census reports that there are over 70 Indigenous languages being spoken across Canada. It was once forbidden for Indigenous speakers to speak their language when children entered Residential Schools. However, there are efforts at the education and community levels that are working to teach, learn and revitalize Indigenous languages. Jeremy Dutcher is one of many Indigenous people who advocates for language revitalization in both his community and his music.

For more context on The Indian Act and the Residential School System, please see Kanata Part 1.

This activity will have students explore the links focusing on The Indian Act and UNESCO facts about Indigenous languages in Canada, as well as view a video of Jeremy Dutcher speaking about language learning. Students will also learn some words of an Indigenous language. When we learn the language of another culture, we begin to respect and understand the people, their worldviews, their culture, and most importantly, how much we are the same.

MAIN ACTIVITY

1. Together as a class, search the Indigenous language group and territory where your school sits. As a class, spend some time introducing yourself to this traditional language. Learn a greeting and response in that language, local place names and family names (mother, grandfather, sister, friend, etc), learn to count to ten, etc. Look for apps and online dictionaries with audio pronunciations. (See the “Explore Dialects” link above as a helpful place to start). Enquire with local speakers.
2. Display the learned words around the classroom, or organize them in a document that everyone in your class has access to.
3. Create a new school greeting acknowledging the Indigenous language and territory to be used at school events, announcements, and displayed on a banner in the classroom(s).



BEHIND THE MUSIC

Check out Jeremy Dutcher’s Behind the Music video to hear him discuss the importance of his language.

4. As a class, reflect on the experience of learning pieces of this Indigenous language. What was the experience like? What did you learn? Why do you think it’s important for more people to learn Indigenous languages?

COMMUNITY CONNECTION: This is a great opportunity to engage your local indigenous community. Visit [this link](https://empoweringthespirit.ca/hosting-a-family-night) for helpful suggestions on how to connect with the local Indigenous community or how to invite an Elder or knowledge keeper into the classroom: empoweringthespirit.ca/hosting-a-family-night

FOR FURTHER STUDENT RESEARCH AND DISCUSSION

1. What happens when a language becomes dormant?
2. What are the connections between family, identity, the land, and culture?
3. What are ways languages can be revitalized and preserved for future generations?

Creating Art Through Active Music Listening

“Getting to witness the life in these recordings, getting to hear my ancestors laugh, tell stories, sing songs...dance, you can hear them dancing. This is incredible to me.” - Jeremy Dutcher

LESSON OBJECTIVE(S)

Students will:

- Explore and individually create an art form reflecting on individual emotional responses and reactions to an artist’s music
- Communicate and reflect on the creative process of using personal voice
- Understand that music can be used to inspire the creation of art

SUBJECTS & THEMES

Arts Education (dance, movement, music, visual arts)

English Language Arts

Social Studies

Contemporary Music

Language Revitalization

RESOURCES AND LINKS

- CBC: Jeremy Dutcher listens to his ancestors on Polaris Prize-winning album

PRE-ACTIVITY

1. As a class, watch the CBC video linked above. Have your students pay particular attention to the emotions and messages Jeremy Dutcher expresses as he speaks about language revitalization for his Wolastoqey language.
2. Reflect and discuss:
 - a) What inspires Jeremy Dutcher when he creates?
 - b) What are things that are most important to him?
 - c) How does he express or integrate this in his music?
 - d) How does listening to the recorded voices of Jeremy’s ancestors in the early 1900s affect or impact him? What are some things he heard while listening that excited him?

BEHIND THE MUSIC

To hear Jeremy Dutcher discuss what exactly his ancestors were singing about on these wax cylinder recordings, check out his Behind the Music video [here](#).

MAIN ACTIVITY

1. As a class, listen to the audio recording of “Pomok naka Poktoinskwes” by Jeremy Dutcher.
2. As students listen to the song, have them write down the images that come to mind, along with feelings and thoughts triggered by the imagery and sounds in the music.
3. Follow this with a discussion about what students wrote down: how did this music make them feel, and why?
4. Using any creative means such as writing, drawing, painting, sculpting, creating music, movement or drama, express your responses or reactions to Jeremy’s music. It can also be abstract, graffiti, cartoon, pop art, etc.
5. Share and explain your work.
6. Discuss the experience of creating art in response to music.

