

Coordination and content

Éducation préscolaire et enseignement primaire et secondaire
Formation générale des jeunes

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The activities suggested here, which are intended to support teachers and other education professionals in their role as cultural mediators, propose original ways of using the cultural references specific to each subject.

These activities were developed by contributors from the fields of education and culture. The contributors from the school system, who were mostly teachers and education consultants, developed activities corresponding to their subjects. They have built bridges to the students' learning by working together around a common theme viewed from a cultural perspective.

Theme: Cultural imprints

Cultural imprints are everywhere. Students are interested in the cultural impact they have and in how culture, in turn, permeates their lives. They look for such imprints, spurred on by curiosity and the desire to assimilate what goes on around them.

Some cultural imprints are material while others are intangible. Some are durable and others, ephemeral. Some can be seen on the way to school while others are already integral to students' lives. Cultural imprints are encoded in their genes, the passing seasons, their heritage and the areas in which they live. They are also in the texts that students read, the works they explore and the trends that grab their attention. And frequently they are in the aspirations that inspire young people to become true heroes.

Cultural influences are enhanced through young people's creativity, discussions and actions; they are created and modified through individual experience.

Now it's time for students to explore some of them.

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

IMPRINTS OF WINTER

Cultural references

- › A winter event (ice fishing)
- › Traditional values (winter, the outdoors, lifestyles)

Context

The practice of ice fishing goes back to the Amerindians. Down through the years, breaking a hole in the ice and dropping a fishing line into it has become a winter tradition for many people. The students follow the traces of this somewhat uncommon activity by creating and acting in theatre sketches.



Activity 1

The students research the topic of ice fishing and discuss various stories and legends associated with it. They explore related values and traditions. They consider how they might create characters who practise this activity and test their ideas in short improvisations.



Activity 2

The students decide on the performance technique they will use to present stories and legends relating to ice fishing. They then define the characters and determine the props required to create a northern village. They perform short scenes in a dramatic, humorous or fantastic vein, whichever they prefer.



Activity 3

The students put the finishing touches on their characters, rehearse their scenes and establish the final sequence of actions. On the day of the performance, they bring the required props to school and use them to create a northern village. As each one gets into character, they recount stories and urban legends relating to ice fishing. For this occasion, they can invite a storyteller to accompany them.

Additional resources

Targeted **elements** of the QEP

- › Dramatic structure: development of a story (by means of writing, exploration of dialogue and monologue) and the study of types of discourse
- › Dramatic language (body or vocal techniques and performance conditions)
- › Performance technique (types of characters and memorized blocking)
- › Elements of drama (correct use of the performance area and sound effects)

Questions that students could be asked during the activity

- › What do you know about winter activities?
- › Has the custom of ice fishing always existed? Did the Aboriginal peoples practise it? Who goes ice fishing today?
- › Why does this activity appeal to so many families and groups?
- › What art form (e.g. comedy skit, short story, legend, adventure story) can be associated with this theme?

Suggested cultural partners

- › See the ice fishing activities offered in each region of Québec by checking with their respective tourist associations.
- › Invite an author or storyteller who has a work associated with winter.
- › Collaborate with museums that offer winter activities (e.g. Musée du Fjord in Saguenay, natural history museums).

References

- › Website of the Société des établissements de plein air du Québec ([SEPAQ](#)) (English content available)

Visual Arts

ARCHITECTURAL IMPRINTS

Cultural references

- › Architecture in Québec
- › The evolution of the architectural heritage

Context

The imprints that architects leave are sometimes modest and sometimes imposing. The students observe the architectural imprints in their environment. To understand how the buildings in their environment have evolved, they look at architectural styles and determine how these have changed over the years.



Activity 1

The students familiarize themselves with Québec architecture and with other styles as well (e.g. Greek, Roman, Gothic, Renaissance, Modern) and become interested in their respective characteristics, influences, development, etc. They distinguish between vernacular architecture and monumental architecture, and they make sketches of their discoveries.



