

**CULTURE IN  
THE SCHOOL,  
A CLASS  
ACT!**

# CULTURAL ACTIVITIES PRESCHOOL AND ELEMENTARY

Culture-Education  
2020-2021

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 2020-2021 – Préscolaire et primaire*

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An electronic version of this document is available  
on the Ministère's Web site at:  
[education.gouv.qc.ca](http://education.gouv.qc.ca).

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Ministère de l'Éducation et de l'Enseignement supérieur

ISBN 978-2-550-86770-8 (PDF)  
ISBN 978-2-550-86729-6 (French, PDF)

Legal Deposit - Bibliothèque et Archives nationales du Québec, 2020

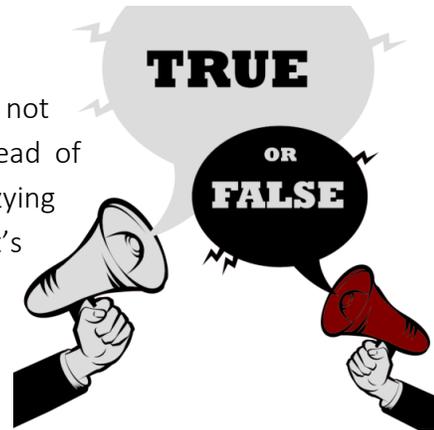
## 2020-2021 Cultural Activities

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 and cross-curricular cultural activities that still leave teachers the room to adapt them to the reality of their own school or classroom.

### **Theme: *True of False***

Looks can be deceiving. In a world where a picture is not just worth a thousand words but is often used instead of words, and where information is produced at a dizzying speed, it can be difficult to tell what's real and what's not. Counterfeit culture and alternative facts raise questions about real-world activities in the arts, sports, science and literature.



The notion of absolute truth has always been called into question. Socrates said, “true wisdom comes to each of us when we realize how little we understand about life.” In the current era of disinformation, some people choose to take a step back in order to be able to see more clearly. Others, fearing reprisals, have no choice but to tell the truth under an assumed name. Students become investigators, relying on their information-literacy skills to navigate potentially distorted truths. The suggested cultural activities invite students to develop critical thinking skills and to establish reliable cultural reference points in a world where myths and legends, illusion and mirage, all mingle with facts and knowledge.

## 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**

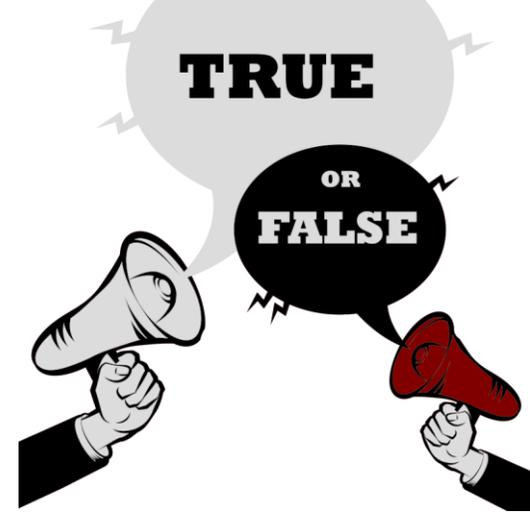
Discussing culture in the classroom is conducive to sharing common references. Taking cultural elements into account is both instructive and stimulating for young people. Access to culture fosters student retention and academic success. It helps to shape students' identity, hone their critical skills 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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## Preschool Education

# ALPHANIMALS



### Cultural reference

- › Communication in the animal kingdom

### Introduction

Did you know that whales use an array of sounds to communicate with one another? Blue whales, for instance, can sing louder than the sound of a jet airplane taking off. We humans just can't hear it.

### Context

Whether they're from Tadoussac, Madagascar, or Guadeloupe, humpback whales all sing, but they have different accents. Children explore whale songs by imagining what these marine mammals might talk about. They look at different ways of communicating and realize that it's not always necessary to use words to send or understand a message.



#### Activity 1

##### A whale of a song

The children learn about the characteristics of whale songs according to the animals' geographical location. After listening to these songs without words, they express what they felt and articulate what they think they understood. The children then invent stories that interpret some of the songs.



#### Activity 2

##### Scarfig around

The children watch artist Daniel Wurtzel's [dancing scarf](#) video and name some of the actions they recognize, like turning or climbing. In small groups, to the rhythm of whale songs, one child explores ways to manipulate a scarf while the others recreate the movements of the scarf with their bodies. The children then share the emotions they expressed through their bodies.



