

# CULTURAL ACTIVITIES

## SECONDARY

CULTURE-EDUCATION  
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## 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..

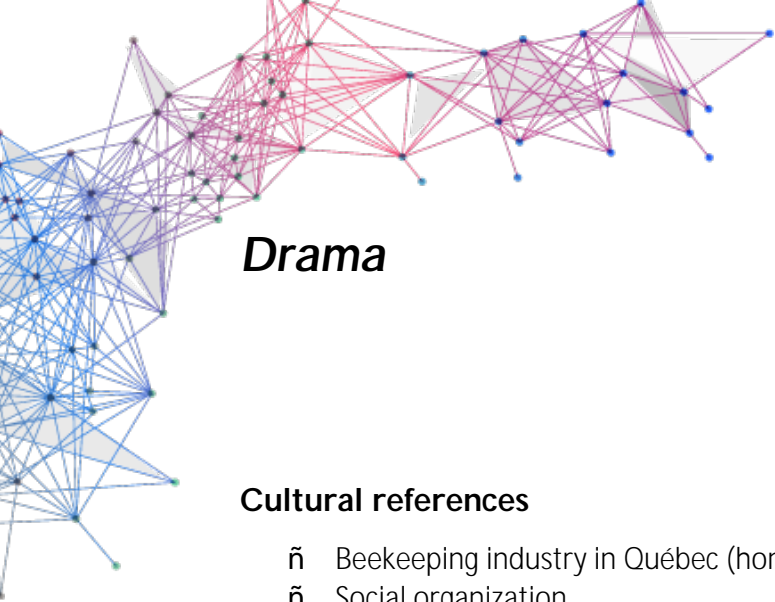
## Why?

—▶ 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.

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# Drama

## SWARM ART

### Cultural references

- ñ Beekeeping industry in Québec (honey bees and wild bees)
- ñ 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

The students research beekeeping as well as the way Québec society is organized in order to find similarities between them. 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

Students explore different aesthetic movements in cinema (German expressionism, American film noir, etc.) by creating symbolic tableaux. Using choral techniques, these tableaux depict the contrast between the fragility of the individual (the bee) and the power of the group (the swarm), as well as evoking the weakening of societies (the bees).



### A colony to protect

#### Activity 3

To raise awareness about the threat to bees, the students create a short silent film inspired by a selected aesthetic movement on the subject of a colony of bees that need to be protected. They complete their work by integrating a soundtrack created by music students. Finally, they enrich their experience by collaborating with other schools in order to splice together multiple short films into a long film or launch a digital platform to host and share their work.

## Additional resources

### Targeted elements of the QEP

- ñ Characterization: body (attitude, gestures, direction of gaze, rhythm, gait, actions) and voice (range, accent, silence, vocal effects)
- ñ Ensemble work: adjustments, conventions related to unified performance and choreography
- ñ Dramatic structure: playwriting methods

### Questions that students could be asked during the activity

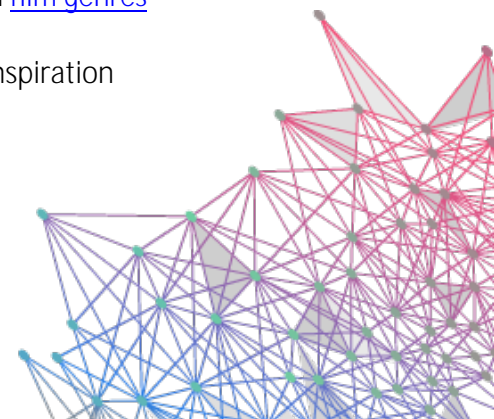
- ñ Based on the connection between the bee and the swarm, can you describe how the individual and the group are dependent on each other?
- ñ How can the means of communication used by bees be transposed into human terms?
- ñ How can we help save the bees?
- ñ What can we learn from the organization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