Activity 2

The students select a specific type of dwelling and identify its architectural imprints. They also sketch the building's main architectural features and how they have evolved. They explore the architectural influences they have identified and begin building a model of their own, taking care to highlight certain details that help to relate it to a particular style.



Activity 3

The students work on the perspective of their building using a paper or digital mock-up. They include architectural imprints from the past that make it possible to identify certain selected building styles. They become aware that a recently constructed building can also exhibit traces of the past associated with the Gothic, Roman, Baroque, Greek or typically Québécois styles.

Additional resources

Targeted **elements** of the QEP

- › Perspective, symmetry, proportion, dimensions of forms, represented textures, volume, drawn lines and abstract lines

Questions that students could be asked during the activity

- › What is architecture?
- › In what type of building do you live?
- › Do you think that your house is modern or old?
- › Which building in your town or city do you particularly like? Why?
- › How has housing changed in Québec?
- › What imprints has the architecture of our ancestors left on us? How did a distinctly Québécois building style evolve? (Think about what is left of the architecture of previous generations.)

Suggested cultural partners

- › To learn more about the built environment: a historian or a historical association
- › To explore certain architectural concepts in greater depth: an architectural technician or an architect

References

- › To learn more about Montréal architecture: [Images Montréal](#) website (English content available)

Danse

HIP HOP CULTURE

Cultural references

- › Values
- › The hip hop movement
- › Breakdance

Context

What do breakdance and graffiti have in common? Both of these are means of expression that originated in hip hop culture. The students follow the imprints of this movement and leave their own mark upon it.



Activity 1

The students discuss the values underlying the hip hop movement and the dances associated with it. What is breakdance? What is a cypher? The students choose b-boy and b-girl names that reflect their personalities and values, and do a short improvisation inspired by hip hop culture.



Activity 2

The students in dance class learn about “site-specific” art (adapted to its surroundings) while those in visual arts class learn more about graffiti and the values associated with it. The students take what they have learned outside the school and use it to create a hip hop dance piece adapted to their surroundings. They combine site-specific dance, graffiti and the values of hip hop and, in so doing, leave their mark outside the school.



Activity 3

Working with the visual arts class and drawing on the values underlying the hip hop movement, the students produce graffiti. They then create a dance that represents the words or shapes in the graffiti and respects their values. They perform their dance before a live audience or in a video, as a way of making a virtual imprint.

Additional resources

Targeted **elements** of the QEP

- › The body (locomotor and non-locomotor skills)
- › Space (levels and amplitude)
- › Relationships between partners (positioning, spatial actions, group unity)
- › Timing (metrical division, beat, stop and tempo)
- › Dance-movement technique (weight transfer and muscle tone)

Questions that students could be asked during the activity

- › Which values represent you?
- › How can we make choices in life that are aligned with our values?
- › What are the values underlying the hip hop movement? Do you identify with them?
- › How can these values be represented in hip hop dance?
- › How can we make a mark by dancing?

Suggested cultural partners

- › Invite visual artists or dancers listed in the [Répertoire de ressources culture-éducation](#) (English content available)
- › Invite local police officers to come and talk about the graffiti regulations

References

- › To learn more about a very influential figure in the world of hip hop:
[Fab 5 Freddy](#) website
- › To learn about an interesting project launched by the Montréal police force:
[Project Graffiti](#)

Music

PUTTING QUÉBEC CULTURE ON THE MAP

Cultural references

- › The Gala of the Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ)

Context

Since 1979, the ADISQ Gala has been rewarding artists who have put Québec's music culture on the map. Some accomplish this with a single song while others do so through persistence. The students learn about winners in the "Révélation de l'année" (discovery of the year) category and retrace their steps.



Activity 1

The students go through the list of winners in ADISQ's "Révélation de l'année" category and identify those artists whose work they know. The students listen to a number of songs by these artists and discuss the aspects that, in their opinion, ensure an artist's ongoing success in Québec musical culture. Which elements of musical language are present in their songs? Does an artist's personality influence the place he or she occupies in Québec's musical culture?