#### Activity 3

##### ExtrARTordinary

Inspired by the works of [Gilbert Legrand](#), the children create a sculpture using an object whose shape evokes the body of an animal. They describe at least two characteristics of their visual art creations. In small groups, they invent a story, a nursery rhyme or a song highlighting the object they have created.

## Additional resources

### Targeted elements of the QEP

- › Motor and psychomotor strategies: sensory potential, movement, rhythm
- › Emotional development: feelings, self-expression
- › Language development: symbolic games, communication games
- › Cognitive development: drama, visual arts, dance, music

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

- › How do the animals you know communicate?
- › What is there in a whale song that helps you imagine what the whale is saying and feeling?
- › What are the different kinds of language that let you express yourself?
- › What tricks do you use to see the shape of an animal in an object?

### Suggestions for activities with cultural partners

- › As part of the [Culture in the Schools program](#), invite an author, a dancer or a visual artist listed in the [Répertoire culture-éducation](#) to provide support for one of the activities
- › Invite an animal shelter employee or taxidermist to speak to the class

### References

- › Watch the video "[Whale Song](#)"
- › Look at pictures of marine animals by the photographer [Mario Cyr](#) and use the tools on his website
- › Use the works of [Maryse Goudreau](#) to inspire an approach to the topic of whales
- › Listen and dance to different whale songs
- › Identify similarities and differences between whale songs and [Québec bird songs](#)

# Interdisciplinary approach – Cycle One

English Language Arts; Science and Technology;  
Visual Arts; Mathematics



## IN THE BLINK OF AN EYE

### Cultural references

- › Optical art
- › Optical illusions
- › Literary texts

### Introduction

Did you know that optical illusions occur when the brain misinterprets reality as perceived by the eye? These visual tricks can be due to the play of colour, to light or to perspective, among other things. Optical illusions have always fascinated scientists and artists alike.

### Context

Optical illusions are fascinating because they cloud our perception and alter our understanding of the world. This activity, which links science and the visual arts, allows us to better understand the appeal of optical illusions. Students explore the sense of sight in humans and animals, and discover artists who make use of optical illusions in their visual or literary practice to give meaning to their artistic creations.

### Targeted elements of the QEP

#### *English Language Arts*

- › Exploration and use of literary elements, literary appreciation
- › Reading strategies to construct meaning
- › Writing strategies

#### *Science and Technology*

- › Description of the physical characteristics that reflect an animal's adaptation to its environment
- › Exploration of various possible solutions

#### *Visual Arts*

- › Transforming gestures
- › Visual language: line, value, spatial organization

#### *Mathematics*

- › Lengths: estimating and measuring



### Your eyes are playing tricks on you

#### Activity 1

Students explore stations with different types of [optical illusions](#). After a period of observation, they record their answers to the questions asked at each station. Then, with the entire class, they propose various explanations for the optical phenomena they have observed. The activity ends with the discovery of certain properties of the sense of sight.



### Eyes in the back of your head

#### Activity 2

Students are drawn into a world of flies and zebras through works of children's literature. They discover how the illusion of movement created by a zebra's stripes disrupts a fly's flight when the insect tries to approach. Inspired by the phenomenon, students create a short collective story related to the effect.



### Seeing stripes

#### Activity 3

Students investigate optical artwork. First, they draw stripes of equal width on a piece of poster board that makes up part of the silhouette of a large zebra. They then draw an abstract or figurative shape of their choice on top of the stripes. Finally, the students' individual pieces of artwork are put together to produce a multipatterned collective creation.

## Additional resources

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

- > Which natural phenomena are similar to optical illusions?
- > When did humans begin to create optical illusions?
- > What are the differences between human and insect vision?
- > What type of optical illusions do you like and why?

### Suggestions for activities with cultural partners

- > As part of the [Culture in the Schools program](#), invite an artist listed in the [Répertoire culture-éducation](#) who is interested in visual perception
- > Invite an ad designer or an architect to speak to the class about how they integrate optical illusions into their work

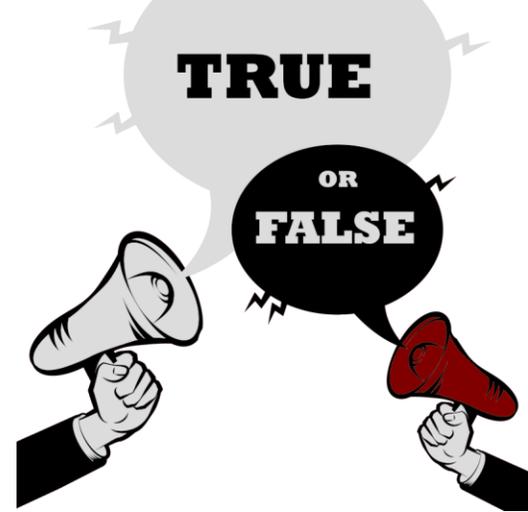
### References

- > Try out different [mathematical challenges](#) around optical illusions (in French)
- > Learn more about [how optical illusions work](#) and [how an image is formed in the brain](#) (in French)
- > Look up the reference book *The Senses*, by Sally Hewitt
- > Look into the different types of [optical illusions in the visual arts](#) and the optical art of [Marcel Barbeau](#) and [Robbin Deyo](#), of which [Victor Vasereley](#) was the precursor (in French)