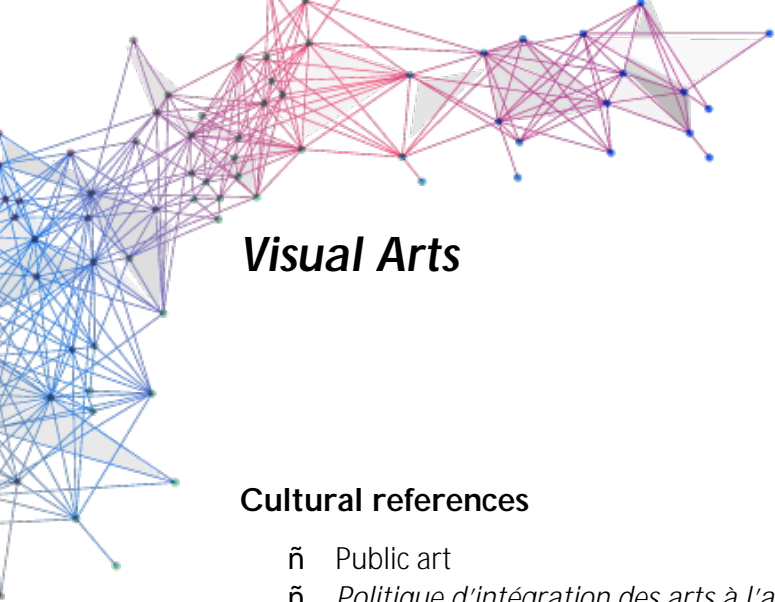
### Suggestions for activities with partners

- ñ Invite a beekeeper to talk about beekeeping in Québec
- ñ Invite a sociologist or anthropologist to talk about societal organization
- ñ 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)
- ñ 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

- ñ 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!](#)
- ñ Visualize the [organization of powers in Québec](#)
- ñ Watch the mass movements in the clip from [Joe](#) (1984), choreographed by Jean-Pierre Perreault
- ñ Learn more about [film movements and aesthetics](#) (in French) and [film genres and movements](#) (in English)
- ñ Listen to [Flight of the Bumblebee](#) by Nikolai Rimsky-Korsakov as inspiration for the composition of a short film soundtrack





# Visual Arts

## ART HUNT

### Cultural references

- ñ Public art
- ñ *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?



#### Activity 1

### Beyond museums

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.



#### Activity 2

### My artistic network

Either by means of a walking tour or on the Internet, students go on an "art hunt." Next, they create a platform (website, Instagram account, hashtag, etc.) to share the art surrounding them. As part of an exercise in art appreciation, students can then make a critical judgement on the selected works.



#### Activity 3

### Public art contest

Students appreciate the work [Tissé serré](#) by Éric Sauvé and consider art as a reflection of their culture and their identity. They create a work that will be shown in a nearby public space and that responds to the question "Who are you in the tightly-woven fabric of your community?"



## Additional resources

### Targeted elements of the QEP

- ñ Strategies: use observation techniques to develop and enrich his/her perception of people and things
- ñ Cultural references: understand the dynamic influence of the arts in society
- ñ Transforming gestures: assembling and balancing volumes

### Questions that students could be asked during the activity

- ñ What is the purpose of art in society?
- ñ 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)?
- ñ Why display works of art outside rather than in museums?
- ñ What are some of the most famous works of public art, in Québec and elsewhere?

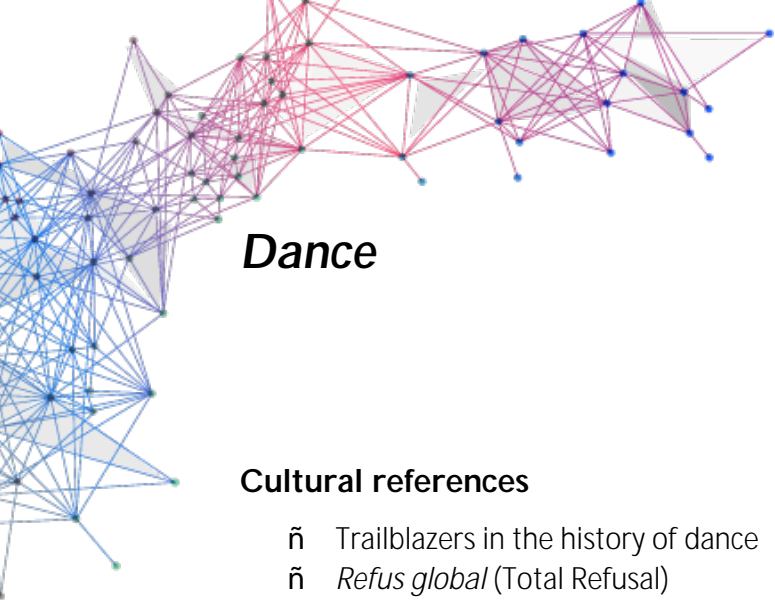
### Suggestions for activities with partners

