

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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Preschool Education

A TREE RINGED WITH AFFECTION

Cultural references

- > Family background
- > Family values

Context

Preceding generations had their own experiences and gifts. The grandparents' knowledge imprints itself on the grandchildren. The students are encouraged to engage their grandparents in conversation and to create an imprint of their relationship.



Activity 1

The students discuss the role their grandparents play in their lives (or people who play a comparable role in their lives). They explore whatever genealogical connections they may have with this/these person(s) and make a family tree using photographs or drawings. They can use their palm prints to make the leaves.



Activity 2

The students make a card or a drawing for their grandparents. They recall what they learned from their grandparents as well as the best memory they have of them. Once again, the students can use their palm prints to carry out their project. They eventually show their work of art.



Activity 3

Grandparents reply to their grandchildren's questions by writing down a thought or wish that the latter can bring to class or send by mail. The students then use these messages to make a tree together. This tree will show the scope of the emotional ties that bind them to their grandparents.

Additional resources

Targeted **elements** of the QEP

- › Competency 2: To affirm his/her personality
 - Self-knowledge and the construction of personal identity
- › Competency 4: To communicate using the resources of language
 - Development of communication skills using real and complex situations from daily life

Questions that students could be asked during the activity

- › Do you have grandparents? Do you sometimes visit them? Do they live far from your house? Do you have to sleep over when you visit them?
- › Do you know who your grandparents are?
- › Do you know what is meant by “genealogy” and “family tree?”

References

- › To provide additional material for the discussion on the theme of grandparents: [Naître et grandir](#), [Dear grandparents](#)
- › For ideas about books on grandparents: [Quebec Reading Connection](#)

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 look up information on ice fishing and discuss it. They share their knowledge and anecdotes about the subject. They explore some of the values associated with it. They also consider how they might create characters who practise this activity and test their ideas in short improvisations.



Activity 2

The students decide on a performance technique and a plot for a short play on ice fishing, which they then perform. They develop the story, define the characters, determine the props to be used and pick a performance area. The boldest among them can even leave their actual imprint in the snow by opting for an outdoor winter scene as a backdrop.



Activity 3

The students perform short improvisations to familiarize themselves with the play. They develop their scenes and take on their respective roles. They explore various dramatic possibilities before putting on their show for the public.

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 look at different houses typical of their region and study their architectural features. Observing windows, skylights and roofs helps them to identify certain characteristics. The students begin keeping an architectural journal, starting with a sketch.



Activity 2

The students select a specific type of dwelling and identify its architectural imprints. They sketch its main features and how they have evolved. They might ask themselves, for example, how the doors and windows of the building have changed over time. They record their observations in their architectural journal.



Activity 3

The students draw the building they have selected and make a cardboard model of it, paying attention to its architectural style. They keep a copy of their work in their architectural journal. They then produce a group mural that illustrates how certain buildings have evolved.

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)

Dance

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

Working jointly with the visual arts class, the students explore graffiti art and the values underlying this mode of expression. They produce graffiti of their own and select two hip hop dance moves that inspire them.



Activity 3

The students create a group dance based on all the hip hop dance moves they chose. With their own graffiti as backdrop, they present their dance to the other students in the school. They can also shoot videos in the schoolyard to make a name for themselves and leave their own imprints on things, as suggested by hip hop culture.

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 listen to a few songs by artists who have been awarded the "Révélation de l'année" prize. Are the students familiar with these artists' work? Have they already heard them on the radio? The students identify certain elements of the language of music in the songs they listened to in class and they discuss what, in their opinion, explains an artist's ongoing success on the Québec music scene.



Activity 2

The students look at the full list of winners in the "Révélation de l'année" category since 1979. Each student picks an artist, carries out research on the artist's work and identifies how he or she made a mark on Québec's music culture. Was this a one-off success? What aspects of the language of music stand out most clearly in these songs? Working as a group, the students try to determine what the winners' songs all have in common.



Activity 3

Keeping in mind the characteristics identified earlier, 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 language of music in the songs. What sort of impact are these artists likely to have on Québec's music culture?

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

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 define what it means to be a sports hero. They identify a local sports hero or someone from the history of sports, and identify how he or she has made a mark: videos, statistics, medals, belts, etc.



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.).



Activity 3

The students learn about sports museums and halls of fame, and visit them online or in person. What do they discover there? Why have some people been honoured in this way? The students also create a mini-museum to showcase their exploits and those of their heroes.

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, «[Heroes](#)» educational kit
- › 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 cultural imprint selected by the teacher (painting, novel, film, architectural feature, etc.), the students analyze and explore the forms of religious expression it contains (symbols, places, streets, buildings, people, etc.). The students then try to match each expression with the tradition in which it originated and make relevant connections to the environment.



Activity 2

The students select cultural imprints that are of interest to them and explore the forms of religious expression they contain (symbols, places, streets, buildings, people, etc.). The students also attempt to determine the meaning of these forms by matching them to the traditions in which they originated, placing them in the contexts where they occur and comparing them among themselves.



Activity 3

Equipped with a camera, the students set out to find cultural imprints that include forms of religious expression and attempt to determine the meaning of these forms by associating them with the traditions in which they originated and relating them to the cultural environment. The students then give a class presentation on what they have learned.

Additional resources

Targeted **elements** of the QEP

- › The forms of religious expression in the young person's environment (Cycle Two)

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

In their family and community, the students look for first names as well as names of cities, streets, buildings or shops of English origin. They discover the cultural influence of Québec's anglophone communities and explore them using archival texts placed at their disposal.