# Interdisciplinary approach – Cycle Two

*Geography, History and Citizenship Education; Visual Arts;  
English Language Arts; Science and Technology*

## TIME FLIES



### Cultural references

- › Objects
- › Historical figures of New France
- › Surrealism and anachronism
- › Cultural heritage of Québec

### Introduction

An anachronism is an event or an object set in a time to which it does not belong. Anachronisms can be unintentional or deliberate. How can we spot anachronisms in art and literature?

### Context

Objects, through their evolution, and monuments, through their inherent historical significance, allow us to appreciate the temporal traces of culture. In this interdisciplinary activity, students build bridges between historical figures of New France and the present through literary and visual creations in which anachronistic objects play tricks on the viewer.

### Targeted elements of the QEP

#### *Geography, History and Citizenship Education*

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- › Influence of people or events on social and territorial organization
- › Elements of continuity with the present

#### *Visual Arts*

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- › Visual language: shape, line, pattern, spatial organization
- › Transforming gestures

#### *English Language Arts*

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- › Exploration and use of literary elements, literary appreciation
- › Use of verbal interactions in text

#### *Science and Technology*

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- › Function of human-made objects



## Timeline

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### Activity 1

Students bring the oldest object that their family owns to class. They put together an information sheet on the origin and use of their family object through the years. After everyone has presented the object they brought, the students discuss the function and evolution of each object. Then, as a game, they challenge each other to place the objects on a timeline.



## Welcome to New France

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### Activity 2

Students research a historical figure from New France. In their notebooks, they record historical facts and list the objects that would have been in use at the time. They complete their research by noting the aspects of contemporary heritage that reflect the figure they are studying. All the students gain a broader knowledge of New France through the research of each of their peers.



## Anachronistic arts

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### Activity 3

### Blast to the past

Students identify anachronisms in excerpts from films and other artistic works. After comparing the aesthetics of different comic strips or graphic novels, they start to sketch out their own comic strip and write the text for the captions and speech bubbles. Each student's work features a historical figure from New France and a related event. An object from our own time intrudes anachronistically into the historical setting. To guide the readers, a key identifies and contextualizes the anachronism.

### Back from the future

Students appreciate the work of artists associated with the Surrealist movement by distinguishing between what is possible and what is impossible. Using images related to heritage and printed at different scales, students produce a surreal collage in which a figure from New France stumbles into modern times, and discovers in the present the traces they left behind.

## Additional resources

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

- › What was the purpose of the object you found? When was it invented? What role, purpose or place does this object have in our society? How might it evolve in the future?
- › How can we know what really happened in the past if the technology then was not as advanced as it is today?
- › What traces of the people of New France can we still see today?
- › What skills can be used to identify anachronisms?
- › What might motivate artists who incorporate anachronisms into their work?

### Suggestions for activities with cultural partners

- › Invite an industrial designer to speak to the class about the design of everyday objects
- › Invite a historian to class to foster dialogue about students' family-heritage objects and about the period of New France
- › As part of the [Culture in the Schools program](#), invite a visual artist or graphic novelist listed in the [Répertoire culture-éducation](#) to inspire students to create their own works

### References

- › Visit the [Virtual Museum of New France](#)
- › Note anachronisms in [Déjoue les pièges de la science](#) (in French)
- › Get inspired by the surrealist collages of the artist [Eugenia Loli](#)
- › Learn about the steps involved in creating a [comic strip or graphic novel](#) (in French)
- › Learn about the legacy of historical figures of New France in Québec's [place names](#) and [cultural heritage](#)



**TRUE**

**OR  
FALSE**

## **Interdisciplinary approach – Cycle Three**

*English Language Arts; Ethics and Religious Culture;  
Geography, History and Citizenship Education; Mathematics*

### **NAUGHTY NEWS**

#### **Cultural references**

- › News media
- › Journalism
- › Current events

#### **Introduction**

Fake news is information that is misrepresented in part or in whole as being true. Fake news uses sensationalistic spin to arouse emotion in readers and is intended to influence public opinion.

