

CULTURAL ACTIVITIES

PRESCHOOL AND ELEMENTARY

CULTURE-EDUCATION
2019-2020



MINISTÈRE DE L'ÉDUCATION ET DE L'ENSEIGNEMENT SUPÉRIEUR



Coordination and content
Éducation préscolaire et enseignement primaire et secondaire
Formation générale des jeunes

Title of original document: *Pistes d'activités culturelles 2019 – Préscolaire et primaire*

For additional information, contact :

General Information
Ministère de l'Éducation et de l'Enseignement supérieur
1035, rue De La Chevrotière, 21^e étage
Québec (Québec) G1R 5A5
Telephone: 418 643-7095
Toll-free: 1 866 747-6626

An electronic version of this document is available
on the Ministère's Web site at:
www.education.gouv.qc.ca.

© Gouvernement du Québec
Ministère de l'Éducation et de l'Enseignement supérieur

[ISBN 978-2-550-85322-0 \(PDF\)](#)
[ISBN 978-2-550-84172-2 \(French, PDF\)](#)

Legal Deposit - Bibliothèque et Archives nationales du Québec, 2019

2019 Cultural Activities

The activities suggested here are intended to support teachers in their role as cultural mediators. Grouped around a common theme, they propose original ways of drawing on cultural references from a variety of backgrounds.

The activities proposed were designed by people from the education community. These stakeholders worked together to develop subject-specific, cross-curricular and multidisciplinary cultural activities that still leave teachers the room to adapt them to the reality of their own school or classroom.

Theme : *Tightly woven*

A tightly woven fabric means that the stitches or threads are pulled close together. However, the expression is also used to refer to close relationships between people and within communities. Not so long ago, these relationships were at the mercy of geographic distance.

However, the development of all kinds of networks has brought people closer together. It's never been easier to access the historical, artistic and cultural heritage from here and elsewhere, to travel, and to communicate and work with people scattered around the globe. Culture has never been more visible nor subject to so many influences.

The word “network” can be traced back to the 1550s, where it described a net-like arrangement of threads, wires, etc. Later, it also came to mean a group or system of interconnected people or things. Today we think of social networks, transportation and telecommunications networks, or networks of contacts. Whether they are virtual, material or abstract, networks provide ways of entering into dialogue with other people. They are also windows into culture. By getting to know different types of networks, students discover the relationships between people, places and knowledge, weaving them into their own net of cultural experience.

What?

—▶ Integration of the cultural dimension into the schools

We are surrounded by culture all the time, in both what we do and who we are. Each of us can make it a part of ourselves and, in turn, contribute to it. It has no borders, extending as it does to the arts and languages, professional development, the social sciences, mathematics, science and technology. Culture is, without a doubt, at the heart of school life.

Culture extends, therefore, to all subjects. As cultural mediators, teachers play a key role in guiding students on the path through school, providing cultural references that make learning more meaningful.

How?

—▶ Cultural references

Generally speaking, references are guideposts that help us to determine where we are and where we are going. The same is true of cultural references, which help us to see significant social phenomena or cultural trends—in other words, to see where we stand in relation to a particular subject. In school, they enable students to develop their relationships to themselves, others and the world as a whole.

Such cultural references can stem from the past or present, the young person's immediate cultural framework, i.e. knowledge and surroundings, or from a broader cultural context. They can take a variety of forms, as long as they have a specific meaning in the cultural sphere.

Since it is impossible to draw up an exhaustive list of cultural references, it is up to the teacher to select a number of them and place them in context, so that students can have a better sense of what they are learning, create links between subjects and look at their daily surroundings with fresh eyes..

Why?

—▶ Positive effects of the integration of the cultural dimension into the schools

Discussing culture in the classroom is conducive to sharing common references. Taking cultural elements into account is both instructive and stimulating for young people. Access to culture fosters student retention and academic success. It helps to shape students' identity, hone their critical skills and expand the horizons of their world while encouraging them to play an active role in it. By creating links between subjects, placing learning in its proper context and fostering a firm grasp of learning, culture plays a decisive role in students' engagement in school.

TABLE OF CONTENTS

Preschool Education	1
FROM FIELD TO TABLE!	1
Drama	3
SWARM ART.....	3
Visual Arts	5
ART HUNT	5
Dance	7
REBEL STITCHES	7
Music	9
WORDS OF THE PEOPLE.....	9
Physical Education and Health	11
LINKS IN A CHAIN	11
Ethics and Religious Culture	13
UNITED BY RIGHTS	13
English as a Second Language	15
THE FABRIC OF OUR LIVES	15
English Language Arts	17
THE POETIC NETWORKS THAT CONNECT US	17
Mathematics	19
DIVISION BRINGS US TOGETHER.....	19
Science and Technology	21
TEXTILES OF ALL FIBRES	21
Geography, History and Citizenship Education	23
CULTURAL TAPESTRY	23
Multidisciplinary approach	25
THREADS OF INSPIRATION	25
Interdisciplinary approach	29
UNIFYING SYMBOLS	29



Preschool Education

FROM FIELD TO TABLE!

Cultural references

- > Occupations
- > Physical environment (facilities and means of transportation)
- > Environmental protection

Anecdote

In the year 40, Emperor Nero loved sorbet. But freezers had not been invented yet. So how did he keep his sorbet from melting? He had people carry snow and ice from snow-capped mountains or volcanos. Then they dug a huge pit in the ground, where the precious treats could be stored for several months.

Context

The food we eat at snack time has exchanged many hands before getting to us. Students look at the different paths that foods take as well as the ecological footprint left behind. From gardener to baker, by truck or by train, these paths illustrate the close ties between occupations as well as the facilities needed for food to circulate.



This way, food!

Activity 1

During circle time, the children choose the most popular food item or items from their snack and discuss where it came from. They write or illustrate the means of transportation used and the facilities needed along the path taken by this food item, until it gets to their house.



Who does what?

Activity 2

The children are invited to work as a team to list the occupations involved in getting a food item from the field to their table. Then, they make a poster about one of the occupations they discovered and present it to the rest of the class.



Foods come alive!

Activity 3

The children present the results of their research by making pictures to form a little book or by acting out a sketch that shows the close collaboration between different occupations in the food industry. Apples, yogourt or crackers play the main role in this story, which should also remind us of the importance of reducing our ecological footprint as consumers. The children could also present their work to another class or school.

Additional resources

Targeted elements of the QEP

- › Learning related to language development: symbolic games and conventions of written language
- › Learning related to cognitive development: arts, science and technology
- › Cognitive and metacognitive strategies: observing, producing new ideas, questioning and self-questioning

Questions that students could be asked during the activity

- › How does food get to the grocery store?
- › What can you do to reduce your ecological footprint?
- › Do you think your grandparents had a bigger or smaller ecological footprint when they were your age? Why?
- › How do occupations in food processing and transportation differ from one country to another?