- ñ Invite a municipal counsellor or an artist who knows the policy well to speak to the class
- ñ 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

- ñ Discover art around the world with [Google Arts & Culture](#)
- ñ Visit the [Art Public Montréal](#) website for an interactive urban art tour
- ñ 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)
- ñ Go to the [Portrait Sonore](#) website to discover public works of art in cities across Canada
- ñ 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

- ñ Trailblazers in the history of dance
- ñ *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.



#### Network of influences

##### Activity 1

Students learn about pioneers in the history of dance and their characteristic innovations in order to create a network of esthetic influences. Students follow a route with stations illustrating the distinct gestures of the choreographers studied. Finally, they create a dance following the route and incorporate the characteristics of each station.



#### Movement co-op

##### Activity 2

Students participate in a dance that incorporates what they have learned from their network of influences and using the same composition procedures as Françoise Sullivan and Jeanne Renaud, two important figures in modern dance in Québec. On their own, each student creates a complex movement sequence 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. Students create a collaborative dance based on the accumulated sequences.



#### Dancing manifesto

##### Activity 3

Students discuss the advent of modernity in Québec that led to the *Refus global* (Total Refusal). Inspired by the philosophies of key figures of the era, the students write a manifesto based on their social concerns and create a series of movements embodying their demands. A travelling performance can be proposed in collaboration with other schools for International Dance Day or for the anniversary of the *Refus global*.

## Additional resources

### Targeted elements of the QEP

- ñ Gestures: everyday and symbolic (to fuel the exploration of gestures for the dancing manifesto)
- ñ Composition procedures
- ñ Elements of dance history: historical context, sociocultural context, characters and famous names
- ñ Creative dynamic

### Questions that students could be asked during the activity

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

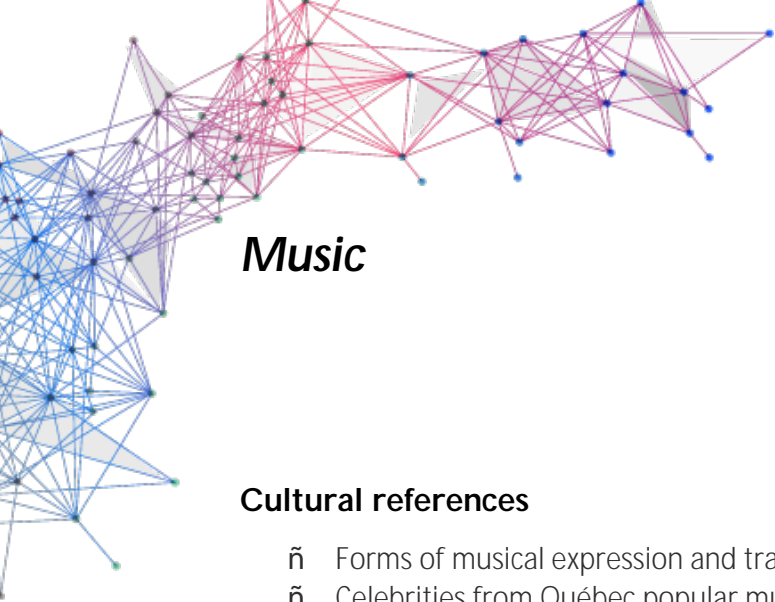
### Suggestions for activities with partners

- ñ 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)
- ñ Invite a historian who is knowledgeable about the *Refus global* (Total Refusal)

### References

- ñ Find out about trailblazers in the history of dance on the website [Artsalive.ca](#)
- ñ 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)
- ñ Consult the [Le Refus global: Revolution in the Arts](#) file in CBC Digital Archives to better understand the context surrounding the *Refus global*
- ñ 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

- ñ Forms of musical expression and traditional instruments
- ñ 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 *turluttés*, a style of lilting where vocal sounds or nonsense syllables are used to create a melody. Students create their own melodies and *turluttés*, with catchy words and accompanied by traditional instruments.



#### The world in song

### Activity 1

Students learn about songs from different countries by studying the vocal effects, traditional instruments and slang used. In small groups, they study the regional linguistic variants as well as the elements of musical language used by one of the songs.



