

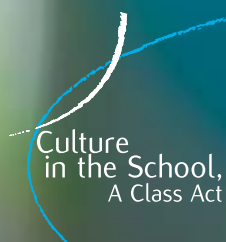
Bright lights, big ideas...

february
2006

15th anniversary
Arts and Culture Week
in Québec Schools



ACTIVITY GUIDE



Culture
in the School,
A Class Act

Québec 

Watch for the latest news in 2005-2006
There are some great surprises in store for you!



Culture in the School, A Class Act

AN INVITATION TO EXPERIENCE CULTURE
IN ITS MANY FORMS!

TAKE ADVANTAGE OF THE AVAILABLE
RESOURCES:

Arts and Culture Week
in Québec Schools

The Essor awards

The Culture in Schools Program

The financial support program for cultural
committees in the school system

www.mels.gouv.qc.ca
www.mcc.gouv.qc.ca

Québec 

Ministère de l'Éducation, du Loisir et du Sport
Ministère de la Culture et des Communications

Bright lights, big ideas...

february
2006 | 15th anniversary
Arts and Culture Week
in Québec Schools



ACTIVITY GUIDE



Culture
in the School,
A Class Act



Bright ideas
for an enlightened
generation



There is nothing mysterious about culture and the arts. In fact, they play an important role in brightening up our everyday lives, and contribute to our constant search for meaning and authenticity. Together, they provide opportunities for the expression of human creativity. They create a bridge between different areas of knowledge, and highlight the importance of knowledge in our daily activities. This is what the upcoming Arts and Culture Week in Québec Schools will help us to rediscover.

During Arts and Culture Week, teachers in all subjects can partner with cultural organizations to offer activities that highlight the collegial, educational side of various forms of culture and the arts.

"Imagination is more important than knowledge," according to Albert Einstein. This clearly demonstrates the importance of creation and creativity, even in subjects outside the arts field. We wish you all an enjoyable Arts and Culture Week, and hope that it will provide an opportunity for meeting people, discussing approaches and making discoveries that will, in turn, generate *bright lights!*

Minister of Education,
Recreation and Sports

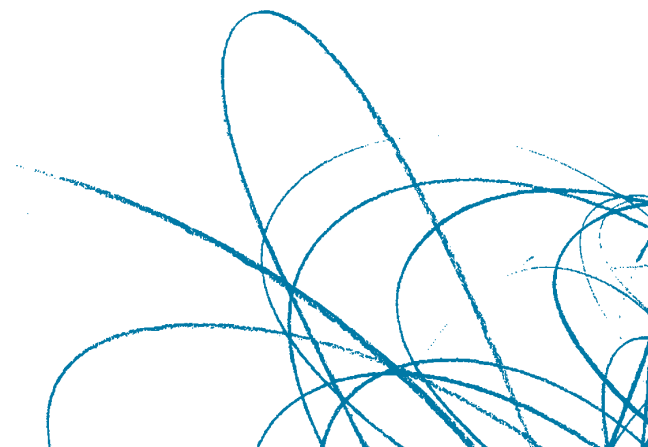


Jean-Marc Fournier

Minister of Culture and
Communications



Line Beauchamp



Message from the spokesperson
for the 2006 Arts and Culture Week
in Québec Schools



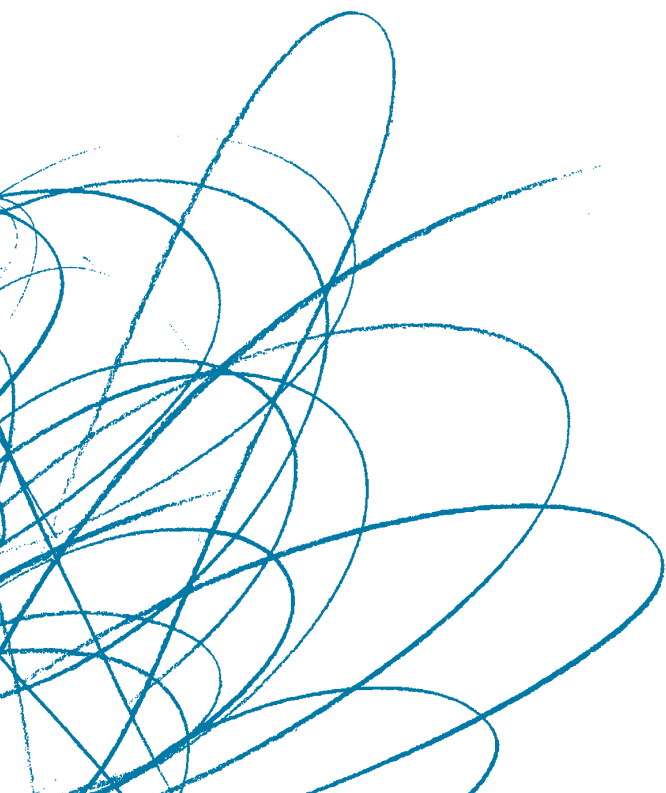
I'm very pleased to be the spokesperson for Arts and Culture Week in Québec Schools, in my capacity as both an actor and a secondary school student. As luck would have it, I'm exactly the same age as Arts and Culture Week in Québec Schools – 15. I must have been born under a lucky star, the kind of star whose light shines brightly on culture and the arts.