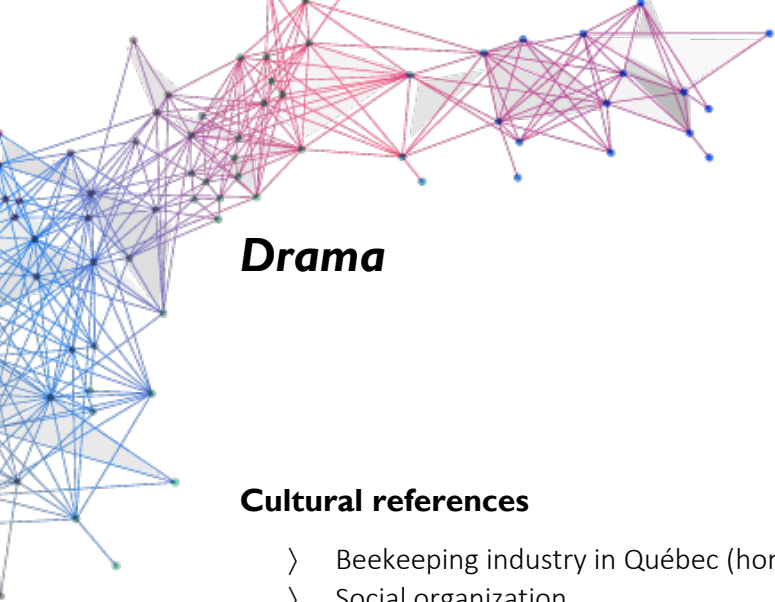
Suggestions for activities with partners

- › Meet with a grocery store owner, a farmer or an agrifood processor in your region
- › As part of the [Culture in the Schools program](#), invite an author, illustrator or actor listed in the [Répertoire culture-éducation](#) to help out with the third activity (English content available)
- › Contact [École en réseau](#) to set up a virtual exchange with another school

References

- › Learn about occupations in the Québec [dairy industry](#) (in French)
- › Discover the [education kit](#) and interactive games of the Ministère de l'Agriculture, des Pêcheries et de l'Alimentation (in French)
- › Calculate your ecological footprint by answering the survey on the website of the [Ministère de l'Environnement et de la Lutte contre les changements climatiques](#) (in French) or designed by [Zerofootprint](#) specifically for kids
- › Consult the CREO's portal [Ta bouffe, du début à la fin!](#) to discover occupations in the food sector (in French)
- › View the video on [How 100% Canadian milk gets from farm to table?](#)





Drama

SWARM ART

Cultural references

- > Beekeeping industry in Québec (honey bees and wild bees)
- > Social organization

Anecdote

Do you know about the bee dance? The scout bee does a dance in the shape of a figure eight to let the forager bees know where to find the best nectar. The speed of the dance indicates the distance. It was Nobel Prize winner Karl von Frisch who made this surprising discovery.

Context

Bees have survived for centuries thanks to their social organization and their capacity to adapt. Today, these pollinators of our crops and beautiful flowers are in danger. In this fictional scenario, students are entrusted with the survival of the last bee colony. They plunge into this universe and dramatize the world of bees by creating characters, tableaux and scenes.



Mirror societies

Activity 1

Students consider the similarities between the jobs of bees in a hive and the roles and occupations in Québec society. Through directed improvisation or sketches, they transform these common points into characters that are halfway between bees and humans.



The power of the swarm

Activity 2

To illustrate the workings of human and bee societies, students explore chorus work and create symbolic tableaux that depict the contrast between the fragility of the individual (the bee) and the power of the group (the swarm).



Save Melissa!

Activity 3

Students develop and produce a docufiction to raise public awareness about the precarious situation of “Melissa” (which means “bee” in Greek) in Québec. To make their film, students apply their research findings, interpret the characters previously invented and insert the symbolic tableaux explored. They can also create a choreography to represent the movements of a swarm.

Additional resources

Targeted elements of the QEP

- › Expressions using the body: attitude, gestures, mimicry, etc.
- › Performance techniques: performance conditions and rules that apply to group performance
- › Story development, type of discourse and writing

Questions that students could be asked during the activity

- › Based on the connection between the bee and the swarm, can you describe how the individual and the group are dependent on each other?
- › How can the means of communication used by bees be transposed into human terms?
- › How can we help save the bees?
- › What can we learn from the organization of roles within a society?
- › In a play or a movie, what impact do symbolic tableaux, evocative images and metaphorical gestures have on the spectator?

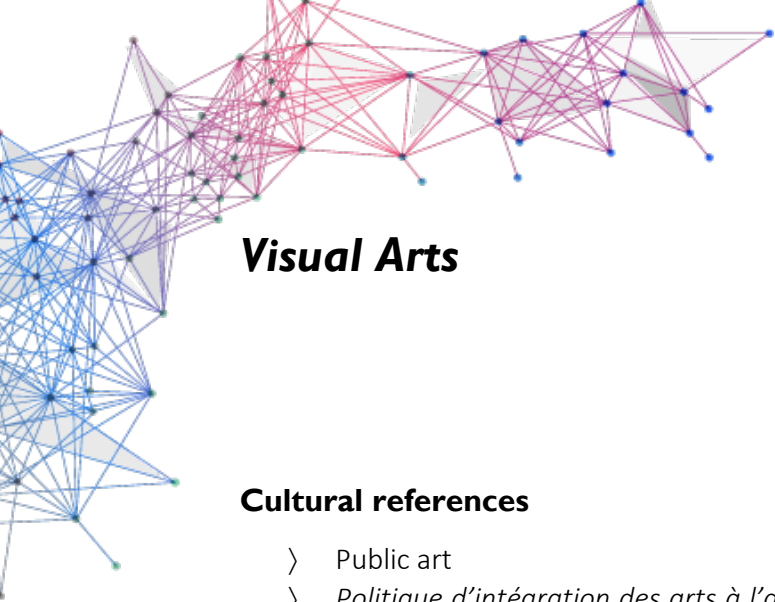
Suggestions for activities with partners

- › Invite a beekeeper to talk about beekeeping in Québec
- › Invite a sociologist or anthropologist to talk about societal organization
- › As part of the [Culture in the Schools program](#), invite a choreographer or mime listed in the [Répertoire culture-éducation](#) to support the students in creating group and chorus movements (English content available)
- › As part of the [Culture in the Schools program](#), invite a filmmaker listed in the [Répertoire culture-éducation](#) to teach students the basics of creating a short film (English content available)

References

- › Consult the website of the [Fédération des apiculteurs du Québec](#) to learn more about bees (in French), or National Geographic Kids for [10 Facts about Honey Bees!](#)
- › Consult the Canadian Honey Council for some [Curriculum Activities for Grades 1-3](#) about bees
- › Visualize the [organization of powers in Québec](#)
- › Watch the chorus movements in this excerpt from [May B](#) (2012) by Maguy Marin
- › Listen to a presentation on [documentary film theory](#) (in French), definitions of what a documentary is at [BBC Fresh](#), and a funny take on making movies in [Filmmaking Tips and Advice for Young Aspiring Filmmakers](#)
- › Consult the Scholastic website for a teacher's experience of working with documentaries in [Student Documentaries: Nonfiction Comes to Life!](#)





Visual Arts

ART HUNT

Cultural references

- > Public art
- > *Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux et publics* (policy on integrating art into the architecture and environment of government and public buildings and sites)

Anecdote

Did you know that some public works of art blend into their surroundings so naturally that you may not even notice them? The other day, two friends were sitting in the park. They noticed a man looking at them. He seemed to be offended. The two friends started wondering if they should run away, when the man said to them, "Aren't you ashamed of sitting on a work of art?"

Context

The works we find outside of museums and art galleries are also heritage elements that contribute to defining and enriching a community's identity. Students are invited to discover these public works of art or those resulting from the policy, and to disseminate them in their network to promote their city. Does sharing the art around us help strengthen community ties?

Beyond museums

Activity 1

The students are guided in a discussion about works of art found outside of museums or galleries, such as in the street or in parks. Students question themselves on what motivates communities to present art in public spaces. Then, they appreciate some public works of art by identifying their distinctive characteristics.

My artistic network

Activity 2

Either by means of a walking tour or on the Internet, students go on an "art hunt." Then, to promote the art around them, they situate each of the works discovered on a map of the city to be shared with the general public.

Public art contest

Activity 3

Students appreciate the work [Tissé serré](#) by Éric Sauvé. Then, they participate in a contest to create a permanent work of art in the school yard. This work should highlight the school's community spirit and sense of solidarity.

Additional resources

Targeted elements of the QEP

- › Visual arts appreciation repertoire
- › Gestures: assembling and balancing volumes

Questions that students could be asked during the activity

- › What is the purpose of art in society?
- › What is the *Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux et publics* (policy on integrating art into the architecture and environment of government and public buildings and sites)?
- › Why display works of art outside rather than in museums?
- › What are some of the most famous works of public art, in Québec and elsewhere?