#### La Bolduc in the spotlight

### Activity 2

The students appreciate the work of La Bolduc by indicating the instruments used, her choice of subjects and the slang used. In small groups, they select one of her songs and adapt it to reflect their perspective on a modern reality, with accompaniment in the style of the traditional music of the time.



#### An iconic song

### Activity 3

Students join with a school in another region or country to share the unique characteristics of their local music. They write a song with musical and choreographic accompaniment that shows linguistic, geographical and cultural particularities, sharing the spirit of community between different people.

## Additional resources

### Targeted elements of the QEP

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

### Questions that students could be asked during the activity

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

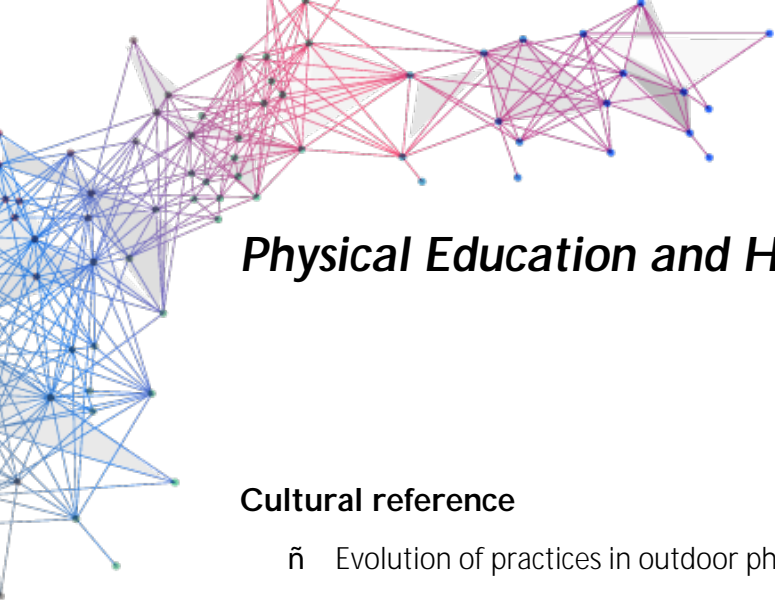
### Suggestions for activities with partners

- ñ 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)
- ñ 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)
- ñ Contact [École en réseau](#) to set up a virtual exchange with another school

### References

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





# Physical Education and Health

## LINKS IN A CHAIN

### Cultural reference

ñ 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.



### We've lost our way

#### Activity 1

Indigenous people only had a few resources to help them find their way: a compass and the sun. In teams, the students try an orientation activity in a selected location with different antique and modern tools (compass, GPS, etc.). The students are given a specified time period to rise to the challenge and navigate successfully.



### The wisdom of our ancestors

#### Activity 2

Students learn about outdoor activities and the techniques used in the past. In small groups, they prepare an activity to compare techniques from the past and present and take on various roles in the organization and presentation. The class can try out each activity.



### Find your way

#### Activity 3

After reflecting on their experience and what they have learned, the students prepare a similar activity that they will present to a class in a different grade for Québec Sports and Physical Activity Day. Information on the habits and customs associated with the activity can be presented by the students at that time.

## Additional resources

### Targeted elements of the QEP

- ñ Respect for others and for equipment and the environment
- ñ Safe participation in physical activity
- ñ Principles of communication
- ñ Action rules in cooperative activities

### Questions that students could be asked during the activity

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

### Suggestions for activities with partners

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

### References

- ñ Review [safe practices for outdoor activities](#) (in French), including [boating and aquatic activities](#) (in French) and a variety of [safety tip sheets](#) provided by Scouts Canada
- ñ Find out about [modes of transportation and materials](#) used by explorers and Indigenous peoples
- ñ Draw inspiration from various [outdoor activities](#) (in English and French), such as [geocaching](#) (in French)
- ñ Learn about the [evolution of outdoor practices](#)(in French) and the [history of canoeing](#) (in French)





# Ethics and Religious Culture

## UNITED BY RIGHTS

### Cultural reference

ñ 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.

### Overview of the situation

#### Activity 1

Students explore the Convention on the Rights of the Child by referring to the definitions of the words *child* and *right*. They look in local and world news for situations impacting certain children's rights and present them to the class in order to provide an international overview of the situation.