#### **Context**

Print newspapers, which have long been the primary means of reporting on current events, are now competing with other, less rigorous media. Information is no longer delivered solely by journalists, which means readers have to be more vigilant. Students research the form and content of newspapers before designing their own paper. They then have fun sneaking alternative facts into it.

#### **Targeted elements of the QEP**

##### ***English Language Arts***

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- › Exploration and use of literary elements, literary appreciation
- › Identification of structures, features, and conventions of texts
- › Information management and communication strategies
- › Planning, writing, reviewing and editing strategies

##### ***Ethics and Religious Culture***

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- › Ethical issue
- › Members of society

##### ***Geography, History and Citizenship Education***

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- › Elements of continuity with the present
- › Important changes

##### ***Mathematics***

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- › Fractions
- › Percentages



## Read all about it!

### Activity 1

Students learn about newspapers as cultural objects from a historical perspective. After reading various articles, they try to define the role of journalists and identify the skills required to do the job well. As a group, students discuss the function of the media in society and the sense of ethics that is essential to journalists.



## Anatomy of a newspaper

### Activity 2

Students examine and compare different sections of a newspaper. Working in small groups, they are assigned a section each and, using fractions and percentages, they determine how much space is devoted to advertising, articles and photographs. The activity concludes with a comparison of sections from two or three newspapers.



## Faking the news

### Activity 3

Students familiarize themselves with the structure and writing style of news stories. Working in groups, they act as cub reporters and write a factual article on a topic of their choice, researching a variety of sources and interviewing a witness or expert. Once the article is written, they undermine part of the piece by adding a falsehood in order to throw readers off. All the articles are combined to resemble a real newspaper. The newspaper is then printed or posted online and readers are asked to determine what is actually true and what is fake news.

## Additional resources

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

- › What constitutes a reliable source?
- › How can we determine whether a piece of information is true?
- › What is the role of newspaper advertising and why?
- › How do the roles of a columnist, art critic and reporter differ?

### Suggestions for activities with cultural partners

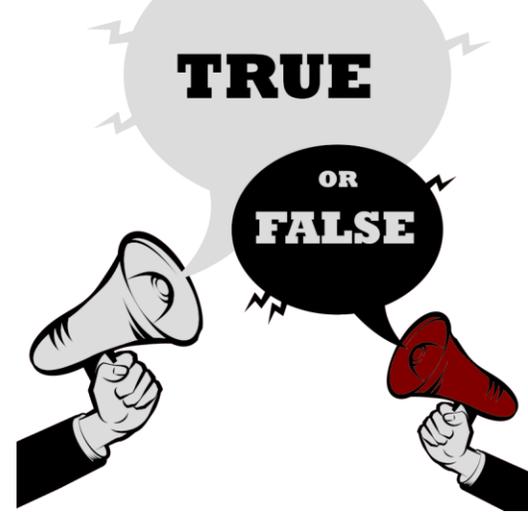
- › Invite a journalist listed in the Fédération professionnelle des journalistes du Québec [directory](#) to speak to the class about what it's like to be a journalist
- › Visit a newsroom with the students
- › Invite a graphic designer to speak to the class to help guide students through the process of laying out a newspaper
- › Invite a radio or television news anchor to speak to the class to discuss the preparation required to produce news segments

### Références

- › Read the Conseil de presse du Québec [Ethics Guide](#)
- › Read the Bibliothèque et Archives nationales du Québec (BAnQ) [webpage on fake news](#) to find out how to identify fake news and for resources on the subject (in French)
- › Find out more about [the history of news media in Québec](#) (in French)
- › Organize the activities to take place around the time of [World Press Freedom Day](#)

## Dance

# PHANTOM FOOTWORK



### Cultural references

- > Contemporary choreographers
- > Natural phenomena

### Introduction

Did you know that Christian Rizzo, a French choreographer who was captivated by the image of curtains blowing in the wind, created a piece featuring two dresses dancing on their own?

### Context

Is it possible to create a dance without the body playing a central role or even making an appearance? Some contemporary choreographers in Québec and elsewhere use various devices to make us see dance differently. Inspired by different forces of wind, students put their creativity to work to make inanimate objects move.



#### Body and object

##### Activity 1

Students watch excerpts from pieces by contemporary choreographers in whose work dance is created without the body. A discussion about the nature of dance and the possibility of replacing the body with an object ensues. Students also imagine different ways to bring objects to life.