Activity 2

The students explore the various means that artists use to make themselves known. Is there a winning formula? The students explore their own music culture, identify the ways in which their favourite artists have made their mark (on the Web, in festivals, through interviews, etc.) and share what they learned.



Activity 3

The students turn their attention to the upcoming edition of the ADISQ Gala. In the weeks leading up to the Gala, which usually takes place in November, they listen to the songs of the artists who have been nominated in the "Révélation de l'année" category. Then, the students try to predict who will win by focusing on aspects of the musical language in the songs and identify how these artists have made their mark over the past year. How did they get to where they are now?

Additional resources

Targeted **elements** of the QEP

- › The language of music
- › The music repertoire
- › The study of sociocultural aspects in an excerpt from a musical work
- › The study of content in an excerpt from, or a performance of, a musical work

Questions that students could be asked during the activity

- › What is a “discovery of the year?”
- › What does an artist have to do to win in this category?
- › What enables an artist’s career to leave a lasting impression, i.e. an imprint?
- › What key elements ensure longevity in the world of music?
- › Name some artists who are no longer popular and some who still are?

Suggested cultural partners

- › Invite an author, composer or performer who has already been nominated in an ADSIQ Gala and who could engage the students in a discussion of best practices in song writing.
- › Lead a discussion with a historian of Québec music.

References

- › For information on the Gala: [ADISQ](#) website
- › To view the list of winners in the ADSIQ “Révélation de l’année” category: Appendix I
- › To learn more about the connections between music and the emotions: excerpts from the exhibition [Musik: From Sound to Emotion](#), held at the Montréal Science Centre

Exploration of vocational training

THE IMPRINTS IN MY REGION

Cultural references

- › The economic development of his or her region

Context

Each region of Québec has been shaped by the land, its distinctive imprints having determined the use of natural resources and the types of jobs available. By taking an interest in this subject within the framework of the Exploration of Vocational Training program, the students gain a better understanding of the economic context in which they live.



Activity 1

The students draw up profiles of economic particularities specific to their region (airports, tourist attractions, educational institutions, hospitals, etc.) and keep a record of their work (photos, videos, texts, etc.) on the sectors that interest them. They also consider the impact of regional geographical features on the local economy. Will their observations influence their educational paths and career choices?



Activity 2

So what is the situation elsewhere in Québec? By exploring the vocational training programs offered in other Québec regions, the students see that labour needs are defined on the basis of territory. Which programs spark their interest, and why? The students show the links that exist between an occupation, the training required to practise it and the characteristics of the region where it is offered. They record information (photographs, videos, texts, etc.) on the occupations that interest them.



Activity 3

The students visit a company or a vocational training centre to test the validity of certain perceptions and make new discoveries. Each student then gives a presentation on the entire set of imprints they identified in relation to what has sparked his or her interest throughout the activity.

Additional resources

Targeted **elements** of the QEP

- › Exploration of vocational training
- › Use of various resources for finding academic and vocational information
- › Exploration of the world of work
- › Taking stock of discoveries, for example, the establishment of the connections linking an occupation, the training required to practise it, the sector under study and the student's personal characteristics

Questions that students could be asked during the activity

- › Which vocational training programs are exclusive to a particular region?
- › With regard to your educational path, how are you influenced by current labour market trends and employment prospects in your region?
- › Which occupations (requiring a Diploma of Vocational Studies) are the most in demand in your region? Why is this the case, in your opinion?
- › Which of the occupations you learned about would enable you to start your own business?