### Individual and collective responsibilities

#### Activity 2

Students study the values and principles underlying the Convention on the Rights of the Child. They discuss the situations of injustice that affect children around the world. Students reflect on their individual and collective responsibilities, inspired by organizations dedicated to preserving children's rights.

### A new constitution

#### Activity 3

Students investigate the social measures and laws that a signatory state must implement to respect children's rights. Based on the list they create, they write an abbreviated constitution and improve it based on the Canadian Constitution. Finally, students can compare their constitution with the one written by another class or another school.



## Additional resources

### Targeted element of the QEP

- ñ Justice: humanitarian and social questions

### Questions that students could be asked during the activity

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

### Suggestions for activities with partners

- ñ Invite a lawyer from [Éducaloi](#) or the [Ligue des droits et libertés](#) to speak to the class
- ñ Invite an immigrant who had to flee their country of origin
- ñ 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)
- ñ Contact [École en réseau](#) to set up a virtual exchange with another school

### References

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





## English as a Second Language

# THE FABRIC OF OUR LIVES

### Cultural reference


- ñ 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 create a podcast to share anecdotes that demonstrate their family traditions.



#### My city and my community

### Activity 2

Students research monuments, artistic works and cultural events in several cities in foreign countries and ask how they have helped forged the identity of the community where they are located. Next, each student defines their network of territorial reference points and explains how their city influences them.



#### Sharing my cultural identity

### Activity 3

Students are invited to expand their network by creating new links. With students from another region or culture, they share information about the landmarks that contribute to the identity of their separate neighbourhoods. In light of the shared information, students from each class imagine monuments, buildings, artistic works and events that can be added to their neighbourhood and contribute to the cultural identity of their city.

## Additional resources

### Targeted elements of the QEP

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

### Questions that students could be asked during the activity

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

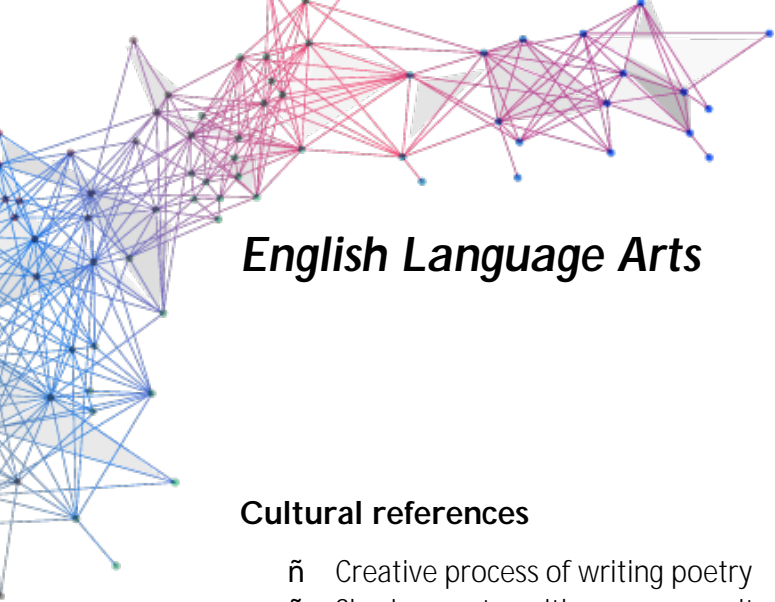
### Suggestions for activities with partners

- ñ Contact [Passages Canada](#) to invite a Canadian to talk about their story, cultural identity and heritage
- ñ 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
- ñ 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)
- ñ Contact [École en réseau](#) to set up a virtual exchange with another school

### References

- ñ Consult the [Québec Reading Connection](#) website to find children's books on the themes of family, traditions, intergenerational relationships and multiculturalism
- ñ Discover [public art](#) and its background on display in Canada's capital
- ñ 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*)
- ñ 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

- ñ Creative process of writing poetry
- ñ 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.



#### Activity 1

### What do poets do?

Students read a variety of poetic texts (song lyrics, verse novels, traditional and contemporary poetry) and identify techniques and conventions used by poets. In small groups, they choose a poem and write a collaborative poem in the style of the chosen text.