"Bright lights, big ideas ..." is an original theme that will give everybody an opportunity to shine in the light of their own star and explore the fascinating world of arts and culture with an abundance of creative ideas.

I hope that Arts and Culture Week will be full of new discoveries, exciting achievements and fun, and that you will enjoy it to the fullest!

A handwritten signature in blue ink. The name 'Catherine Brunet' is written in a stylized, cursive script. The signature is positioned above the printed name.

Catherine Brunet
Spokesperson for the
2006 Arts and Culture Week in
Québec Schools





ACTIVITY GUIDE FOR THE 2006 ARTS AND CULTURE WEEK IN QUÉBEC SCHOOLS: CREATIVE TEAM

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Presenting the 2006 Arts and Culture Week in Québec Schools: “Bright lights, big ideas ...”

Over the last fifteen years, Arts and Culture Week in Québec Schools has continued to grow, thanks to the synergy created between the worlds of culture and education. This partnership has allowed Québec schools to define their “cultural colour” and encouraged them to go out and interact with the community. This is why, for 2006, the focus is on the many facets of light! The theme is “Bright lights, big ideas ...”.

Our ultimate objective is for the theme to provide opportunities to demonstrate how culture underlies all areas of education and how cultural references can be used in all subjects. We also hope that the message, “Bright lights, big ideas ...”, will stimulate teachers’ creativity and pedagogical curiosity, and encourage them to work alongside artists to highlight the contribution made by all subjects in your students’ daily lives. As somewhat of a continuation of the 2005 Arts and Culture Week, we encourage you, during this, our 15th year of holding this annual event, to brighten up the month of February by giving young people a chance to experience contrasting, original and significant artistic and cultural activities.

As testimony to our support for teachers working to prepare Arts and Culture Week, this activity guide has been prepared by a record number of contributors, all passionately involved in culture, from all the subject areas represented in the Québec Education Program. It offers a range of fascinating suggestions for activities at the preschool, elementary and secondary levels. In addition, the support and promotional materials have been enhanced with examples of projects completed by students. The whole guide has been updated to make it more user-friendly and to focus inspiration on the theme of *bright lights*.

We are confident that February 2006 will be an electrifying month for many schools, as they highlight the rightful place of culture in the school system.

May the bright ideas of Arts and Culture Week foster enlightenment in all areas of your school life!

**Activity Guide creative team
2006 Arts and Culture Week
in Québec Schools**



OVERVIEW OF THE ACTIVITY GUIDE

The Activity Guide for the 2006 Arts and Culture Week in Québec Schools has two main sections:

- Section One presents all the suggested activities, under seven headings all linked to the theme “Bright lights, big ideas ...”.
- Section Two focuses on the dynamics and components of the culture-education agreement, which includes a set of programs, measures, services, partnerships and culture-based contests that can all be used to promote culture in schools. The elements are described in a way that emphasizes their content and makes them easier to identify.

In addition, we have included several innovations for the 15th annual Arts and Culture Week in Québec Schools! At the end of this Guide, you will find a promotional DVD for this event that includes:

- lyrics and music for the songs based on the theme “Bright lights, big ideas ...”
- images for the poster
- poems written by elementary and secondary school students
- an encore presentation of a drama scenario and a choreography, emphasizing the various forms of artistic expression that can be used in the 2006 Arts and Culture Week in Québec Schools

All these elements are also presented in Appendixes I to V, as in previous years.

Make sure to take full advantage of all these fabulous resources to churn up a whirlwind of bright ideas in your school!