Suggested cultural partners

- › To present labour market trends and the occupations that require vocational training: a vocational training teacher, a guidance counsellor or a representative of a youth employment centre
- › To talk about his or her academic and career path: a person from the region who practises an occupation that requires vocational training, or a person who has started a business in the region

References

- To explore his or her region: the [Regions and cities](#) section of the QuébecOriginal website
- To learn more about career exploration, go to the following sites: [POP Index](#), [Partner Network](#) and [Employment, by Industry](#) (Statistics Canada)
- To obtain academic and career choice information, go to the following sites: [Inforoute FPT](#), [Repères](#) and [The Top 50 vocational and technical training programs](#) as well as the section of the Emploi-Québec website providing information on the labour market ([IMT](#))

Physical Education and Health

MAKING A MARK IN SPORTS

Cultural references

- › Events (history of sports events and exhibitions relating to recreation and sports)
- › People (sports heroes and students who become heroes themselves)

Context

Many professional and amateur athletes have made their mark in their sport and become real heroes. They have shaped their sport through their achievements and inspired numerous young people to excel. The students identify the achievements of their favourite sports heroes and do their best in their own way.



Activity 1

The students identify how a number of sports heroes have left their mark or imprint on their game or sport. They learn about sports museums and halls of fame, and visit them online or in person. Why have some people been honoured in this way? Could the students themselves become sports heroes?



Activity 2

The students become heroes by setting themselves objectives and taking up challenges. How can they distinguish themselves in the sport of their choice? They keep a record of their performances (videos, statistics, medals, belts, etc.) with a view to building their own sports museum or hall of fame.



Activity 3

The students plan to establish a sports museum or hall of fame to showcase their own exploits and those of their heroes. This involves considering what it will look like, where it will be and how it will be organized. They collect the information they need and prepare the exhibitions.

Additional resources

Targeted **elements** of the QEP

- › Common learnings in the personal development subject area (e.g. To improve own self-esteem)
- › The use of CD-ROMs, software and online search tools with regard to physical education and health

Questions that students could be asked during the activity

- › What kind of mark or imprint can someone make in the area of sports?
- › What objectives and challenges could you set for yourself in order to become a hero in the sport you practise?
- › Who are your sports heroes and why?
- › What kinds of things do sports museums and halls of fame present?

Suggested cultural partners

- › To learn more about achievements in sports: the teacher could invite a professional athlete to visit.
- › For guidance in developing a sports museum or hall of fame: have a representative of a museum visit the class.

References

- › For inspiration: website of the [Canada's Sports Hall of Fame](#)
- › To learn more about the history of sports: website of [The Canadian Encyclopedia](#)
- › To read about sports heroes: [The Olympic Museum](#) website
- › To learn about a few inspiring athletes: official website of [The Olympic Movement](#)

Ethics and Religious Culture

THE IMPRINTS OF RELIGION

Cultural references

- › Aspects of contemporary culture (films, paintings, novels, video games, popular expressions, etc.) that refer to religion

Context

Forms of religious expression are alive and well and all around us. Artists, authors and even video game designers incorporate forms of religious expression into their work. Are students capable of recognizing these cultural imprints in their environment? They explore forms of religious expression to understand their origins and meaning and, in doing so, discover the richness of the cultural landscape in which they live.



Activity 1

Starting with a work of art selected by the teacher (painting, novel, film, piece of architecture, etc.), the students analyze and explore the form of religious expression it contains (symbols, places, streets, buildings, people, etc.). The students describe the form of religious expression and contextualize it by connecting it to the tradition in which it originated and relating it to aspects of the social and cultural environment in Québec and elsewhere.



Activity 2

The teacher suggests a brainstorming activity focusing on the imprint of religious experience on Québec culture. The students describe and contextualize the forms of religious expression contained in contemporary “profane” works of art (painting, music, film) and attempt to determine the meaning of these forms. The students then relate the forms to today’s social and cultural environment. They conclude by comparing the meaning a cultural imprint had in the religious tradition in which it originated with the meaning given to it in a contemporary work of art.



Activity 3

Equipped with a camera, the students set out to find cultural imprints that include forms of religious expression. They describe and contextualize these imprints by associating them with the tradition in which they originated and relating them to aspects of the social and cultural environment in Québec and elsewhere. They conclude by comparing the meaning a cultural imprint had in the religious tradition in which it originated with the meaning given to it in a contemporary work of art.