TEACHING WITH TikTok

This is another opportunity to encourage your students to get creative using the TikTok platform to showcase their engagement with the subject material at hand. Students could create a video describing their response to the music, or they can introduce and discuss their newly-created artwork using TikTok. [#musiccountskanata](#)

Listening Study: Social Justice in “Honor Song”

“It’s all about intentionality. You set out to do something and you really put your spirit in it...and it changes.” - Jeremy Dutcher

LESSON OBJECTIVE(S)

Students will:

- Identify and clarify a political problem or issue as portrayed in a musical work
- Compare and contrast two different perspectives to land use and stewardship
- Analyze, reflect and discuss Indigenous perspectives communicated through music, movement and dance

SUBJECTS & THEMES

Contemporary Music

Arts Education (dance, movement and music)

Social Studies

First Nations, Métis and Inuit Studies

Environmental Justice

RESOURCES AND LINKS

- Watch & Listen: Jeremy Dutcher - Honor Song
- Watch: Jeremy Dutcher - Mehcinut (Official Music Video)
- Read: PREMIERE: Jeremy Dutcher Debuts Powerful New Video for “Honor Song”
- Read: The story behind the national anthem of the Mi’kmaq
- Read: RCMP defends response to New Brunswick shale gas protest, says explosives seized

INTRODUCTION

In 2013, the M’ikmaq people from Elsipogtog First Nation in New Brunswick protested and set up a two-week blockade against SWN Resources, a shale gas fracking and seismic testing company who began work on the First Nations land without consent of the nation. Jeremy Dutcher’s song and video, “Honor Song,” recounts the peaceful-turned-violent protest when land defenders and RCMP collided head-to-head. The messages of Jeremy’s music encompasses political and social injustices as well as showcases the beauty and art of Indigenous music storytellers, dancers, filmmakers, actors, musicians, and other acclaimed Indigenous artists of past and present in this beautifully-crafted music video, “Mehcinut” (Death Chant).



Elsipogtog First Nation blockade against SWN Resources.

MAIN ACTIVITY

Using the following questions as a starting point for class discussion or written response.

<p>To begin this activity:</p> <p>Explore the meaning of social justice as a class. Consult the Glossary in this resource, and then research different definitions and perspectives on social justice as a class or in smaller groups and discuss your findings.</p> <p>Then, watch the music video for Jeremy Dutcher’s “Honor Song,” and discuss as a class how social justice is represented both visually and musically using the following questions as a starting point.</p>	
<p>Visually</p> <ol style="list-style-type: none">1. In taking a neutral and unbiased stance, what do you observe happening politically in the video for “Honor Song”?2. What cause is Jeremy advocating for in this song?3. What emotions and feelings do you experience while watching? How do the artistic and visual choices contribute to this?	<p>Musically</p> <ol style="list-style-type: none">1. Listen to “Honor Song” again, but this time, just the audio.2. In this song, Jeremy Dutcher is singing in his traditional Wolastoqey language. Even if you can’t understand what he is saying, what is your experience hearing music sung in this language?3. How does the sound of the music help to communicate a social justice message?<ol style="list-style-type: none">a) Consider: the use of musical instruments, how Jeremy Dutcher is using his voice, etc.4. What are vocables and how is it used in Jeremy’s music?<ol style="list-style-type: none">a) Can you decipher when language and vocables are interchanged in sections “Honor Song?” If so, at what points (minutes, seconds) do you hear the changes?

FINAL QUESTIONS TO DISCUSS AS A CLASS

1. How can music empower people and bring awareness to social justice issues?
2. Did listening to and thinking about “Honor Song” through a social justice lens help you better understand the issues of social and environmental injustices Jeremy Dutcher is passionate about?
3. Name and list other well-known musicians who used music to create social justice awareness.