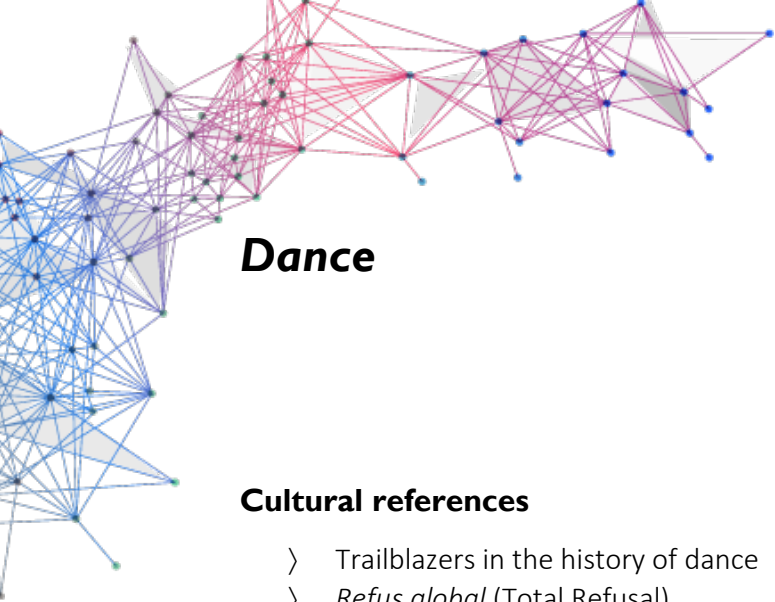
Suggestions for activities with partners

- › Invite a municipal councillor or an artist who knows the policy well to speak to the class
- › As part of the [Culture in the Schools program](#), invite an artist listed in the [Répertoire culture-éducation](#) who is known for their public art (English content available)

References

- › Discover art around the world with [Google Arts & Culture](#)
- › Visit the [Art Public Montréal](#) website for an interactive urban art tour
- › Consult the website of the Ministère de la Culture et des Communications to find [works of art produced in your administrative region](#) under the [Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux et publics](#) (also known as the 1% policy) (in French)
- › Go to the [Portrait Sonore](#) website to discover public works of art in cities across Canada
- › Consult the records for the terms [art public](#) and [Politique d'intégration des arts à l'architecture](#) in the *Thésaurus de l'activité gouvernementale* (in French)





Dance

REBEL STITCHES

Cultural references

- > Trailblazers in the history of dance
- > *Refus global* (Total Refusal)

Anecdote

Did you know that Merce Cunningham, who would be celebrating his 100th birthday this year, is famous for having reinvented his art by freeing it from music? Although his work is popular now, the first time one of his works was presented in Paris in 1964, it was met with an angry mob who felt he was a disgrace to dance.

Context

Behind every revolution are leaders who have stepped off the beaten path to blaze new trails. In these activities, students are led to discover people in the history of dance who overturned conventions with their surprising creation mechanisms and new esthetic approaches. By learning about the network of influences built by these pioneers, students embark on a mission to create novel and daring choreographies.

Route of influences

Activity 1

Students learn about pioneers in the history of dance who dared to introduce new esthetics into their dance movements. The classroom is transformed to create a journey through these influences. Stations show pictograms of the contributions of the choreographers studied. Students follow the route of influences, stopping at each station to improvise a short dance that incorporates the illustrated characteristic, before moving on to the next station.

Movement co-op

Activity 2

Students are invited to participate in a dance that incorporates what they have learned from the route of influences. On their own, each student creates a short sequence of movements based on the innovation of their choice. Then, in a circle, they learn the sequence created by their neighbour on the right, and they teach their own sequence to their neighbour on the left. Repetitions and variations can be added to this collaborative dance creation.

Dancing manifesto

Activity 3

Students discuss the advent of modernity in Québec that led to the *Refus global* (Total Refusal). They write a manifesto based on their own concerns, which can be serious or silly, and create a series of movements embodying their demands. A travelling performance can be proposed in collaboration with other schools for International Dance Day.

Additional resources

Targeted elements of the QEP

- › Gestures: everyday and symbolic
(to fuel the exploration of gestures for the dancing manifesto)
- › Composition procedures
- › Dance appreciation repertoire

Questions that students could be asked during the activity

- › Who are the people who influence you? How do their choices affect your own?
- › What does it mean to be marginal? How do marginal ideas contribute to society?
- › Which of the pioneers studied made an impression on you and why?
- › How can art help change society or affect ways of thinking?
- › Is there something in society or that people around you take for granted that you would like to change?

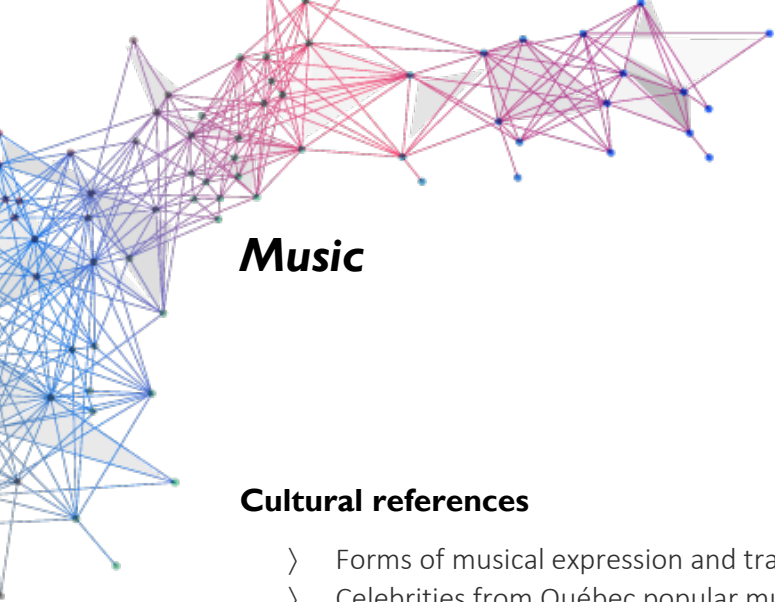
Suggestions for activities with partners

- › As part of the [Culture in the Schools program](#), invite a choreographer listed in the [Répertoire culture-éducation](#) whose work is novel or innovative (English content available)
- › Invite a historian who is knowledgeable about the *Refus global* (Total Refusal)

References

- › Find out about trailblazers in the history of dance on the website [Artsalive.ca](#)
- › Read chapter 7 of *Danse contemporaine, mode d'emploi* by Philippe Noisette (Paris: Flammarion, 2010) to learn about artists who overturned the established codes (in French)
- › Consult the [Le Refus global: Revolution in the Arts](#) file in CBC Digital Archives to better understand the context surrounding the *Refus global*
- › Find out about forerunners and pioneers associated with the [history of dance in the 20th and 21st centuries](#) (in French)





Music

WORDS OF THE PEOPLE

Cultural references

- > Forms of musical expression and traditional instruments
- > Celebrities from Québec popular music culture

Anecdote

Did you know that Mary Rose Anne Travers, better known as La Bolduc, was highly criticized for using everyday slang in her songs? She replied by way of music, composing *La chanson du bavard*, in which she defends her way of speaking and asserts that she will not change. Is that why her songs, akin to unofficial chronicles of her time, appealed to so many French Canadians?

Context

In a time of economic crisis, La Bolduc offered upbeat, comedic songs. Her songs were written in the language of the people, bringing people together. Musicians such as Gilles Vigneault, André Gagnon and Clémence DesRochers followed in her footsteps, using popular themes and *turluttes*, a style of lilting where vocal sounds or nonsense syllables are used to create a melody. Students create their own melodies and *turluttes*, with catchy words and accompanied by traditional instruments.



Activity 1

Singing La Bolduc in my own way

Students listen to songs by La Bolduc and choose one where they all agree on the subject. In small groups, they replace the sentences of a verse with their own words and expressions that reflect the same idea. Each small group performs its own verse and then all students sing the refrain together, accompanied by percussion or body instruments.