Additional resources

Targeted **elements** of the QEP

- › Religious references in culture and the arts

Questions that students could be asked during the activity

- › What religious imprints can be found in contemporary culture? Where did they originate? What meaning did they have in the religious traditions in which they originated? What meaning do they have in contemporary cultural works?
- › Why are forms of religious expression still found in contemporary culture?

Suggested cultural partners

- › Musée des religions du monde, Musée de la civilisation de Québec and Musée d'art contemporain de Montréal

References

- › To explore different places of worship in Québec: [Inventaire des lieux de culte du Québec](#) (English content available)

THE IMPRINT OF ANGLOPHONE CULTURE

Cultural references

- › People, places and traditions in the anglophone cultures of Québec

Context

The history of immigration in Québec reflects the spirit of an open and tolerant host society. Many institutions, signs of territorial occupation and traditions associated with important celebrations in anglophone culture have been adopted by French-speaking Quebecers. The students discover some of the ways in which anglophone culture has imprinted itself on their environment.



Activity 1

The students select an English-speaking cultural community and show that it has left an imprint on Québec society. These influences can be explored through the names of cities, streets and businesses as well as through songs, recipes, literary works, etc.



Activity 2

The students prepare and carry out an interview with a member of an anglophone community. Their questions help them to grasp the connection between the interviewee's culture of origin, his or her integration into Québec society and the imprint currently present in the customs of Quebecers.



Activity 3

In a reading circle, the students explore texts on one or more anglophone communities. The students discuss these communities, identify some of their distinctive features and share what they have learned along with some of the most common expressions used to describe each community's contribution to Québec society. The students are invited to share their discoveries as experts in small groups or to leave their own mark on the school by means of work done in English.

Additional resources

Targeted **elements** of the QEP

- › Competency 1: Interacts orally in English
 - Participation in oral interaction
 - Content and articulation of the message
 - Use or management of strategies and resources
- › Competency 3: Writes and produces texts
 - Participation in the writing and production processes
 - Content and formulation of the message
 - Use or management of strategies and resources

Questions that students could be asked during the activity

- › Which traditions brought by the anglophone communities, including the Irish and Scottish, still have an impact on Québec society?
- › Which anglophone personalities are you familiar with in the worlds of art, technology, business, etc.?
- › Which Québec place names do you associate with the anglophone community?

Suggested cultural partners

- › To learn about an important site in the history of English-speaking immigrants to Québec: [Grosse Île and the Irish Memorial National Historic Site](#)
- › To learn more about the imprints left on Québec society: [provincial or regional museums offering online content](#)
- › To learn about the contexts specific to the immigration of anglophone communities to the region as well as about their integration and their contribution to life in the regions: class visit by prominent figures or historians from these communities

References

- › To obtain information about prominent figures in anglophone communities, or about the communities' history: [Québec Reading Connection](#) website
- › To explore different historic anglophone societies in Québec: [Quebec Heritage Web](#)
- › To consult archival texts: [Digital collection](#) of the Bibliothèque et Archives nationales du Québec

MAKE IT YOUR OWN, BY MAKING YOUR MARK

Cultural references

- > Comics
- > Graphic novels

Context

When asked what kind of reading leaves a mark on them, students often speak of multimodal texts such as comics and online gaming texts, or graphic novels, which tell stories in new ways. When students select written text and adapt, enrich and extend it with their own images, they are adding their own meaning to it.



Activity 1

Students compare examples of a story that has made its mark on them—as a written text and as a graphic text. They focus on the affordances of the texts, and the value added by the combination of images and text. Students then choose lines from a poem or a famous quotation and try to transform their text into a one-panel graphic text.



Activity 2

Student groups choose a poem or short text to transform into a graphic text. They shape it in such a way that the combination of images and text adds meaning to the original text. Students create their graphic text, using hand-drawn images, collage or computer-generated images. They discuss how the medium they chose will leave its mark on the reader.