“Bright lights,
big ideas ...”:

SUGGESTED ACTIVITIES FOR ALL AREAS OF LEARNING

During Arts and Culture Week in Québec Schools, every form of artistic or cultural activity becomes important. In other words, no activity should be ignored. The place given to arts and culture in schools depends on the involvement of all, and every type of initiative should be recognized and encouraged.

In keeping with the activities of the 2005 Arts and Culture Week, we decided to continue with the same process to generate activities based, this year, on the theme “Bright lights, big ideas...”. We also decided to place more emphasis on the cultural contribution made by all the subject areas in the Québec Education Program. We're pleased to report that this approach has already been successful! Section One of this Guide contains over 60 different activity suggestions, drafted by two teams of people passionately involved in the cause of culture in schools: with each team being responsible for preschool

and elementary education respectively. The suggested activities often create links between subjects that will stimulate pedagogical creativity and student motivation, or require the involvement of outside resources, clearly an important way for schools to explore new approaches.

We hope that these activities will help you discover a wealth of new cultural reference points that you will be able to use in a new way. As in previous years, they can be used to launch Arts and Culture Week, or simply to structure the overall planning of the event. They offer many different opportunities to develop subject-specific and cross-curricular competencies and to establish links between them and the broad areas of learning defined in the Québec Education Program.

Culture is a part of all educational communities, and students should be encouraged to immerse themselves in the cultural heritage bequeathed to humanity by each academic subject area when discovering the world of professional culture in your own region or elsewhere in Québec. Let your curiosity and your ideas guide you as your students express the full range of their creativity, just as we did when preparing this Activity Guide.

Now it's your turn to take advantage of February 2006 to reinforce your role as a “cultural mediator”!

1. An expression borrowed from Jean-Michel Zakhartchouk, author of *L'enseignant, un passeur culturel*, Paris, ESF, 1999.

DARK NIGHT, QUIET LIGHT,
BRIGHT LIGHTS, GENTLE SIGHTS,
WHILE ALL CATS ARE GREY IN THE DARK,
DAYTIME IS A RAINBOW OF COLOURS.

Johanne Boudreault, Marie-Ève Claude
and Sylvie Dufresne

Light-
producing
objects:

Let there
be light!

Why do candles, nightlights and traffic lights exist? There are many different reasons why human beings have created light-producing objects. Sometimes it is to meet a need for safety, communication or beauty, or sometimes for a recreational purpose – but human beings have always enjoyed creating light! Attracted by its power and beauty, they have designed objects that *reflect light*, such as jewellery, metal and mirrors, objects that *direct light*, such as skylights and windows, objects that *capture light*, such as solar panels, cameras and nanoantennas, and objects that *filter light*, such as stained glass windows, smoked glass, lampshades and curtains. Although some products, like sunscreen or parasols, have been designed to reduce the effects of intense light, human beings still like to produce, direct, amplify and sculpt light. Revolving lights, lampposts, fluorescent lights, lasers, glowing neon necklaces, fireworks and many other objects are used, along with natural light sources, to comfort, amuse, attract, calm or mystify people both young and old!

PRESCHOOL EDUCATION

Discovering light-producing objects

Could we even imagine a world without light? A world where it is always dark, always night? Luckily, light exists to brighten our lives. Where does light come from? Ask the students to bring something shiny with them to school, and to observe the objects in various places and from various angles. Launch a discussion to encourage them to discover all the features of each object, to sort them

into categories and to compare them. Then, ask them to carry out a range of experiments² to discover how light is made. Create shadows to show them what happens when light meets an obstacle. Plant beans and place them in a place where they will grow either with, or without, light and observe the results. How do our eyes see? What makes light reflect?

2. Philippe Nessmann, *La lumière*, Paris, Éditions Mango, February 2005. (Collection Mango Jeunesse).

LANGUAGES

French as a second language, or English as a second language, Third language and Integration linguistique, scolaire et sociale (elementary level)

Recycling candles

This activity allows students to support a cause of their choice and to do something to help the environment, by recycling leftover candle wax and turning it into new candles to sell as part of a fundraising campaign. Launch a discussion in the classroom to identify causes that deserve support. In small groups, the students can discuss which causes appear to them to be the most valid.

The students can ask around to collect as much leftover candle wax as possible and then recycle it by breaking it into pieces, melting the wax and pouring it into an assortment of moulds. They can decorate the new candles they have created using small, reflective (but unflammable) decorative items such as glass marbles, pebbles, sequins and pieces of metal.