Listening Study: Indigenous Identities and Histories in Music

“Getting to witness the life in these recordings, getting to hear my ancestors laugh, tell stories, sing songs...dance, you can hear them dancing. This is incredible to me.” - Jeremy Dutcher

LESSON OBJECTIVE(S)

Students will:

- Analyze and discuss the composition style and musicianship in music works
- Understand and communicate the significance and importance of integrating traditional elements (language, characteristics) into modern compositions
- Explain how early recording tools are effective or ineffective in bridging the past with the present

SUBJECTS & THEMES

Contemporary Music

Arts Education (dance, movement and music)

Social Studies

First Nations, Métis and Inuit Studies

RESOURCES AND LINKS

- The Truth and Reconciliation Commission’s “Calls to Action”: 94 Calls to Action
- Indigenous Languages Act: Indigenous Languages Act (SC 2019, c. 23)

MAIN ACTIVITY

1. Begin by studying the album artwork for Jeremy Dutcher’s album *Wolastoqiyik Lintuwakonawa* as a class. What is happening here? What is represented visually?
2. Listen to the song “Mehcinut” by Jeremy Dutcher as a class. Do you notice any resonances between the album artwork and the musical recording?
3. As a class, create a list of all the different sonic elements you hear (instruments, sounds, musical genres).
4. How does Jeremy Dutcher combine western and Indigenous sounds into his music? What is the effect of this combination from your perspective, as a listener?



5. How are the wax cylinder recordings integrated into Jeremy's music?
- a) What impact does it have on you as a listener listening to voices of the past?



Wax cylinders used in early recording.

BEHIND THE MUSIC

In Jeremy Dutcher's Behind the Music video, he discusses why he infuses Western instruments with the wax cylinder recordings and his Wolastoqey language. Check it out here.

FOR FURTHER EXPLORATION:

To learn more about Jeremy Dutcher's song "Mehcinut" (Death Chant), visit:
Jeremy Dutcher: Wolastoqiyik Lintuwakonawa – World Listening Post

TEACHING WITH TikTok

TikTok is a unique platform through which people across the world advocate for positive social change. Once you've completed this activity with your class, you could invite your students to express their solidarity with the Truth and Reconciliation Commission of Canada using the TikTok creation tools. As the educator in the room you can also facilitate this using your TikTok account; try working with your class to create a message of solidarity with the TRC that all of your students can be a part of. #musiccountskanata

JEREMY DUTCHER: FINAL QUESTIONS FOR INQUIRY AND DISCUSSION

After you complete some of the student activities in the Jeremy Dutcher section of *Kanata*, you can have students research and respond to the following questions:

1. Why is language preservation important for Indigenous people?
2. What is Jeremy Dutcher doing to preserve the Wolastoqey language? Is Jeremy Dutcher an activist?
3. Why is it important for language speakers to preserve their music and languages of the past and present for future generations?
4. What impacts did residential schools have on Indigenous students attending those institutions and what intergenerational impacts does it have on Indigenous people today?
5. How can we, as Canadians today, take steps to recognize the injustices and harm done to Indigenous Peoples from government and church actions?

THE FINAL CAPSTONE PROJECT

Kanata Artist Profile

After studying the music of the Snotty Nose Rez Kids, Silla and Rise, and Jeremy Dutcher through the activities included throughout this resource, students now have the opportunity to tie everything together and apply their knowledge by completing a **final capstone project** as a class. Through this final project, students will be challenged to make a long term commitment to be supporters and allies of action, advocacy and change to support the Truth and Reconciliation Commission's 94 Calls to Action. Students will do this by completing an in-depth **Artist Profile** of an Indigenous musical artist or group from their own province, territory, or region as a class.

Further, by completing and submitting your class' final project to MusiCounts by May 24, 2021 via **this form**, your school will be entered for a chance to receive 1 of 10 \$1,000 grants to support music education at your school.

To complete and submit the final capstone project, follow the following steps:

Step 1. As a class, select the Indigenous artist or musical group that you want to profile.

- The artist must be from your school's province, territory, or region (Prairies, Northern Canada, Atlantic Canada, etc)
- The artist must include some traditional Indigenous elements in their music. This could include any of the following:
 - Use of traditional Indigenous instruments (hide drums, rattle/shakers, flute)
 - Inclusion of the artists' Indigenous language
 - Lyrics about issues or topics related to Indigenous people

Step 2. Determine how you will work together to profile this artist.