Activity 3

Students could compare well-known graphic novels that have been transformed into films or plays. To examine the impacts these new cultural products leave on their audiences, students could research how closely related the original graphic novels are to the new texts. In order to reflect on graphic novels that leave their mark on the world, students could also examine graphic novels that document important historical events.

Additional resources

Targeted **elements** of the QEP

- › Key Features of Competency 2, Cycle One
 - Follows a production process to create media texts for specific purposes and audience
 - Makes personal links
 - Deconstructs media texts to understand their meaning(s)/message(s) in specific contexts
 - Identifies and deconstructs codes and conventions of media texts

Questions that students could be asked during the activity

- › What drives humans to make their mark on the world?
- › Why do people draw on walls? E.g. hieroglyphics, children doodling, graffiti
- › How do stories change when graphics/illustrations are included?
- › When adapting a text to include visuals, how do authors know what parts of the written text to include, omit or change?

Suggested cultural partners

- › A popular story or comic writer-illustrator could visit the students to give a presentation on his or her creative process.
- › The same writer-illustrator could work with small groups of students to give them ideas about how to go deeper in their work.

References

- › To read about the use of comics in teaching, browse [Comics in the Classroom](#).
- › To learn about design and drawing, see [How to Make a Comic](#).
- › Teachers talk about using comics in the classroom in [The World of Comic Books](#) and answer the question, [What Is a Graphic Novel?](#)
- › To read a day-by-day diary on reading, teaching and making comics, see [Teaching Comics to Teens](#).
- › To push your limits a little further, use this Teacher's Guide that shows how [You Can Do A Graphic Novel](#).
- › Access this site to make your own [short graphic novel](#).

Mathematics

MARKS ON A MAP

Cultural references

- › Maps and planes

Context

The physical imprints of culture form territorial reference points because we record, measure and construct them. The students select some of these from their environment and indicate them on a map or plane. In this way, the students give mathematical meaning to their environment.



Activity 1

The students choose cultural imprints in their environment. To make a copy of the various routes connecting them, they make their own board game to scale. To do so, they use international units of measure as well as any helpful technological tools at their disposal.



Activity 2

The students select various depictions (photographs or drawings) of cultural imprints in their environment and glue them to the surface of their game board. They measure the copies (height, length, width) to ensure that they retain the proportions of the originals, and then use the measurements to establish the scale factor.



Activity 3

The students act as art patrons, commissioning a reproduction of a cultural imprint from an artist. They find an enlargement or a reduction of an initial figure (in the form of a photograph or drawing). To ensure that the artist receives the proper instructions, the students indicate the observable measurements of the reproduction as well as the scale. They produce a group map bearing precise depictions of the whole set of cultural imprints they selected.

Additional resources

Targeted **elements** of the QEP

- › Competencies:
 - Employs mathematical reasoning
 - Communicates using mathematical language

- › Learning content:
 - Establish relationships between units of length in the international system and represent a proportional situation using various modes (Activity 1)
 - Understand proportion, proportional relationship and coefficient of proportionality (Activity 2), translate a situation using a relationship (scale factor) and justify statements based on the properties of similar figures (Activities 2 and 3)

Questions that students could be asked during the activity

- › How can you show where cultural imprints are found in your community?
- › When you think about mathematics and look at an imprint, what words come to mind?
- › What concepts or processes are necessary to make a map or a plane?

Suggested cultural partners

- › Invite into the classroom people who use technologies or processes involving maps and planes: cartographers, historians, surveyors, artists, museum curators, etc.

References

- › To find maps: [Digital collection](#) of the Bibliothèque et Archives nationales du Québec

Science and Technology

AN ELECTRIFYING PAST, A BRIGHT FUTURE!