To boost sales of their recycled products, the students can use various media approaches, such as slogans, posters, advertising on the school's Web site, or a sales pitch to the school's governing board. Once the candles have been sold they can review their campaign, identifying strengths and weaknesses to make future fundraising campaigns more successful. The money collected can be donated to the cause they selected, or allocated to a project they will benefit from as a result of all the hard work invested in collecting all the leftover candle wax.

LET THERE BE LIGHT!

French as a second language, or English as a second language, Third language and Integration linguistique, scolaire et sociale (secondary level)

Just as brilliant at night

Why is it that in 2005, there were so many cyclists killed on the roads at dusk or at night, despite having reflectors on their bikes and clothing? Can we invent a new gadget to make cycling safer?

Present the following scenario: A sports manufacturer, knowing how many inspired young entrepreneurs there are in your class, has given them the task of creating and marketing such a new gadget. The students must divide up into teams, with each team consisting of an engineer, a treasurer, a designer and an advertising specialist, and possibly a coordinator and a secretary. It won't be easy to come up with a new product! They will have to research what already

exists using a market study, create a prototype that complies with safety standards, promote the product (for example, during cycling events), find sponsors, and gauge consumer satisfaction by presenting their product to a focus group. During the entire process, the team must record information for its final report, such as the high points in the cooperative work, the solutions found for specific problems, and compliance with deadlines. Once their expertise is recognized, they will have to persuade the company to give them a contract to manufacture the revolutionary gadget on a commercial scale!

English as a second language, or English Language Arts (elementary level)

Spotlight on your neighbourhood

Since its invention over 150 years ago, photography has played an important role in modern life. Photos are both an art form, and a way to preserve family history. They also provide information on events, people and places. During this activity, the students can see the places where they live, and especially their immediate neighbourhoods, from a new angle by creating a photo album called *ABC* in the classroom.

Ask the students to walk around their respective neighbourhoods to identify characteristic features. Next, in teams, the students must choose pictograms for each letter in the album. For example, for students living in the city centre, the letter "S" could stand for "skyscraper." For students living in rural areas, the letter "F" could be used for "farms." However, before creating their photo albums, the students should observe a range of completed albums to see how they are organized – by family, place, building, etc. They will also have to study the photographs to see how the photographer managed to

capture interesting shots. Lastly, the students must try to highlight certain elements in their photos to make a personal and significant statement about their neighbourhood, for people who have never been there.

The students can also be asked to pick letters connected to keywords, and then to photograph and print the letters. In teams or individually, they can then write short poems about each site photographed, to present a personal point of view and put a finishing touch to their *ABC* photo album. Perhaps they can also show their completed albums to students from other schools. It can be quite a surprise to see how a neighbourhood can come to life when seen through the lens of a camera!

Family histories in photographs

Photographs play an important role in most homes, preserving significant memories of family members and friends, and of the passage of time. An old, crumpled photograph, a black and white picture, or a simple snapshot can conjure up an old family story that is sometimes well known, but often almost forgotten. In this activity, the students will write accounts based on old family photos, and all the stories will be brought together in a book produced by the class as a whole.

Before starting their project, the students should be shown photos of people who lived at various times, and asked to talk about what catches their attention. For example, what can they tell about the people in the pictures just by looking at their expressions? How has the photographer chosen to frame the image? What could be happening just outside the frame? What stories could be behind some of the photos? By learning to “read” photographs and think carefully about what they see, the students can develop their visual skills and learn how to choose their own family photos.

Ask the students to check around to see if someone they know has old photographs they can use to write their account. The students should try and identify the people in the photos, and the place and date when the photos were taken, along with other background information. Next, they should interview relatives, or anyone

else connected to the photos, to gather information. They should ask their family members if they have any objects (such as medals, records, marriage certificates) that could add interesting details. The students should also be encouraged to carry out research at the school library to learn more about the place and time represented, and to select the elements that will help them draft their account.

After writing their first draft, the students should show them to each other and the teacher to get new ideas, and to make their account clearer or more credible, based on the comments made. Once the final version has been drafted, the students should think of a way to introduce their account. They should also digitize or photocopy their photos and the support documents, if any. Lastly, they should combine the images and text in a page layout, settling details such as the background, the main headings and the places where the images will appear in the text.

Once the final layout is finished, all the students’ accounts should be brought together into a book, which can then be shown to family members and people in the community.

LET THERE BE LIGHT!