#### Blowing in the wind

##### Activity 2

Students learn about different types of wind. Through structured improvisation, they vary movement dynamics depending on whether they imagine themselves being propelled by a gust, a tornado, or a gentle breeze. Then, using a blanket, hair dryer or other props, they explore ways to make small objects move.



#### The force of things

##### Activity 3

Students are inspired by Mette Ingvartsen's [Artificial Nature Project](#) to make objects dance. They select props that allow different objects to move. In the dance they create, they vary the movements of the objects by varying the force applied.

## Additional resources

### Targeted elements of the QEP

- › Language of dance: body, space, time, energy
- › Composition procedures: structure
- › Dance appreciation repertoire

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

- › Which of the excerpts presented fascinated you the most and why?
- › What natural phenomena remind you of dance?
- › Is it really dance if there is nobody dancing?
- › How can intention be expressed through animated objects?
- › What actions of the body can be simulated using an object and a device that creates air flow?

### Suggestions for activities with cultural partners

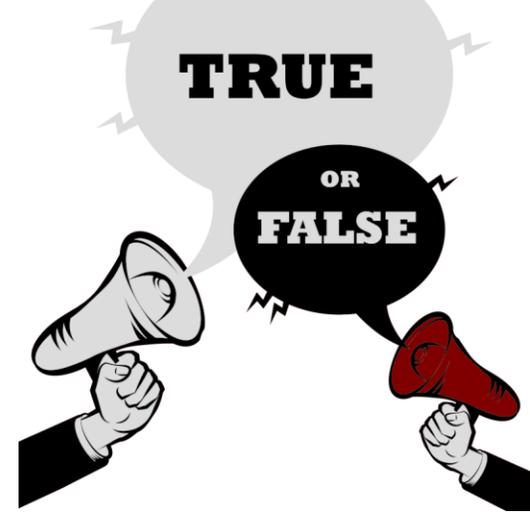
- › As part of the [Culture in the Schools program](#), invite a choreographer listed in the [Répertoire culture-éducation](#) whose work focuses on the body
- › Invite a meteorologist to speak to the class about the different concepts and components of wind
- › As part of the [Culture in the Schools program](#), invite a representative of a science organization listed on the [List of complementary organizations](#) (in French) to give a presentation on natural phenomena that produce movement

### References

- › Go to the National Film Board website to watch Martine Époque and Denis Poulin's choreographic work [CODA](#), created through the movement of particles of light
- › In Mette Ingvarsen's [Artificial Nature Project](#), watch dancers manipulate confetti landscapes
- › Watch Christian Rizzo's piece [100% polyester](#), in which two ghostly costumes dance
- › Browse the [Météo 45](#) website to learn more about wind classification (in French)
- › Appreciate Karine Ledoyen's approach in [Trois paysages](#) to see how she makes the wind visible (in French)

## Drama

# BEWITCHED



### Cultural references

- › Witchcraft past and present
- › Legends and lore from here and elsewhere

### Introduction

Did you know that in the 17th century, in the small town of Salem in the United States, hundreds of women were convicted of witchcraft? What had happened, in fact, was that they had consumed flour contaminated with ergot (a fungus), which caused spasms and hallucinations.

### Context

By transforming their bodies and voices and making up a surreal language and outlandish gestures, students bring to life strange characters from the world of witchcraft. They create mysterious settings that allow spectators to enter a world of wonder in which it's hard to tell what's real from what's not.



#### Activity 1

### Fantastic figures

Students discover legends and lore featuring characters who practise witchcraft. They identify the physical features and characteristics of these supernaturally endowed characters. Through exploratory workshops, they take on some of these attributes to create new wizardly characters.



#### Activity 2

### Fictitious language

Students read an excerpt of text in Toki Pona. They identify some of the features of invented languages and use them as inspiration to create a magic spell. After associating intentions and emotions with different parts of the incantation, students interpret it using their voices in various ways to emphasize its bewitching nature.



#### Activity 3

### A supernatural feeling

Students explore the transformation of a character using theatrical acting techniques and find different ways to dramatize a choral incantation that includes mysterious soundscapes created by ensemble vocal effects. They develop a dramatic sequence on the theme of witchcraft that reflects their research.

# Additional resources

## Targeted elements of the QEP

- › Expression using the body and expression using the voice
- › Expressive elements
- › Elements of drama

## Questions that students could be asked during the activity

- › What are the distinctive elements of legendary figures: the healer, sorcerer, marabout, medium, magician, shaman, enchanter, exorcist, illusionist, etc.?
- › What is a witch (or wizard) hunt and what events might set one in motion?
- › What witchcraft-related characters do you know in literature, drama, or movies?
- › What is it that allows us to understand the meaning of a message communicated in a fictitious language?