Activity 2

Onomatopoeia tam-tam

Students identify the onomatopoeia and repeated rhythmic elements in the songs of La Bolduc or other songwriters. Over a musical sequence accompanied by traditional percussive methods, from foot tapping to spoons, students create and then perform a *turlutte* for the class.



Activity 3

Shared choruses

Students propose a current issue or topic to another class or school, and create a traditional song on this theme. They receive the other group's proposal in return. The students then present and sing their musical creation and carry out an appreciation. An artist could be invited to support their creation process.

Additional resources

Targeted elements of the QEP

- › Musical repertoire
- › Body percussion and percussion instruments
- › Composition procedures
- › Rhythmic and melodic organization

Questions that students could be asked during the activity

- › What aspects of La Bolduc's songs made her different from other artists of her time?
- › Which artists use slang in their songs?
- › What are the characteristics of songs that bring people together?
- › What are the differences and similarities of traditional songs in different cultures?
- › What harmonic instruments are most commonly used for accompaniment in traditional music?

Suggestions for activities with partners

- › As part of the [Culture in the Schools program](#), invite a musician listed in the [Répertoire culture-éducation](#) to explore vocal and instrumental techniques used in different cultures (English content available)
- › As part of the [Culture in the Schools program](#), invite a dancer listed in the [Répertoire culture-éducation](#) to learn the steps of traditional dances (English content available)
- › Contact [École en réseau](#) to set up a virtual exchange with another school

References

- › Visit the [Library and Archives Canada](#) website to find out more about the history and work of La Bolduc
- › Consult a list of [Québécois slang words \(joyal\)](#) (in French)
- › Discover traditional musical instruments from around the world in [English](#) and in [French](#)
- › Discover the origins of certain percussion instruments in [English](#) and in [French](#)





Physical Education and Health

LINKS IN A CHAIN

Cultural reference

- › Evolution of practices in outdoor physical activities

Anecdote

Did you know that, with the help of experienced Indigenous people, Simon Fraser managed to carry his canoe from village to village, without any roads or direction signs, to expand his fur trade business? Together, they explored more than 800 km of territory, making their expedition one of the greatest Canadian crossings.

Context

Like the Indigenous people, the first explorers were good at portaging. This way of life, on both water and land, allowed them to cover a vast area. Following in the footsteps of Simon Fraser, who braved the turbulent river that bears his name today, students plan and experience an outdoor hike in the style of their ancestors. They take on various roles and responsibilities in order to discover the importance of collaboration in carrying out a large project.



Organizing an outing

Activity 1

Students learn about the evolution of outdoor physical activities, and more specifically those that are enjoyed as a group. They identify the most appropriate places for these activities. They participate in guided activities to discover the various aspects to take into consideration when organizing a major outdoor excursion: equipment, clothing, location, participants' roles, etc.



Learner's totem

Activity 2

Students learn about the significance of animal totems. They form groups according to the animal that best represents them, and each group creates an orienteering race containing riddles and physical challenges related to their animal. Before embarking on a race designed by another team, the students agree on roles and responsibilities according to their different strengths and areas of interest.



Great explorers

Activity 3

Students help organize a canoe-camping trip, planning their roles and responsibilities as well as the necessary equipment. During the activity, they try out different types of boats, from canoes to rabaskas. Students learn about ancestral outdoor techniques and discuss how cooperation and communication affect the success of this type of outing.

Additional resources

Targeted elements of the QEP

- › Improvement or maintenance of harmonious interpersonal relations
- › Proper use of equipment and safety rules to observe in different settings
- › Principles of communication
- › Cooperation and ethical rules

Questions that students could be asked during the activity

- › What are the steps to organize an outdoor excursion?
- › How did Indigenous people manage their equipment when they went exploring?
- › What are some obstacles that prevent people from participating in outdoor activities?
- › How have outdoor excursions or sports evolved from the time of the first Indigenous peoples to today?
- › What are the main safety rules to follow during outdoor excursions?

Suggestions for activities with partners

- › Invite a hiking or river guide from the Sépaq
- › Invite an athlete who practises a related outdoor sport (canoeing, rowing, etc.)

References

- › Review [safe practices for outdoor activities](#), including [boating and aquatic activities](#) (in French) and a variety of [safety tip sheets](#) provided by Scouts Canada
- › Find out about [modes of transportation and materials](#) used by explorers and Indigenous peoples
- › Draw inspiration from various [outdoor activities](#) (in English and French), such as [geocaching](#) (in French)
- › Look at an [example of a lesson plan on geocaching](#) that can be used in elementary school
- › Learn about the [evolution of outdoor practices](#) and the [history of canoeing](#) (in French)





Ethics and Religious Culture

UNITED BY RIGHTS

Cultural reference

- › United Nations Convention on the Rights of the Child

Anecdote

Did you know that 59 million children in the world don't have access to elementary school, and that 3 million children under the age of 5 die of malnutrition each year because they don't have enough food or because it's of poor quality? How can we protect children in these situations?

Context

Biologically, all humans are cut from the same cloth. They all have the same rights and freedoms. Unfortunately, in society, this equality is far from a reality. In order to protect children, more than 190 countries ratified the [Convention on the Rights of the Child](#). Students are invited to reflect on these rights, and then to write their own charter or constitution.



A child's rights

Activity 1

Students listen to the short video [C'est quoi les droits de l'enfant?](#) or [Rights of the Child](#). Then, they define the words *child* and *right* and make connections between the two. They also learn about the Convention on the Rights of the Child and highlight items related to family. Finally, in small groups, students illustrate one of these rights so as to create a collective work.



The right to education

Activity 2

Students read the Convention on the Rights of the Child and highlight the rights related to living with other people. They adapt each of these rights to their reality at school. Students could then present this new charter to their principal, so that it becomes a part of school life.



Fighting for rights

Activity 3

Students conduct research to choose a person or organization who works (or has worked) to protect children's rights. Then, they create a story (text, comic strip, digital book, photo-montage or short film) presenting this person or organization and highlighting the children's right that their work supports. Students can share their story with younger students in the school.

Additional resources

Targeted elements of the QEP

- › Values and norms that guide behaviour at home and at school, group life, and life in society
- › Individuals or groups that have demonstrated a sense of responsibility when dealing with living beings

Questions that students could be asked during the activity

- › What characteristics are specific to children?
- › How are children's situations similar or different in countries around the world?
- › What are the basic principles and values of the Convention on the Rights of the Child?
- › What must a government put in place to make sure the rights of children living on its territory are respected?
- › Do we have any responsibilities toward people in need, here or elsewhere? If so, what are they? Why?

Suggestions for activities with partners

- › Invite a lawyer from [Éducaloi](#) or the [Ligue des droits et libertés](#) to speak to the class
- › Invite an immigrant who had to flee their country of origin
- › As part of the [Culture in the Schools program](#), invite a writer listed in the [Répertoire culture-éducation](#) who writes about social inequality or the difficult situations of children (English content available)

References

- › Watch short videos that explain complex topics in simple language on the channel [1 jour, 1 question](#) (in French)
- › Learn about children's lives around the world from the [UNICEF](#) website
- › Find out about children's rights and the Convention on the Rights of the Child by visiting the website of the organization [Humanium](#)
- › Discover the UN's [17 Goals to Transform our World](#)





English as a Second Language

THE FABRIC OF OUR LIVES

Cultural reference

- › Landmarks: monuments, artistic works and cultural events

Anecdote

Did you know that two works of art in New York City's financial district show two very different realities? "Charging Bull," a sculpture by Arturo Di Modica on Wall Street, represents stock market investors, who are referred to as bulls; every day they touch the beast's head and horns for good luck. "Fearless Girl," created by Kristen Visbal, denounces the lack of women on the boards of major companies. Its placement facing the bull sculpture on the eve of International Women's Day created quite a stir.