MATHEMATICS, SCIENCE AND TECHNOLOGY

Mathematics (elementary level)

Lights and shapes

So many different kinds of light have been used since Thomas Edison invented the light bulb! The light produced by the white-hot, incandescent element can be filtered by shades of various shapes, colours and materials, each revealing something about trends in the period in which it was created. Rotating lights on emergency vehicles, emergency flares and traffic lights are all present-day objects that are not just used to produce light, but also to communicate information. Together, light, colour and shape, make up a code that everyone understands. And all this sheds light on communication using mathematical language, and on the interpretation or creation of a message based on a language of words, codes (symbols) or other signs.

Lighting stores, catalogues, family homes, streets and neighbourhood establishments are all places where light-producing objects can be observed, along with the geometric figures they contain. The objects can be identified, described and classified by the students according to the various solids they contain (prisms,

pyramids, spheres, cylinders, cones, convex polyhedrons) and the plane figures that make up each facet (convex or non-convex polygon, quadrilateral, triangle, circle). All these actions can help students communicate using the language of mathematics.

In addition, by describing or building objects to filter light, such as lampshades or stained-glass windows, students can learn to use various geometric figures to communicate. The activity may involve the use of transparent plastic of various colours, which can be used to cover a lamp or window.

The activity can also be used to identify various prisms, whether right or oblique, those that decompose light, and pyramids.



Mirrors and other instruments

Several objects and instruments use light to analyze or observe various phenomena, take measurements, design products or images, or to study light itself. Mathematics can be used to create models of phenomena or describe the mechanism of certain objects or instruments in order to understand how they work. By analyzing some of these phenomena or objects, students can learn to reason mathematically, and to make and validate hypotheses.

By building a pinhole camera (*camera obscura*, the ancestor of the present-day camera: a room or box with a pinhole on one side), and observing the images it creates, the students can use the concepts and processes of similarity: similar figures, similarity, proportionality, etc. What kind of images does a pinhole camera produce? When was it invented? How has it changed over the years?

Kaleidoscopes generate fascinating, beautiful arrangements of figures. By building, observing and analyzing a kaleidoscope, students can apply various concepts and processes associated with geometry: reflection, symmetry, etc. If the kaleidoscope has two mirrors, must they be placed at a particular angle to obtain a rose-shaped image whose segments overlap perfectly? How many possible angles are there? How can a regular image be obtained? How must the

mirrors be placed to obtain a continuous frieze? How does a kaleidoscope with three or four mirrors work?

This activity creates a perfect opportunity to distinguish between the various meanings of the same word. For example, the word “reflection” in its broad sense means the action of thinking about something; in mathematics, it refers to a geometric transformation that creates orthogonal symmetry; and in the world of science, a change in the direction of light (or other waves) caused by a reflective surface.

Depending on their year of secondary education, the students can combine this activity with their science and technology class in order to observe and identify the underlying concepts and processes connected with other objects and instruments³ such as satellite dishes, lenses, microscopes, concave and convex mirrors, overhead projectors, sextants and telescopes. They can also search for information on trades and professions that use these instruments.

3. Several Web sites provide information on the objects or instruments mentioned here. For kaleidoscopes, the following book is useful: Richard Pallascio and Gilbert Labelle (eds.), *Mathématiques d'hier et d'aujourd'hui*, Mont-Royal, Modulo, 2000. (Collection Astroïde).

LET THERE BE LIGHT!

And then there was !

Because we are surrounded by so many different kinds of light, we often forget that a lot of research has gone into light in all its forms. Lighting an entire room using a single white-hot piece of wire in a glass bulb is quite an achievement! Today, many different moods can be created. Rice paper adds a little Asian touch; brushed aluminium seems hi-tech, while coloured beads create a romantic style.

Students cannot build a light bulb, but they can be asked to design a lamp, light shade or flashlight. Besides having fun creating their product, they can learn about the complex task of matching materials. Starting with a sketch, and after choosing their

materials, they can assemble the components in order to create a technical object. The various materials can even be recycled, and modified for a new use. The question of energy savings can be dealt with by comparing the cost of using various kinds of bulbs, and the students can present their products at an exhibition that also adds historical and economic aspects. The students can then be asked to carry out research on ways to produce coloured light using fluorescent tubes or laser beams.

SOCIAL SCIENCES

Social Sciences (elementary level)

A banner of light

Since the dawn of time, light has been used to accompany the activities of all societies. However, the way in which light is created has changed over the centuries. From the campfires of nomadic hunter-gatherers to modern halogen lamps, many different inventions have changed the way we produce light.