## Suggestions for activities with cultural partners

- › Invite a historian interested in witchcraft to speak to the class
- › As part of the [Culture in the Schools program](#), invite an actor, director or set designer listed in the [Répertoire culture-éducation](#) to help students further develop their dramatic work and stagecraft

## References

- › Find out more about the language of the [Minions](#) and [Toki Pona](#), a minimalist language invented by Sonja Lang
- › Listen to [Jappements à la lune](#), a poem by Claude Gauvreau composed of made-up sounds
- › [Watch](#) or [read](#) an excerpt from Arthur Miller's *The Crucible*
- › Appreciate the possibilities of puppetry and the approach to witchcraft in [Twin Houses](#) by Nicole Mossoux and Benoît Bonté
- › Learn more about witchcraft in New France by reading an [article](#) on the subject (in French)

## Music

### LOOK, NO HANDS!



#### Cultural references

- > Theremin
- > Beatboxing

#### Introduction

Did you know that just before World War II, Leon Theremin, the inventor of the musical instrument that bears his name, disappeared from the United States, where he had been living at the time? Everybody thought he was dead, though actually he was being held prisoner in the Soviet Union and forced to work on spying devices.

#### Context

Hearing a human voice floating in the air as hands wave about over a box may seem odd. But theremins use science to create unusual voice-like sounds. In this activity, students discover the theremin and then flip things around to focus on the human voice, which can imitate instruments. This journey back in time motivates them to produce their own beatbox compositions.



#### Activity 1

##### Unusual sounds

Students discover the history of the theremin and its inventor and locate the events on a timeline. An auditory recognition game motivates them to differentiate the sounds created by the theremin from those made by a human voice. They then explore the range of sounds they can create with their own voices, particularly how they can reproduce the timbre of certain instruments.



#### Activity 2

##### Voiced

Students discover the world of beatboxing. They play an auditory recognition game to distinguish between sounds that come from the body and sounds produced by instruments. After trying out beatboxing using technology, they work in groups to produce a creation with their own voices. They choose sounds and rhythms and arrange them in an ostinato pattern. Finally, students invent a personal code to jot down their compositions.



#### Activity 3

##### Sound fusion

Students continue the timeline undertaken in Activity 1 by adding the Ondes Martenot, Hammond organ and synthesizer. Using a digital application or synthesizer, they create a short melodic line and repeat it (ostinato) to accompany their beatbox creation. They record themselves and then share their work and appreciate that of their peers.

## Additional resources

### Targeted elements of the QEP

- › Composition procedures: reproduction of sound, ostinato
- › Voice: vocal effects
- › Pitch
- › Melodic organization: musical phrase

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

- › What everyday objects could be used to imitate the sound of an instrument?
- › Which musical instruments produce intriguing sounds?
- › How do you think science would explain how theremins works?
- › What might lead a musician to use beatboxing instead of instruments?
- › Where else in the world has beatboxing been introduced?

### Suggestions for activities with cultural partners

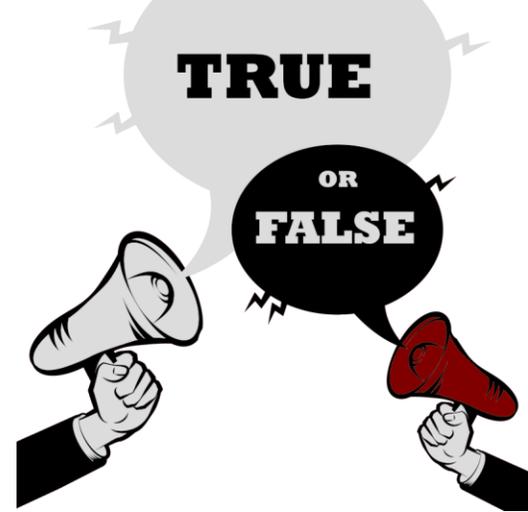
- › As part of the [Culture in the Schools program](#), invite a contemporary music performer or composer listed in the [Répertoire culture-éducation](#) to introduce students to recent musical instruments and their tonalities
- › Invite a science historian to talk to the class about the technological evolution of instruments like the theremin or the Ondes Martenot

### References

- › Find out how a [theremin](#) works
- › Learn the rudiments of the theremin using a [digital version](#) of the instrument
- › Find information on music history, musical excerpts and pedagogical resources on the Philharmonie de Paris [Éduthèque](#) (in French)
- › Get an overview of the [History of beatboxing](#)
- › Use the [Incredibox](#) web application to try beatboxing

## Visual Arts

# JUST A DREAM?



### Cultural reference

› Surrealism

### Introduction

Did you know that the painter Salvador Dalí used painting to express what he felt—his fears, desires, anxieties and his wildest dreams? Looking at his works feels like an encounter with his imagination made real.