Context

Each individual constructs their identity based on their cultural references, which come first from their family, and then from their environment and community. From personal memories to the cultural backgrounds of where they live, students learn about the references that shape them and weave ties with people from other backgrounds so as to broaden their network of influences.



My family at the heart of my network

Activity 1

After looking at various types of family structures presented by the teacher, the students discuss how people, places, traditions, customs and the family network can influence their identity. They relate anecdotes that demonstrate their family traditions.



My city and my community

Activity 2

Students identify cultural elements in their region, such as monuments, artistic works and events, that have helped forge their community's identity. Then, they choose the element they identify with most, either because it made a strong impression on them or because it is associated with a memory. In Instagram style, each student presents a photo of the cultural element along with a commentary explaining their choice.



Sharing my cultural identity

Activity 3

Students are invited to move to a foreign country and to discover a new culture. Using the suitcase game, they state what they will bring (aspects from the family network and cultural elements from their community) to remind them of who they are and where they come from. Then, students present the contents of their suitcase to another class or school, to share the cultural wealth of their identity.

Additional resources

Targeted elements of the QEP

- › Use of functional language
- › Sociological aspect of culture: signs of a territory's appropriation, organization and nature of family, interpersonal relations and customs
- › Strategies (activating prior knowledge, taking risks, planning)

Questions that students could be asked during the activity

- › How do landmarks become part of our rituals and traditions?
- › How are landmarks similar from one neighbourhood to another, one city to another or one country to another? How are they different?
- › How do the customs and traditions of immigrants contribute to the cultural development of the welcoming country?

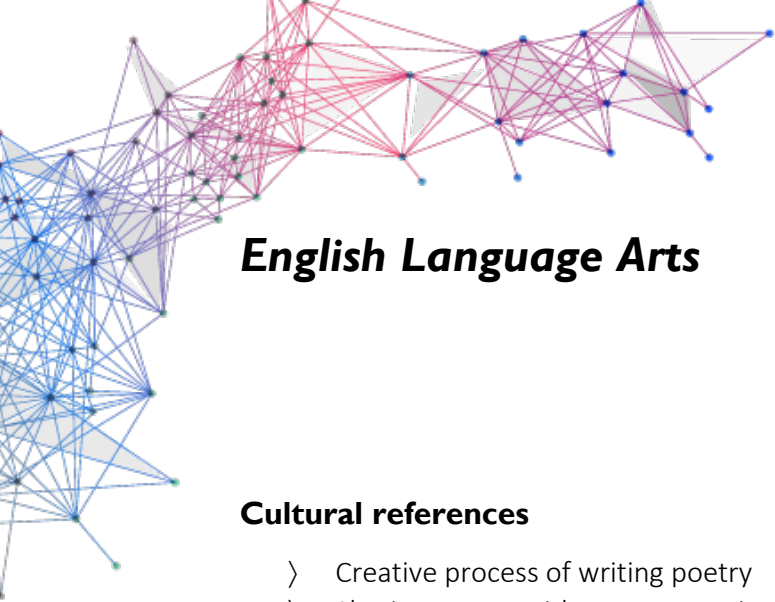
Suggestions for activities with partners

- › Contact [Passages Canada](#) to invite a Canadian to talk about their story, cultural identity and heritage
- › Make use of the [Programme d'échanges linguistiques intra-Québec](#) (PÉLIQ-AN) to organize linguistic exchanges between groups of students from English and French schools in Québec
- › As part of the [Culture in the Schools program](#), invite an artist or writer listed in the [Répertoire culture-éducation](#) who is interested in traditions and the traces they leave behind (English content available)
- › Contact [École en réseau](#) to set up a virtual exchange with another school

References

- › Consult the [Québec Reading Connection](#) website to find children's books on the themes of family, traditions, intergenerational relationships and multiculturalism
- › Discover [public art](#) and its background on display in Canada's capital
- › Click on the Heritage Minutes tab of the [Historica Canada](#) website to watch videos that tell the stories of Canadians (e.g. *Kensington Market* or *"Boat People" Refugees*)
- › Visit the website of the [Indigenous Arts & Stories](#) program to draw inspiration from the literary and artistic creations of Indigenous youth





English Language Arts

THE POETIC NETWORKS THAT CONNECT US

Cultural references

- › Creative process of writing poetry
- › Sharing poetry with my community

Anecdote

Did you know that, if you ever visit the city of Trois-Rivières you can walk along the Poetry Promenade and read hundreds of poems in 23 different languages written by poets from all over the world? At the end of the walk, you can even deposit your own poem in a mailbox called the Box of Poems, which is used to collect the writings of passers-by. Every year, as part of the International Poetry Festival, these poems are hung from a poetry line for all to see.

Context

Writers are inspired by their surroundings. A single spark can trigger a creative process that collaborators can share. Using a variety of poetic texts from contemporary and traditional sources, students explore the genre and develop their own skills and understanding by participating in a classroom community of writers that creates and shares poetry.

What do poets do?

Activity 1

Students wonder about and discuss the effects of poetry on readers. They then read a variety of poems and identify some of the ideas and techniques (repetition, rhyme, imagery) used by the authors. In small groups, working graffiti style, students transcribe a poem of their choice and note the effects felt during reading. The resulting poems with comments can be displayed throughout the classroom to create a Poetry Promenade, much like the one found in Trois-Rivières.

How do poets create their art?

Activity 2

As a poet might wander through his environment for inspiration, students travel through their school surroundings and note the details, impressions and sensations that emerge. Inspired by the ideas they've noted and using a preferred poem as a mentor text, they write an original poem that incorporates some of the techniques used by the mentor poet.

How do poets share their art?

Activity 3

Students organize a reading event. Poets may be recorded while they share their finished works. The resulting audio or video content might be broadcast on a digital platform shared with another class or school. The poems may also be strung on a poetry line in the classroom or school corridor, like the poems displayed at the International Poetry Festival held in Trois-Rivières every year.

Additional resources

Targeted elements of the QEP

Students enter into the writing process through

- › guided discussion about texts read, listened to and produced, in order to discover how poetic texts work
- › the identification of structures, features, and conventions of a genre and their impact on readers
- › the incorporation of techniques used experimentally in their own writing, for their own purposes, drawing on guided explorations of texts read, viewed and produced by others

Questions that students could be asked during the activity

- › What makes an effective poem?
- › What techniques does the author use to convey the message/meaning of the poem?
- › How does this impact my interpretation of the poem as a reader, as well as the choices I make as a writer?
- › What are the purposes of reading and writing communities? How did your participation in a collaborative group contribute to your process and poem?

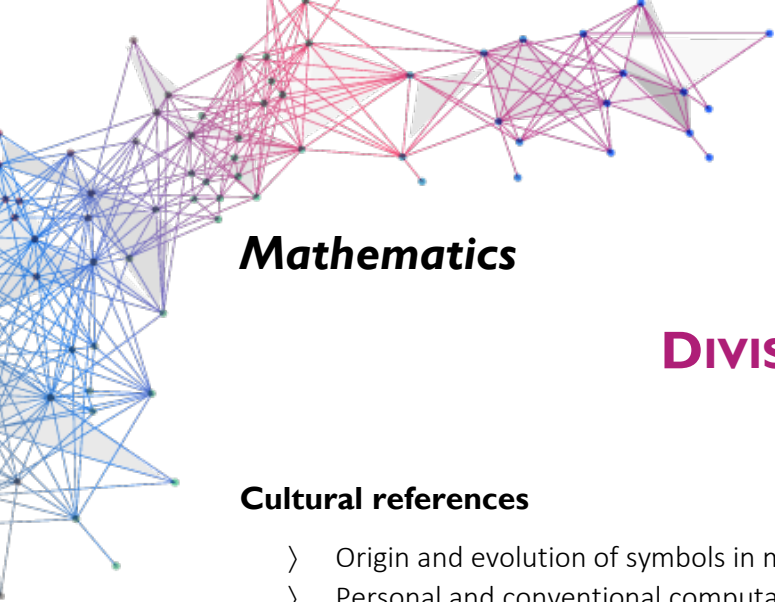
Suggestions for activities with partners