Cultural references

- › Hydro-Québec (and the development of the electricity network)
- › Québec's energy resources

Context

In Québec, the imprints left by the development of hydroelectricity have shaped our heritage. The students explore the energy resources they consume and the impact this will have on future generations.



Activity 1

The students retrace the major phases in the development of Québec's electricity network. They draw up a list of forms of energy that have left their imprint on the province. They locate existing energy production facilities on a map.



Activity 2

The students draw up a list of the main forms of energy used in North America and their impacts on the environment. How has Québec left its own imprint through its use of renewable energy resources? Using concrete examples from the past or present, the students show why Québec is an international leader in this area.



Activity 3

The students explore the issues behind the agreements reached at the 2015 United Nations Climate Change Conference in Paris. The students also draw up a profile of their own daily energy consumption and relate it to the Paris agreements. They identify the forms of energy required to make the products and objects they use and learn about the ways in which these forms leave their imprint on the environment. What alternatives to their current consumption habits could they suggest to leave a positive and lasting imprint for future generations?

Additional resources

Targeted **elements** of the QEP

- › The forms of energy
- › The transformation of energy
- › Renewable and non-renewable energy resources

Questions that students could be asked during the activity

- › Why is talking about energy resources so important?
- › How did Québec become a world leader in the production and use of renewable energy?
- › What imprint is Québec leaving with respect to energy consumption?
- › What imprint are we leaving with regard to energy consumption?
- › What kind of imprint would you like to leave future generations with regard to innovative uses of renewable energy resources, sustainable development and investment in research?

Suggested cultural partners

- › Invite a Hydro-Québec engineer to speak to the students about the forms of energy explored and used by the crown corporation.
- › To learn more about hydroelectricity and get an overview of Hydro-Québec's power production facilities, go to the following website: [The Électrium](#).
- › To relive the industrial venture of the past 100 years in the hydroelectric sector in the Mauricie region: visit the website of [La Cité de l'énergie](#) (English content available).

References

- › To learn more about the history of electricity in Québec: [Hydro-Québec](#) website
- › For ideas of things that could be done to make the school more energy-efficient: [Énergie et Ressources naturelles](#) (Québec) website (English content available)
- › To learn more about the 2015 United Nations Climate Change Conference in Paris: website of the [United Nations Framework Convention on Climate Change](#)

Geography

IMPRINTS ON URBAN TERRITORY

Cultural references

- › The city of Montréal: the St. Lawrence River, Mount Royal, rue Saint-Laurent, the Olympic Stadium
- › The walled city of Old Québec: the ramparts, the Saint-Jean and Saint-Louis gates; the Dufferin terrace, Place d'Armes, Cap Diamant, the Château Frontenac

Context

Cultural imprints can be seen everywhere on urban territory. These imprints have been left by human beings who settled in places and transformed them in ways that met their needs. The students discover imprints left on a metropolis or heritage city.



Activity 1

The students first research some of the characteristics of the territory of Montréal or the walled city of Old Québec. They identify the advantages and drawbacks of this territory that induced people to settle there. They then reflect on the cultural imprints that human beings have left on this urban territory.



Activity 2

The students situate the urban territories using a variety of geographic scales. They mark the main events associated with the history of their chosen city on a timeline. On it they also indicate the various cultural imprints that have been left, such as the Québec City ramparts and Montréal's Olympic Stadium.



Activity 3

The students select the most significant geographic characteristics and cultural imprints of each city and locate them on a map. Then each student further specifies the location in relation to geographic reference points. Working with the visual arts teacher, the students integrate their maps into a group mosaic to be exhibited on a wall in the school.

Additional resources

Targeted **elements** of the QEP

- › Understands the organization of a territory
 - Deconstructs landscapes in the territory
 - Grasps the meaning of human actions with regard to the territory
 - Relates different geographic scales
 - Uses cartographic language
- › Program content
 - Location of a metropolis or of a heritage city
 - Characteristics of a metropolis or of a heritage city
 - Planning and development of a metropolis or of a heritage city

Questions that students could be asked during the activity

- › What is a cultural imprint?
- › What cultural imprints have been left on urban territory by the different peoples who settled there?
- › How can we preserve and protect the cultural imprints on urban territory?
- › What imprints might you leave there?
- › What imprints will we leave for future generations?