#### Activity 2

### How do poets create their art?

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 some of the techniques and conventions observed and explored previously, they write their own original poem. In a collaborative writing group, students reflect on their writing process and offer feedback on the poetry of others.



#### Activity 3

### How do poets share their art?

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

- ñ guided discussion about texts read, listened to and produced, in order to discover how poetic texts work
- ñ the identification of structures, features, and conventions of a genre and their impact on readers
- ñ 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

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

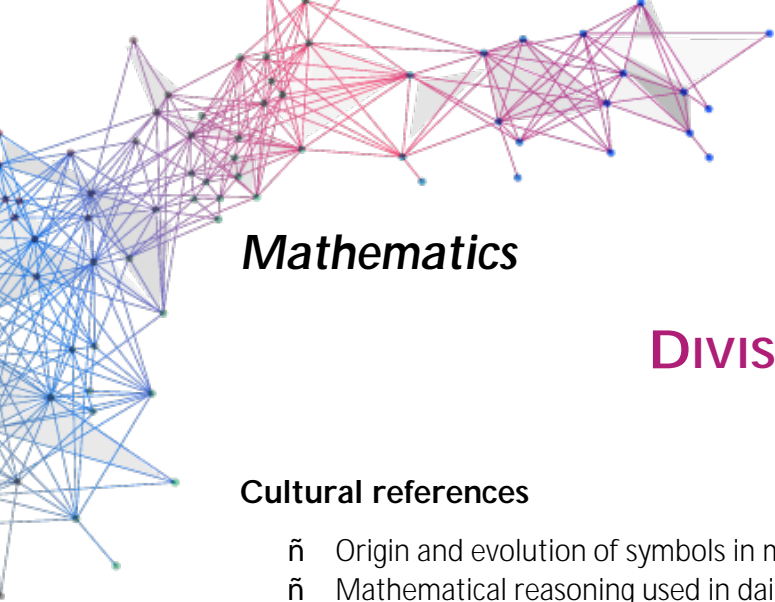
### Suggestions for activities with partners

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

### References

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





# Mathematics

## DIVISION BRINGS US TOGETHER

### Cultural references

- ñ Origin and evolution of symbols in mathematical writing
- ñ Mathematical reasoning used in daily life

### 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.



### Historical division

#### Activity 1

Students discuss everyday situations where they are required to use the principles of division. They also research the origins of the first division algorithms and the symbols associated with them. They practice applying different methods of division used by various groups. Finally, students arrange the elements into a conceptual framework.



### Division in art

#### Activity 2

Students learn about the mathematical aspect of the eye of Horus as well as artists who use mathematical concepts to produce their work. Working with a visual arts teacher, the students participate in an art project where, in small groups, they create images using one of the concepts studied and that can be assembled into a fascinating whole.



### Social divisions

#### Activity 3

Students are visited, either in person or digitally, by members of different social justice organizations who use division or fractions on a regular basis. This can include humanitarian workers who need to ration food, economists or chefs who cook meals for the poor. Inspired by these visits, students find mathematical solutions to world issues that cause social and economic divisions.

## Additional resources

### Targeted elements of the QEP

- ñ Recognize different meanings of fractions (sharing, division, ratios)
- ñ Represent a situation using an operation (use of different meanings of operations)
- ñ Written computation of the four operations involving numbers that are easy to work with (including large numbers) using equivalent ways of writing numbers and the properties of operations

### Questions that students could be asked during the activity

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

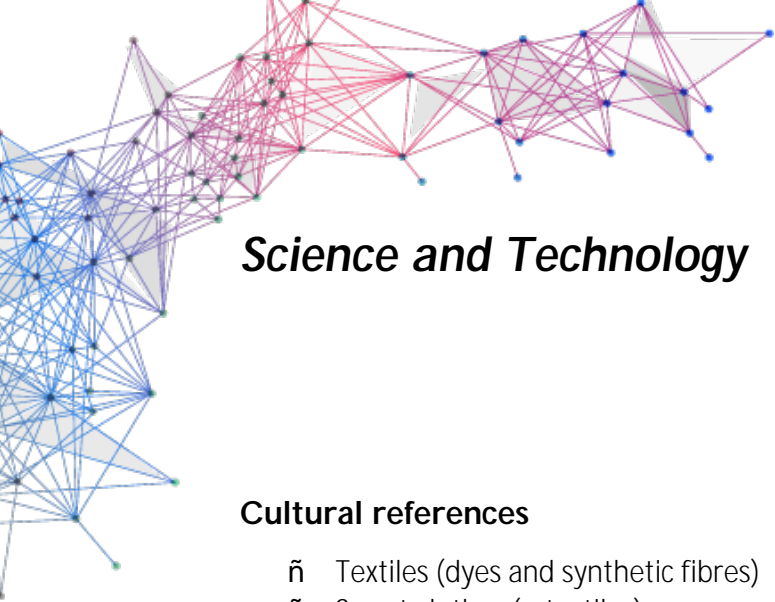
### Suggestions for activities with partners