- › As part of the [Culture in the Schools program](#), invite a poet from the [Répertoire culture-éducation](#) to share his work and work in a writing project with the students
- › To facilitate exchanges between classrooms, contact [École en réseau](#)

References

- › For more information on writing and the processes involved, visit the [Literacy Today](#) website
- › To find information on books that can serve as model texts for writing poetry, visit the [Québec Reading Connection](#) website
- › For a comprehensive list of traditional and contemporary poems along with author biographies and lesson plans, visit the [Poetry in Voice](#) website
- › For a contemporary approach to poetry, visit the [International Festival of Poetry](#) website
- › To consult a poets' repertory, visit [The Canadian Encyclopedia](#) website





Mathematics

DIVISION BRINGS US TOGETHER

Cultural references

- > Origin and evolution of symbols in mathematical writing
- > Personal and conventional computation processes

Anecdote

Do you know about the eye of Horus, the falcon god? The sum of the fractions that make up this Egyptian symbol is only $\frac{63}{64}$. Legend has it that Horus declared war on his uncle Seth to avenge his father's death. During a battle, he lost his eye, and it broke into six pieces. The $\frac{1}{64}$ missing from this symbol represents the fragment that was never found.

Context

From the oldest forms of written division, notably from the Egyptians, to today, division appears in everyday life situations where sharing is involved. From a young age, children use personal processes to calculate how to share their snack or toys fairly. Students look at the principles, terms and symbols of division to solve various problems from everyday life that require this operation.



Activity 1

Daily division

Students discuss everyday situations where they are required to use the principles of division. In small groups, they use the vocabulary of division to formulate mathematical problems related to one of the situations discussed. They draw diagrams and mathematical symbols to show their personal calculation processes to solve one of these problems.



Activity 2

Division in art

Students learn about the mathematical aspect of the eye of Horus as well as artists who use mathematical concepts to produce their work. Then, they come up with an original way of dividing a plane figure into equal parts. In small groups, they create an image on one of these parts using the mathematical concepts studied. Finally, they put all the parts and images back together to appreciate the plane figure, now transformed into a fascinating whole.



Activity 3

A celebration of sharing

Students organize a celebration of sharing. To help them plan this event, students meet with people who work in fields related to event organization. Through real or virtual visits, these event planners, cooks or seamstresses show students how they rely on math skills to carry out their daily work.

Additional resources

Targeted elements of the QEP

- › Recognize different meanings of fractions (sharing, division, ratios)
- › Translate a situation using objects, drawings or equations and vice versa (use of different meanings of multiplication and division)
- › Develop written computation processes (multiplication and division) using personal and conventional processes

Questions that students could be asked during the activity

- › How are fractions and decimals related to the concept of division?
- › How have the processes used for division changed over time?
- › What aspects of mathematics can be seen in art?
- › What are some situations in everyday life that require the use of division?
- › How can we reduce inequalities in how wealth is shared?

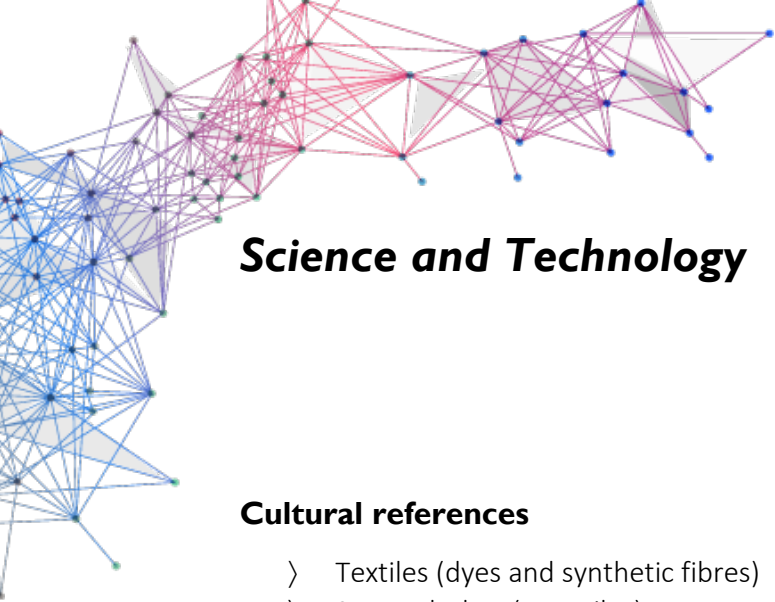
Suggestions for activities with partners

- › Invite someone who works in a field that has ties to mathematical division
- › As part of the [Culture in the Schools program](#), invite an artist in the [Répertoire culture-éducation](#) who uses a mathematical approach in their work (English content available)

References

- › Discover the meaning of various [math terms](#) in French and in English in [Mathematics Glossaries for Kids](#)
- › Learn about the [history of division](#), from its origins to the Galley method (in French)
- › Find out more about the connection between art and mathematics in [English](#) and in [French](#)
- › Find information about the [inequality of wealth in Québec](#) (in French)





Science and Technology

TEXTILES OF ALL FIBRES

Cultural references

- > Textiles (dyes and synthetic fibres)
- > Smart clothes (e-textiles)

Anecdote

Today, denim is used to create a wide range of clothing for people from all social classes. When it was first made, however, it was intended for gold-diggers in mines, who wore it over their clothes to protect them. The inventor of jeans, Levi Strauss, cut his first models from tent canvas made in the city of Genoa, Italy. The heavy fabric was called “jean” from the French name for the city, *Gênes*.

Context

From the arrow sash to smart clothes, textiles are a reflection of our culture. Using processes of observation and investigation, students consider the characteristics of woven and braided materials and study how they have evolved up to the 21st century. Then, they become creators by developing their own braiding technique.



Activity 1

What's it made of?

To get to know different types of textiles, the students search their clothing, their environment and Québec folklore to find materials and objects that are woven or braided. They make a list of the materials and objects they find. Then they think about the nature of the fibres that make up these materials or objects, comparing them to samples of various textile fibres.



Activity 2

The best choice

Knit or woven? Natural or synthetic? Based on their observations, manipulations and research on the properties of different textiles, students choose a technical object (clothing, canvas, bag, etc.) from their everyday life and explain the choice of textile for that object.



Activity 3

A strong accessory

Students develop their own braiding technique to make a simple rope more resilient. Then they compare their method to those used in fields such as boating and rock climbing. Students can then turn these ropes into accessories for visual arts class.

Additional resources

Targeted elements of the QEP

- › Matter: properties and characteristics
- › Strategies: studying a problem or a phenomenon from different points of view and using empirical approaches

Questions that students could be asked during the activity

- › What role does the textile industry play in the Québec economy?
- › How is our consumption and production of clothing different from previous generations?
- › How is our consumption and production of clothing different from other countries?
- › What gives jeans the durability that they are known for?
- › What ethical issues arise from the processing of data collected by e-clothing in the medical field?

Suggestions for activities with partners

- › Invite a speaker through the [Innovateurs à l'école](#) (school innovators) program of the Technoscience network (English content available)
- › Visit an artisanal centre (*maison* or *centre des métiers d'art*) in your region where students can try out knitting machine techniques
- › As part of the [Culture in the Schools program](#), invite an artist in the [Répertoire culture-éducation](#) to give a workshop related to knitting, braiding or textile combining (English content available)

References

- › Consult the [Canadian Encyclopedia](#) to learn more about the history of the textile industry in Canada
- › Visit the website of [Coats Industrial](#) to learn about the properties of different textile fibres
- › Watch television programs on [e-textiles](#) and [smart clothes](#) to learn about how they work and some of their applications (in French)
- › Read the ScienceNews article [“Future smart clothes could pack serious gadgetry”](#) to see what awaits us
- › Consult the website of the [Comité sectoriel de main-d'œuvre de l'industrie textile du Québec \(CSMO Textile\)](#) to choose from a range of activities for elementary and secondary students, or to show students the various steps involved in textile processing (in French)





Geography, History and Citizenship Education

CULTURAL TAPESTRY

Cultural references

- > Cultural communities and newcomers
- > Québec or Canadian immigrant celebrities

Anecdote

Can you guess how many different ethnic origins were counted in 1871 when the first census was taken following Confederation? At the time, there were about 20. In the 2016 census, Canadians declared more than 250 ethnic origins.