### Context

Surrealism, a literary and artistic movement in the early 20th century, was based on dreams and the imagination. It sought to free the creative process from constraints and logic by assuming that an image contains more meaning than meets the eye. In this project, students try various methods of seeing and creating differently.



#### Activity 1

### Portmanteau words

Students learn about the aesthetics of the Surrealists' collages and André Breton's poetic image. They create new words by combining two other existing words cut out of newspapers. They then illustrate their portmanteau words using a transfer technique (e.g. rubbing or tracing). Finally, they create a collage using the words.



#### Activity 2

### The body as tapestry

Students discover the surrealist work of artist Annie Baillargeon, who makes photographic montages of her performances. Working in pairs and in an open space, the students strike different poses, using a variety of props. The scenes thus created are photographed and digitally altered to create the impression of a tapestry pattern.



#### Activity 3

### Surreal setting

Students appreciate the staging and photography of artist Sandy Skoglund. In small groups, they create a static scene, including a stage set, costumes and props, which is photographed from different angles. Students then process the photographs digitally, choosing to highlight particular aspects of the scene.

## Additional resources

### Targeted elements of the QEP

- › Actions associated with the creative process
- › Techniques: drawing, collage, digital creation, photography, installation
- › Visual arts language: shape, line, colour, texture, pattern, spatial organization

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

- › Why do some artists choose to represent reality differently?
- › What are the fictional and real aspects of Surrealist or surreal artworks?
- › What were the intentions of the Surrealist movement?
- › What are your wildest dreams? How might you represent them?

### Suggestions for activities with cultural partners

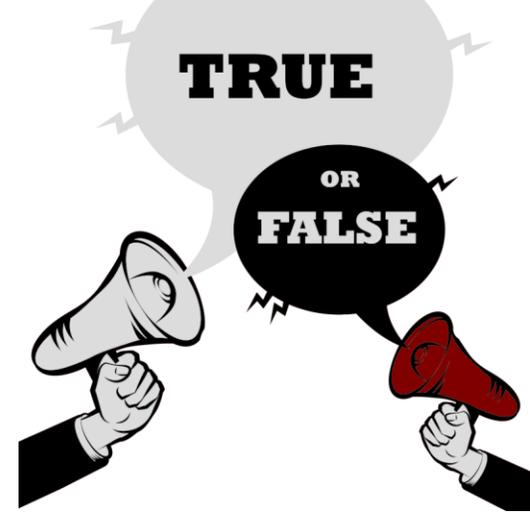
- › Invite an art historian to speak to the class to help relate the Surrealist movement to the work of contemporary artists
- › As part of the [Culture in the Schools program](#), invite a visual artist or performer (dance or theatre artist) who is listed in the [Répertoire culture-éducation](#) and who includes surreal elements in their work

### References

- › Watch the video [Surréalisme | Voulez-vous un dessin? | Centre Pompidou](#) for a glimpse into the history of the Surrealist movement (in French)
- › Learn more about [portmanteau words](#)
- › Watch Sol the clown's [Pôvres petites couleurs](#) for a different way to think about colour (in French)
- › Research [Annie Baillargeon](#)'s work for Activity 2
- › Discover the surrealist world of artist [Sandy Skoglund](#)

# Physical Education and Health

## SHORT CIRCUIT



### Cultural references

- › Lifestyle changes in Québec society
- › Key figures in Québec sports

### Introduction

Did you know that the first marathon was run by Pheidippides, a Greek messenger? They say he ran between Marathon and Athens—about 40 km—to announce the victory of the Greeks over the Persians. Millennia later, what motivates human beings to run?

### Context

Humans originally ran to survive. Today, do we run for medals, for fun, to spend time with friends, or for our health? Students are invited to question false assumptions about running and to imagine fun racecourses along a route that commemorates the contributions of key figures in the history of Québec sports.



#### Activity 1

##### Get moving

Why do we run, and how? Students run a course to explore basic motor skills. They also complete a circuit that includes answering true-or-false questions about preparation, racing, cool-down and motivation at stations along the way.



#### Activity 2

##### I am an athlete

Working in small teams, students choose a prominent figure in the history of Québec sports and think up a fun group exercise inspired by that person. Students are then invited to do the various exercises as a circuit. This activity might begin with research into key figures in Québec sports.