Activity 2

The students discuss words and phrases borrowed from the English language and used in their community by people of their generation. Which words, expressions and first names from the language of Shakespeare do they use on a regular basis? They draw up a list of English terms that they use in their daily lives to communicate orally or in writing.



Activity 3

The students present the imprints of anglophone culture that they identified in the course of their research, which involved a range of archival texts that were provided to them. They are asked 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: To interact orally in English
 - Use of functional language
 - Participation in discussions
 - Use of strategies
- › Competency 2: To reinvest understanding of oral and written texts
 - Use of knowledge from texts in a reinvestment task
 - Use of strategies

Questions that students could be asked during the activity

- › How do anglophone children celebrate holidays?
- › Which English expressions derived from technology do the students use?
- › How does anglophone popular culture influence our use of the English language in our day to day interactions?

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

English Language Arts

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—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 lines or quotation 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 their new graphic text will leave its mark on the reader.



Activity 3

Students compare important comic books that have been made into films. To examine the impact these new cultural products leave on their audiences, students can research how the original comics and the new texts are related.

Additional resources

Targeted **elements** of the QEP

- › View of the world through reading
 - Understanding that texts are social and cultural products by seeing a text as a construction
 - Understanding the influence of familiar structures and features on the meaning of a text
 - Knowledge of familiar text types transferred to own writing by using known structures and features
- › Strategies for constructing meaning
 - When responding to and producing texts, the student constructs meaning through the familiar images, signs, symbols and logos in her/his environment

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 select a picture of a cultural imprint from among those presented to them. They observe this imprint from a mathematical viewpoint and describe it using the appropriate vocabulary (plane figures, solids, lines, etc.) They then use the grid technique to copy the image, in the process, locating points in a plane. The students can draw inspiration from artists from various periods who have used this technique to create their works.



Activity 2

The students explore the physical cultural imprints in their surroundings. After selecting an imprint, they practise locating points on a map or grid. Then they make a scale copy of a map or a planar representation of their surroundings. In order to accurately locate the cultural imprint they selected, they indicate where it is on their map or plane.



Activity 3

The students work together to produce a map showing the precise locations of all the cultural imprints they have selected, and plot each location on a timeline. The students can also locate the imprints on maps or planes using different scales.

Additional resources

Targeted **elements** of the QEP

- › Getting his/her bearings and locating objects in space (spatial relationships)
- › Locating points in a plane
- › Using a range of objects and representations (an activity essential to the development of the student's spatial sense and geometric thinking)
- › Taking direct and indirect measurements

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

To learn about the various energy resources, the students match objects to the types of energy on which they operate. Which of these resources are renewable and which are not? The students identify the resources that Québec currently uses. They locate the province's energy production facilities on a map.



Activity 2

The students show that Québec has become an international leader in the use of renewable energy resources. They draw up a list of concrete examples, both past and present. In so doing, they learn about Québec's energy footprint.



Activity 3

The students draw up a profile of their daily consumption of goods and services. The students also determine the forms of energy required to produce these goods and services and make them available. For each good or service, the students identify the impact on the environment. They propose alternatives to certain consumption habits in order 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)

Geography, History and Citizenship Education

IMPRINTS IN THE VICINITY OF THE SCHOOL

Cultural references

- › Territorial references
- › Architectural elements

Context

Cultural imprints can be seen everywhere in 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 close to home.



Activity 1

The teacher provides the students with a history of their municipality or neighbourhood. The students then locate the main events in this history on a timeline. They look into the origins of the men and women who occupied this territory and the cultural imprint they have left on it.



Activity 2

The students go on a field trip in their municipality or neighbourhood to look for cultural imprints in the vicinity of the school. They reflect on their immediate environment and on its natural and human features. At the end of the field trip, each student chooses a cultural imprint and researches it in order to identify its main distinctive elements.



Activity 3

On a map of their municipality or neighbourhood, the students locate a colour reproduction of the cultural imprints they are studying. They become aware that there is an abundance of such imprints in their environment. The students can also do their project on the school walls and, in this way, leave imprints of their own.

Additional resources

Targeted **elements** of the QEP

- › Understands the organization of a society in its territory
 - Establish links of continuity with the present
 - Situate the society and its territory in space and time
 - Specify the influence of individuals or the impact of events on social and territorial organization
- › The situation of the society in space and time
- › The aspects of society that have an impact on territorial organization
- › The advantages and disadvantages of the occupied territory
- › The influence of a group on social and territorial organization
- › The elements of social continuity in the present

Questions that students could be asked during the activity

- › What is a cultural imprint?
- › What cultural imprints have the Aboriginal peoples left us?
- › What cultural imprints have the French left us?
- › What cultural imprints have the British left us?

Suggested cultural partners

- › To find out more about the history of the municipality or neighbourhood: interpretation centre or museum of local history

References

- › To find a museum or interpretation centre, visit the website of the [Société des musées du Québec](#) (English content available)

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

The students explore works of art that spark their interest. They set up an awards system for these cultural imprints and determine the art forms of their respective artists. They record their work on sheets modelled on the “cultural identity” section of a culture journal.



Activity 2

Referring to their notebook, the students discuss the artistic disciplines that interest them the most. They explore the various cultural occupations associated with these disciplines: those they know about, those that intrigue them and those that have given them a cultural experience. The students note down their references in a variety of ways in order to keep a record of their work.



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