Context

In Québec, while the largest cultural communities are found in major cities like Montreal, they are present in the regions as well. These groups of immigrants have created networks to help each other settle and integrate into Québec, weaving ties with their new community. Students discover the history of the arrival of various cultural groups living in Québec, and consider the role of immigrants as full members of Québec society.



An ethnic landscape

Activity 1

Students consult the most recent statistics on ethnic origins to obtain a portrait of the diversity of the population of Québec. Using a world map, they identify the main countries that different groups of Quebecers have come from. Then, they use a time line to situate the main waves of immigration to the province.



Cultural contrasts

Activity 2

Students learn about an immigrant artist, such as Abdelhamid Hanafi, and examine his work to identify elements of his culture of origin and of Québec culture. Each student then creates an image that reflects a dialogue between two cultures.



Immigrant dialogues

Activity 3

Students conduct research on the history of Québec immigrants and discover the importance of the networks that were created to help newcomers settle and integrate into Québec society. Then, students put themselves in the shoes of an immigrant who became a public figure in Québec or Canada, and create a sketch using dialogue to illustrate these accomplishments. Students can present their production to another class or school.

Additional resources complémentaires

Targeted elements of the QEP

- › Québec society around 1980: characteristics of the population and cultural characteristics
- › Techniques related to time: construction of a time line and use of reference points

Questions that students could be asked during the activity

- › What is the portrait of ethnocultural diversity in Québec?
- › What were the major waves of immigration to Québec?
- › In what socio-economic and historic context did these waves of migration take place?
- › What networks have been set up to foster the integration of newcomers?

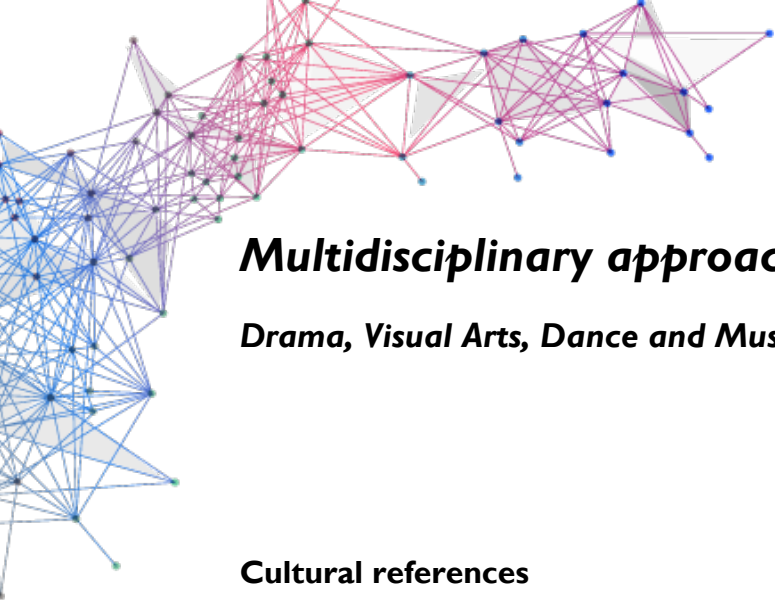
Suggestions for activities with partners

- › Organize a visit by or to a cultural organization that promotes the cultural and historical heritage of immigrant communities
- › As part of the [Culture in the Schools program](#), invite an artist listed in the [Répertoire culture-éducation](#) who has an immigrant background or who is interested in the mixing of cultures in Québec (English content available)
- › Contact [École en réseau](#) to set up a virtual exchange with another school

References

- › Listen to interviews with different immigrant groups on the [Histoires d'immigrations](#) page of the Bibliothèque et Archives nationales du Québec (BANQ) website (in French)
- › Listen to the personal accounts of cultural identity and heritage at [Passages Canada](#)
- › Find [documents](#) on the history of over 25 cultural and ethnic groups in Canada
- › Consult the [directory of artists](#) from diverse cultural communities
- › Read *Histoires d'immigrations au Québec*, edited by Guy Berthiaume, Claude Corbo and Sophie Montreuil (Québec: Presses de l'Université du Québec and Bibliothèque et Archives nationales du Québec, 2014), to discover the immigration history of 14 cultural communities in Québec (in French)





Multidisciplinary approach

Drama, Visual Arts, Dance and Music

THREADS OF INSPIRATION

Cultural references

- > Québec artists and foreign artists
- > Objects from everyday life

Anecdote

Did you know that according to a popular Chinese legend, there is an invisible and unbreakable thread that connects people who are destined to meet and help each other? The first written traces of this legend were found in a collection of stories written by Li Fuyan under the Tang Dynasty (618-907).

Context

To create, artists draw inspiration from a variety of sources. Their initial ideas, intuitions and impressions become the connecting thread that guides them throughout the creation process. So what happens when the connecting thread is an actual “thread”? Students follow the idea of thread as the inspiration for a number of artistic works, and then draw inspiration from it themselves to create their own images, steps, phrases and sounds. In this way, they mesh these four art forms together: visual arts, dance, drama and music.



Threads appreciated

Activity 1

Students think about expressions containing the words *thread*, *yarn*, *string*, *rope*, *cable* and *wire* as well as the functions of these objects in daily life today and in the past. Then, they appreciate a visual work where these daily objects are diverted from their primary function, or a musical work where string instruments are prominent.

In visual art, this could be the work *Généalogie greffée* by Elisabeth Picard or *Over the Continents* by Chiharu Shiota, or photographs from the exhibit *Aux confins du visible* by Denis Farley. In music, some suggestions are *String Quartet No. 2 "Pulse of the Lights"* by Akira Nishimura or *Electric Counterpoint III* by Steve Reich.



Threads created

Activity 2

Drama

Students explore the creative potential embodied by thread through improvisation, where thread structures the space, ties one person to another, produces different movements of the body, becomes a tie, handcuffs or headphones, or is used to express emotions. They draw on these various improvisations to create a dramatic sequence where thread defines the performing area and is used to represent the *Tightly woven* theme. A soundtrack and animated film created by students in music and visual arts respectively could accompany the presentation.

Visual Arts

Students draw inspiration from the works appreciated to create a series of drawings that illustrate the transformation of a thread. As a class, they select one or several of these drawings to design a series of images that are then put end-to-end to create an animated film. The soundtrack could be one of the pieces created in music.

Dance

Students explore the creative potential embodied by thread through improvisation, where thread structures the space, ties one person to another, indicates the path of movement between different parts of the body, becomes a tie, handcuffs or headphones, or is used to express emotions. They draw on these various improvisations to create a choreographic sequence that follows the *Tightly woven* theme, where thread plays a central role. A soundtrack and animated film created by students in music and visual arts respectively could be used to accompany the presentation.

Music

Students identify the distinctive sounds of various musical compositions played only with string instruments. Using string instruments available or created for the occasion, students work individually to record the sounds of these instruments. Then, in teams of four, the students use a sampler of their choosing to process the recorded sounds and compose a four-part electroacoustic piece. The soundtracks produced can be used to accompany the animated film created in visual arts or the drama and dance performances.



Threads broadcast

Activity

Wires and cables have long been used for communication purposes. In this wireless era, students find various means to disseminate their creations while highlighting, in their own way, that art is an invisible and unbreakable thread that connects people together.