- ñ Invite someone who works in a field that has ties to mathematical division
- ñ 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)
- ñ Invite a sociologist or anthropologist to discuss the question of social inequalities in how resources are shared

### References

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





## Science and Technology

# TEXTILES OF ALL FIBRES

### Cultural references

- ñ Textiles (dyes and synthetic fibres)
- ñ 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 can it stand up to?

The range of textiles surrounding us is ever-expanding. For practical reasons, or simply just for aesthetics, choices need to be made. Students research so that they can compare how different fabrics react under different conditions, such as their resistance to stretching or rubbing.



#### Activity 2

### My sweater is smarter than yours

At the dawn of the age of smart clothes, students deepen their understanding of this subject. They research how smart materials work as well as the possible advancements of smart fabrics in the world of sports, health and communications.



#### Activity 3

### Composite clothing

The creation of synthetic fibres such as nylon and their integration into traditional materials has allowed the textile industry to open new horizons. As part of a creation process, the students modify the characteristics of a fabric by integrating different types of fibers. The material they created can be used to create an original garment used on the stage, in an artistic context.



## Additional resources

### Targeted elements of the QEP

- ñ Properties of matter
- ñ Mechanical properties of materials
- ñ Nervous and musculoskeletal systems

### Questions that students could be asked during the activity

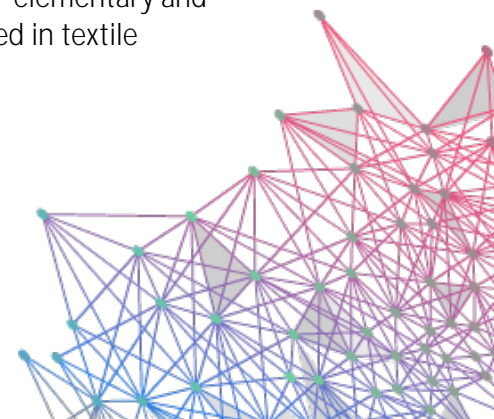
- ñ What role does the textile industry play in the Québec economy?
- ñ How is our consumption and production of clothing different from previous generations?
- ñ How is our consumption and production of clothing different from other countries?
- ñ What gives jeans the durability that they are known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

### Suggestions for activities with partners

- ñ Invite a speaker through the [Innovateurs à l'école](#) (school innovators) program of the Technoscience network (English content available)
- ñ Invite a speaker from the [Comité sectoriel de main-d'œuvre de l'industrie textile du Québec \(CSMO Textile\)](#) to present the textile industry to students
- ñ Visit an artisanal centre (*maison* or *centre des métiers d'art*) in your region where students can try out knitting machine techniques
- ñ As part of the [Culture in the Schools program](#), invite a costume designer listed in the [Répertoire culture-éducation](#)

### References

- ñ Consult the [Canadian Encyclopedia](#) to learn more about the history of the textile industry in Canada
- ñ Visit the website of [Coats Industrial](#) to learn about the properties of different textile fibres
- ñ Watch television programs on [e-textiles](#) and [smart clothes](#) to learn about how they work and some of their applications (in French)
- ñ Read the ScienceNews article ["Future smart clothes could pack serious gadgetry"](#) to see what awaits us
- ñ 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)





## History of Québec and Canada

## CULTURAL TAPESTRY

### Cultural references

- ñ Cultural communities and newcomers
- ñ 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.



### Immigrant conversations

#### Activity 2

Students research the history of new arrivals in Québec since 1945 and discover the importance of the networks created to help them get established and support their integration into Québec society. Next, the students put themselves in the shoes of immigrants who stood out in public life in Québec and Canada and create a sketch made up of dialogue that reflects their paths and achievements.