- The idea here is to divide and conquer, creating a project that explores your selected artists' life, music and culture. So, after you take some time getting to know your selected artist and their music as a class, you must determine how you will work together as a class to prepare your Artist Profile. Feel free to break students into small groups for this, or assign elements to individual students. Elements to include in your class' Artist Profile could include, but are not limited to:
 - An exploration of your selected artists' **music**
 - You could assign each student group a particular song, or a particular album, and/or particular video performance, to report on. Have students explore what the song is about, how a song uses certain musical elements, what genre(s) are represented in the music, etc.

- An exploration of your selected artists' **biography**
 - You could assign each student group a different topic in the selected artists' biography to report on (childhood, how the artist got started in music, late career, etc.)
- How your selected artist includes **particular themes** in their music (politics, social justice, climate activism, elements of their Indigenous culture, etc.)
- The **reception** of your selected artists' music in the press, or any awards or recognitions they might have received.
- Anything at all about your selected artist! This final project should explore whatever your class finds interesting about the artist that you've selected.

Step 3. Bring it all together

- Your Artist Profile can take shape as a video, a slideshow, a poster, a document, or whatever works well for you and your students! Whatever format you choose, the final project should be well-organized and provide a clear overview of your selected artist and their music. Think about the topics, themes and questions you discussed about Jeremy Dutcher, Snotty Nose Rez Kids and Silla and Rise, and include some of these in your project.

Step 4. Submit!

- Submit your final project via **this form** by May 24, 2021 and your school will be entered for a chance to receive 1 of 10 \$1,000 MusiCounts grants to support music education at your school.

If you have any questions about the final project, please email
[**applications@musiccounts.ca**](mailto:applications@musiccounts.ca)

APPENDIX 1:

Using TikTok Safely in your Classroom

TikTok can be a great tool for students to express themselves creatively, but it's critical for youth to be informed on how to use the app safely. This is especially important when it comes to controlling their privacy settings.

Younger users should make careful choices about what and with whom they choose to share on TikTok, which includes whether they want to open their account to public views. By engaging youth early in their digital lives, you can enable them to make more deliberate decisions about their online privacy.

Here are a few key tips to ensure that your students are using TikTok in a safe, secure, and fun way:

TikTok is only intended for users age 13 and older.

Privacy settings can be adjusted in the TikTok app by clicking on the “Me” tab, tapping the menu [...] button at the top right, and then selecting Privacy.

For youth aged 13-15:

- Accounts are set to private by default, which means only someone who the user approves as a follower can view their videos.
- Duet and Stitch are disabled..
- Comments are restricted to Friends or No One.
- Video downloads are disabled
- Direct messaging and hosting live streams are for 16+

Other recommended privacy settings for youth 16-17 include:

- *Suggest your account to others* Off
- *Allow your videos to be downloaded* Off
- *Who can send you a direct message* Friends or No One
- *Who can duet with your videos* Friends or No One
- *Who can stitch with your videos* Friends or No One
- *Who can comment on your videos* Friends or No One

Additional safety tips are available on TikTok's Youth Portal at <https://www.tiktok.com/safety/youth-portal>.

TikTok Terms 101:

Profile - Everyone on TikTok has a profile that hosts their videos along with a personal photo icon and the numerical counts for Following, Followers, and Likes.

For You feed - The For You feed is a central part of the TikTok experience. It is based on new technologies and recommends relevant videos. In this way, you can be inspired by the content of all members of the TikTok community.

Following feed - The Following feed shows videos from people you follow. To follow someone new, click on the + button on the video.

Discover - The Discover page lets people search and explore a wide variety of content in the TikTok community, including trending videos, hashtags, creators, and sponsored content.

LIVE - TikTok's live streaming feature allows people to interact with their favorite creators in real time. You must be at least 16 to host a live stream.

Duet - Duet is one of TikTok's collaboration tools. It allows people to create with others through side by side videos.

Stitch - Stitch is another collaboration tool that allows people to clip and integrate scenes from another person's video into their own.

Effect - TikTok's digital effects are interactive and advanced features that can add a fun twist to any video.

Sound - Sound is an essential part of every TikTok video; whether an original, or chosen from the music library of 20 million+ songs available in-platform.

Hearts - Liking a video is the quickest and easiest way to give a little love to a video you see on the For You page. The more hearts it has, the more likely it is to be seen by other people around the world!