Additional resources

Targeted elements of the QEP

Visual Arts

- › Transforming gestures: gestures and tools
- › Language of visual arts: shape, lines, pattern and spatial organization
- › Vocabulary

Dance

- › Language of dance: body, space and relation with partner
- › Structures: position and sequence
- › Vocabulary

Drama

- › Body techniques: rhythms and levels
- › Elements of drama: object and set design
- › Structures: story development
- › Vocabulary

Music

- › Sound sources: musical instruments, sound-producing objects and information and communications technologies (creating a bank of sample sounds)
- › Structures: form
- › Music appreciation repertoire

Questions that students could be asked during the activity

- › What are some expressions and quotes using the words *thread*, *yarn*, *string*, *rope*, *cable* or *wire*, and what do they mean?
- › What occupations use thread, yarn, string, rope, cable or wire?
- › How are wire and cable used in communications today?
- › Can you think of any artistic works that assign a different function to an everyday object? What does this mean to you?
- › How does your production evoke the *Tightly woven* theme?

Suggestions for activities with partners

- › As part of the [Culture in the Schools program](#), invite an artist listed in the [Répertoire culture-éducation](#) to enrich students' creation and production process (English content available)
- › As part of the [Culture in the Schools program](#), invite an artist listed in the [Répertoire culture-éducation](#) who makes use of everyday objects in their work (English content available)

References

- › Consult [Le fil rouge](#) website designed by [RÉCIT des arts](#), which helped to create this cultural activity, for guidance on appreciating visual and audio works related to this theme (in French)
- › Visit [La Fabrique culturelle](#) (in French) or the [World of Threads Festival](#) to learn more about the work of artist Elisabeth Picard
- › Visit [La Fabrique culturelle](#) to appreciate the auditory and esthetic quest of artist Tom Jacques (in French)
- › Watch [Animando](#) and [Accordion](#), two animated films created using lines
- › Watch the dance production [Le fil de l'Histoire](#) created by Québec choreographer Harold Rhéaume
- › Watch the video [Arts de la piste / Théâtre d'objet](#) to appreciate the evocative images created using a simple piece of string
- › Watch the short film [Threads](#) by Torill Kove, an award-winning Norwegian-born Canadian film director and animator





Interdisciplinary approach

***Visual Arts
Ethics and Religious Culture
English language Arts***

***Geography, History and
Citizenship Education
Mathematics***

UNIFYING SYMBOLS

Cultural references

- › Emblems of Québec cities and towns
- › Symbols of identities

Anecdote

What do the fleur-de-lis and the lion have in common? They are both symbols on the Québec coat of arms. The three fleurs-de-lis recall New France and the French origins of the Québec population, while the lion symbolizes the province's ties to the British Crown.

Context

Coats of arms are often displayed prominently at the entrance to a city or town. They symbolize the community's identity, just as a logo is used to represent a company or an organization. In the classroom, students are invited to participate in a cross-curricular project where they will learn about the origins and process for creating coats of arms, while thinking about the identity they symbolize. Parallel to this, to foster their openness to other realities, students engage in exchanges with other schools via a digital platform. Each school presents its community's coat of arms as well as the one they have created.

Activities

In this cross-curricular project, the activities in Geography, History and Citizenship Education are designed to be experienced as a network, in collaboration with one or more other classes. Meanwhile, the activities in Ethics and Religious Culture, Mathematics, English Language Arts and Visual Arts are subject-specific extensions that can be carried out in the classroom.

Carrying out activities through École en réseau

École en réseau enables virtual exchanges between schools from different backgrounds. Activities are organized according to three main steps: presentation of a joint project, exchange and validation of the content in a written forum and, lastly, presentation of the final result by videoconference. The École en réseau team can support teachers who want to carry out activities with one or more classes.



From symbols to coats of arms

Activity 1

After reading a children's book that explores the world of symbols, students discuss the role of shapes, colours and objects in evoking the origins and values of a community. In small groups, they choose the most meaningful symbols from those proposed and create an illustrated primer.

Based on the primers created and some additional research, students learn about the logos and coats of arms that represent their community. They present them by videoconference, describing the meaning of each symbol. They compare their community's logos and coats of arms with those of other classes.

IN THE CLASSROOM

AS A NETWORK



From coats of arms to logos

Activity 2

With the help of visual references, students analyze the evolution of coats of arms toward a more contemporary form of identification, the logo. They observe all the geometric elements used in the various symbols. Then, they each choose the logo of a city they have visited, break it down into several geometric figures, and reproduce these figures on the Cartesian plane. In pairs, the students take turns calling out coordinates to try and find the other student's logo on the Cartesian plane, in the style of the game *Battleship*.

IN THE CLASSROOM

In a discussion forum, students discuss the visual power of a logo to identify an organization, an association or a company. They take stock of the logos visible in their community and compare the representations of the messages illustrated (mission, values, affiliation, etc.).

AS A NETWORK



Mirror images

Activity 3

Students discuss the values that characterize a person, group or society, and consider the various graphic representations that can be used to identify them. They make connections with totems that tell the family histories of Indigenous peoples. They also learn about the tradition of the governor generals of Canada, where each one adopts their own personal coat of arms. Then, each student designs their own coat of arms or personal logo, containing various symbols to illustrate their values, personality traits, groups they belong to, interests, etc. Each student writes a short description explaining the symbolism of the elements used (choice of images, shapes and colours).

IN THE CLASSROOM

As a group, students come up with a visual concept that ties together all the coats of arms and logos created, so as to represent the values shared by all members of the classroom or school. Then, a virtual meeting is organized where each class or school presents its coats of arms or logos. The virtual exhibit is made available to everyone.

AS A NETWORK

Additional resources

Targeted elements of the QEP

Mathematics

- › Geometry: geometric figures and spatial sense (space, plane figures, frieze patterns and tessellations)

Visual Arts

- › Language of visual arts: shape, line, pattern and spatial organization

Ethics and Religious Culture

- › Interdependence of humans (naming values and norms that guide behaviour at home and at school)
- › Interpersonal relationships in groups (making connections between belonging to a group and the development of personal identity)

English Language Arts

- › Participating in collaborative reading, writing, viewing, visually representing, listening and talking activities

Geography, History and Citizenship Education

- › Québec society around 1905

Questions that students could be asked during the activity

- › What is the purpose of a coat of arms?
- › What do coats of arms contain?
- › What do the items on your community's coat of arms symbolize? What unites the citizens in your community?
- › How are coats of arms for various communities similar? How are they different?
- › What other types of symbols are used to identify cities, provinces or countries?

Suggestions for activities with partners

- › Invite the municipal archivist or town clerk to talk about the community's history
- › As part of the [Culture in the Schools program](#), invite a visual artist listed in the [Répertoire culture-éducation](#) to guide students in creating their coats of arms (English content available)

References

- › Learn about [École en réseau](#) by watching a [video](#) in which teachers from different schools describe their experiences with this network (in French)
- › Read an [article](#) for a contemporary example of the creation process for a personal coat of arms
- › Discover the [coats of arms of towns across Québec](#)
- › Find out about the [parts of a coat of arms](#)
- › Consult the book *Les blasons du monde expliqués aux enfants* by Sylvie Bednar and Lise Herzog (Paris: La Martinière, 2011) to initiate children to the world of heraldry (in French)
- › Learn about [Stories the Totems Tell](#) from Indigenous Services Canada
- › Read children's books on the theme of symbols, such as *Le totem*, written by Gilles Baum and illustrated by Thierry Dedieu (Paris: Seuil, 2016), *Le peintre des drapeaux*, written by Alice Brière-Haquet and illustrated by Olivier Philipponneau (Paris: Frimousse, 2012), and *A Poppy Is to Remember*, written by Heather Patterson and illustrated by Ron Lightburn (Scholastics Canada, 2007)





education.gouv.qc.ca