### Cultural meeting

#### Activity 3

Students organize a cultural meeting that shows the diversity of cultural communities in their region and their contributions to Québec society. Students also show how these cultures create ties amongst themselves. People with different cultures of origin can be invited to help the students represent their community.

## Additional resources complémentaires

### Targeted elements of the QEP

- ñ New arrivals: cultural communities and welcoming refugees
- ñ Socio-cultural vitality: diversity of cultural activities

### Questions that students could be asked during the activity

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

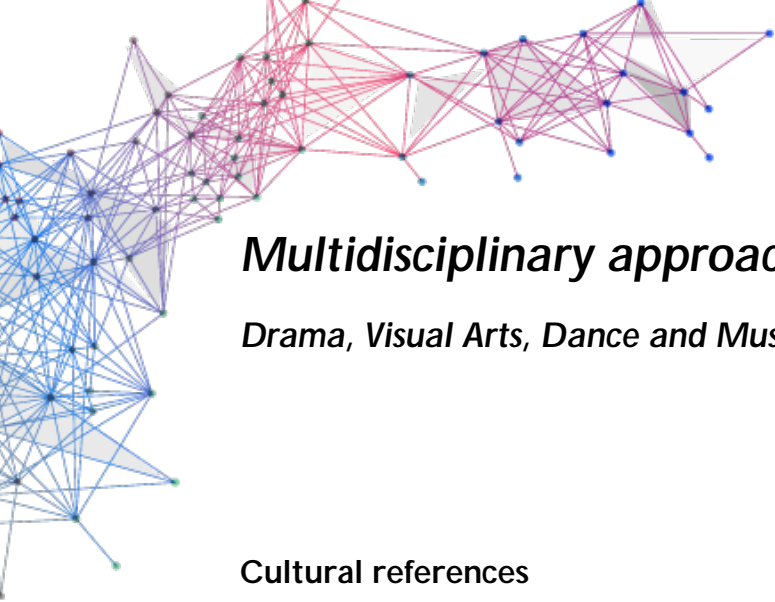
### Suggestions for activities with partners

- ñ Organize a visit by or to a cultural organization that promotes the cultural and historical heritage of immigrant communities
- ñ Invite a representative of a local cultural community to the class

### References

- ñ 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)
- ñ Listen to the personal accounts of cultural identity and heritage at [Passages Canada](#)
- ñ Find [documents](#) on the history of over 25 cultural and ethnic groups in Canada
- ñ Consult the [directory of artists](#) from diverse cultural communities
- ñ 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

- ñ Québec artists and foreign artists
- ñ 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

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### 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

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### 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

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- ñ Transforming gestures: freehand drawing and working on a digital image
- ñ Materials and tools: paper, felt pen and image processing software programs
- ñ Visual arts language: elements and space
- ñ Vocabulary

#### Dance

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- ñ Creative dynamic
- ñ Language of dance: body, space, relation with a partner and relation to the stage
- ñ Choreographic principles
- ñ Vocabulary

#### Drama

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- ñ Performance: body techniques and expression
- ñ Playwriting: playwriting methods
- ñ Theatricality: scenic space
- ñ Vocabulary

#### Music

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- ñ Sound sources: information and communications technologies and strings
- ñ Structures: form
- ñ Music appreciation repertoire

### Questions that students could be asked during the activity

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

## Suggestions for activities with partners

- ñ 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)
  
- ñ 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

- ñ 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)
  
- ñ Visit [La Fabrique culturelle](#) (in French) or the [World of Threads Festival](#) to learn more about the work of artist Elisabeth Picard
  
- ñ Visit [La Fabrique culturelle](#) to appreciate the auditory and esthetic quest of artist Tom Jacques (in French)
  
- ñ Watch [Animando](#) and [Accordion](#), two animated films created using lines
  
- ñ Watch the dance production [Le fil de l'Histoire](#) created by Québec choreographer Harold Rhéaume
  
- ñ Watch the video [Arts de la piste / Théâtre d'objet](#) to appreciate the evocative images created using a simple piece of string
  
- ñ Watch the short film [Threads](#) by Torill Kove, an award-winning Norwegian-born Canadian film director and animator





[education.gouv.qc.ca](http://education.gouv.qc.ca)