#### Activity 3

##### Charting my course

Classes work together to create a longer, untimed fun run. The classes design circuits they feel represent them, with different challenges and exercises inspired by major figures in Québec sports. During this event, which celebrates the joy of running, participants choose the most interesting race.

## Additional resources

### Targeted elements of the QEP

- › Locomotor skills
- › Principles of coordination
- › Stages of physical activity

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

- › Which of the sports figures presented inspire you the most and why?
- › What is the main reason you take part in sports?
- › How is running rooted in culture?
- › What are some unusual, surprising or whimsical races you know about?

### Suggestions for activities with cultural partners

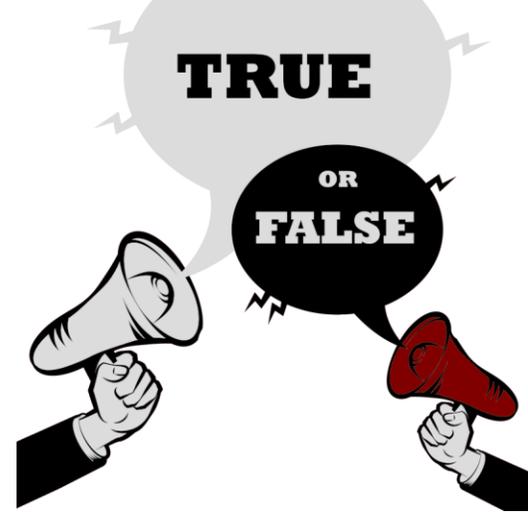
- › Invite the organizer of a race in support of a local cause to speak to the class
- › Invite an elite athlete to speak to the class through the [Jouez gagnant](#) program
- › Invite a Québec sports historian to speak to the class

### References

- › Learn about [sports figures](#)
- › Identify [myths and facts about running](#) (in French)
- › Get inspired by [six family fun runs](#) (in French), and by [Terry Fox](#)'s achievement
- › Learn more about the [history of running](#)
- › Browse the [Répertoire du patrimoine culturel du Québec](#) to learn more about Québec sports personalities (in French)

# English as a Second Language

## TALL TALES



### Cultural references

- > Legends
- > Sociolinguistics

### Introduction

Do you think parents still use tales of the bogeyman to scare children who don't want to go to bed? Children's imagination runs wild when they're told about a legendary Québec character who kidnaps his victims by throwing them into his big bag.

### Context

Some legends, like cautionary tales, use fictional elements to create a real impact on those who hear them. Students learn more about the intentions and attributes of the bone-setter and the Bonhomme Sept-Heures, and they use the information to write a story that suggests a solution to a difficult situation in their own lives.



#### Activity 1

##### Picture this!

Students learn about two legends invented to scare children: the Bone-Setter and the Bonhomme Sept-Heures (a kind of malevolent Sandman, sometimes called the French-Canadian bogeyman). They research theories about the origin of these characters' names, and identify and compare the characteristics of the two. They then illustrate these threatening imaginary creatures, who are all too real in the minds of young children.



#### Activity 2

##### Too many bogeymen

Students look for versions of legendary bedtime bogeymen from around the world. On a map, they locate the different countries from which the various versions originate and compare the intentions behind each one. They then create a graphic representation to illustrate the cultural context of the legends.



#### Activity 3

##### A legend of mine

Students learn that some legends are cautionary tales because they are meant to have an effect on behaviour. They choose a difficult situation that they want to resolve in their own lives and invent a character to help them do so. Students create a poster to present their characters' traits and actions.

## Additional resources

### Targeted elements of the QEP

- › Authentic stories
- › Use of functional language
- › Expression of feelings, opinions and preferences
- › Compensatory and learning strategies

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

- › What Québec legends do you know?
- › Why are legends still told today?
- › How much truth is there to legends?
- › How do legends differ from one culture to another?
- › What situations in young people's lives could be addressed in a cautionary tale?

### Suggestions for activities with cultural partners

- › As part of the [Culture in the Schools program](#), invite a Québec storyteller listed in the [Répertoire culture-éducation](#) whose stories include legends from Québec and elsewhere
- › With students, visit a cultural organization that allows them to discover the imaginary world of Québec's oral and cultural heritage

### References

- › Read up on hypotheses behind the etymology of the [bogeyman](#)
- › Explore the structure and development of [cautionary tales](#)
- › Listen to [Bonhomme Setter](#), a band that mixes Celtic music with other sounds
- › Read *Bogeyman 101: A Guide to Bogeymen Around the World* to learn seven different versions of the bogeyman legend
- › Read *Psssst! It's Me... the Bogeyman* to find out more about the legendary character



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