Suggested cultural partners

- › To get immersed in the past of the City of Montréal: [Montréal Museum of Archeology and History \(Pointe-à-Callière\)](#)
- › To explore the Plains of Abraham and learn about the various activities available there: [The National Battlefields Commission](#)

References

- › To learn more about Québec: [Encyclopedia of French Cultural Heritage in North America](#)
- › To find pictures of Old Québec: [UNESCO](#)

Culture pour tous (cultural organization partner)

ON THE TRAIL OF CULTURE

Cultural references

- › The [Passeurs de rêves](#) cultural mentorship program
- › Professional artists and cultural workers

Context

A meeting with an artist who is passionate about his or her work can inspire students and leave a positive and lasting impression. By taking an interest in the work of an artist, young people gain access to knowledge and examples of creativity, and can take away a positive memory of the experience.



Activity 1

In discussing the works that have left an impression on them, the students choose the associated cultural occupations: those they know and those that intrigue them. They record their preferences on sheets modelled on the pages of a culture journal.



Activity 2

Each student chooses an artistic discipline and an occupation associated with it. They choose a local artist who works in this discipline and who could act as a mentor. They meet with the artist to suggest a project they would like to carry out with the artist's help. The students can use examples from the *Passeurs de rêves* program as sources of inspiration in this endeavour.



Activity 3

Drawing on the group activities in the *Passeurs de rêves* cultural mentorship program, the students come up with a class project: they select a discipline, determine how the workshops will be structured, list the tasks involved, etc. To strengthen the connections between the arts and other subjects, they integrate their project into their course. The competencies they acquire in the process and the work they produce will enable the students to become “cultural mediators” in their school.

Additional resources

Questions that students could be asked during the activity

- › Which artistic discipline inspires you the most? Which artists do you admire?
- › What artistic experience has left a strong impression on you?
- › Which cultural occupations interest you and inspire you?
- › What does a mentor do?
- › In which artistic discipline would you like to improve your skills? Who would your ideal mentor be?

Suggested cultural partners

- › The [Passeurs de rêves](#) (English content available) program set up by Culture pour tous
- › Artists listed in the [Répertoire de ressources culture-éducation](#) (English content available) or in the [regional culture councils](#)
- › Cultural workers from organizations associated with occupations in the performing arts, cultural production, publishing, museum studies, etc.

References

- › To view examples of [workshops](#): read about the *Passeurs de rêves* program set up by Culture pour tous

Appendix I

List of winners of ADISQ's Révélation de l'année (discovery of the year) prize (going back to 1979)

2015 – Philippe Brach
2014 – Klô Pelgag
2013 – Les sœurs Boulay
2012 – Lisa LeBlanc
2011 – Brigitte Boisjoli
2010 – Bernard Adamus
2009 – Cœur de pirate
2008 – Alfa Rococo
2007 – Tricot Machine
2006 – Malajube
2005 – Pierre Lapointe
2004 – Benoît Charest
2003 – Ariane Moffatt
2002 – Mélanie Renaud
2001 – Gabrielle Destroismaisons
2000 – Daniel Boucher
1999 – Garou
1998 – Lili Fatale
1997 – Lise Dion
1996 – Noir Silence
1995 – Éric Lapointe
1994 – Zébulon
1993 – Les Colocs
1992 – Kathleen
1991 – Julie Masse
1990 – Laurence Jalbert
1989 – Roch Voisine
1988 – Mitsou
1987 – Marc Drouin
1986 – Nuance
1985 – Rock et Belles Oreilles
1984 – Martine Chevrier
1983 – Céline Dion
1982 – Pied de Poule
1981 – Martine St-Clair
1980 – Diane Tell
1979 – Fabienne Thibeault