To illustrate the evolution of lighting, all the students in the school can take part in an activity to create a long banner showing societies here and around the world in their daily lives. The activity can be extended to

include the visual arts course, where students can use shiny or light-reflecting materials to create part of the banner. Each scene should show the various ways in which human beings have created light: fire, torches, oil lamps, candles, electric light bulbs, fluorescent lights, etc. The scene should also include a caption in which the students give the historical context of the scene, and they should produce maps to situate each society geographically.

Social Sciences (elementary level)

From flints to fluorescents

Lighting has always been an important aspect of daily life. Over time, various means have been used to create light. For example, we have moved from the oil lamp of Antiquity to the candle of the Middle Ages, and then from gas lights to electric lighting at the end of the 19th century.

In this activity, the students can interpret these changes by re-creating the historical context and illustrating the impact of the change on everyday life. They can define their own point of view on the change, using valid arguments to support their opinions. In addition, they can create posters or advertising to highlight the advantages of each new invention in the field of lighting.

LET THERE BE LIGHT!

ARTS EDUCATION

Visual arts (elementary level)

Light fixtures and jewellery

Until gas lighting was perfected in the 19th century, most houses were only dimly lit at night. In each room, a fire provided warmth and light, while the magical light of candle flames and oil lamps created complex moving shadows.

By exploring domestic lighting, students can also discuss periods of history and improvements to human comfort, from soot and candles to vegetable and mineral oils, and from gas and kerosene to electricity. They can also identify accessories, such as pewter candlesticks for table use, raven's beak lamps made from wrought iron, candle holders, lanterns, electric lights and globes, cut-glass or painted-glass lamps, lampshades and halogen lighting. The history of light fixtures is closely tied to technological advances and trends in the decorative arts (Renaissance, Classicism, Neoclassicism, Art Nouveau, etc.) and the inspiration of craft workers. In other words, "all forms of lighting have ethnological interest, and many articles have artistic value too."⁴

The students can be asked to create a three-dimensional light fixture, using all kinds of structures and materials

that reflect or diffuse lights, metal sheets and rods, recovered items, acanthus-leaf and floral decoration, cut glass, etc. Next, they can photograph each fixture using a digital camera, for presentation in an advertising leaflet with the invented name of a design firm to represent the class. The students can also include descriptive texts in English, and distribute the leaflet to other students who tour the exhibition of light fixtures.

The same activity can be repeated by the students, but this time to design all kinds of jewellery with shiny materials: ceremonial headdresses, brooches, bracelets, pins, buckles, necklaces, etc. Jewellery, like painting, is one of the oldest arts. To prepare for the task, the students can take a virtual trip around the world to discover the history of jewellery: Ancient Egypt, the Middle East, Persia, the Far East, the Americas, etc., up to the present day and the current "piercing" fad. The discussion can continue in Catholic or Protestant moral and religious instruction concerning the usefulness and various functions of jewellery over the ages.

4. Michel Lessard, *Objets anciens du Québec. La vie domestique*, Montréal, Les Éditions de l'Homme, 1994, p. 102. (Free translation.)

Dance (secondary level)

Shedding light on the passage of time

Photographs are familiar, everyday objects that occupy a special place in every home. Sometimes they are hidden away in an old trunk, framed and hung in a prominent position, or placed inside a souvenir cameo. They always conjure up memories of moments from the past.

Here is how the photographer Bertrand Carrière describes their power:

“Using photographs [...] I explore the time lapses between the main events in the group, the quiet instants and the individual moments in the daily routine. I try to capture the evocative power of moments and bodies. My camera becomes a means to observe quickly, and to ask questions later, and then to reflect on my family and the relationships that develop [...] In a word, I try simply but with assurance to represent time as it passes and escapes, to focus on the poetic essence of each instant ...”⁵

In this secondary-level activity, the students are asked to find three photos of themselves at three different times in their lives. From these moments, captured on film, they must identify what the photograph reveals about them (their character, their feelings, what they are hiding) and use them to build up a kind of outline story that becomes the basis for a solo creation. They may also base a dance on images and photos from other sources, but that match the choreographic intention (shape, colour, character, atmosphere, etc.). Using the copying and projection processes available to them, the same images can become a staging element (background) for the dance. To ensure that the dances leave a trace, the teacher can ask the students to take photographs throughout the creation process in order to constitute a record.

5. Bertrand Carrière, *Voyage à domicile*, Laval, Éditions Les 400 Coups, 1997, p.95 (Free translation.)

PERSONAL DEVELOPMENT

Physical education and health (elementary level)

Light and outdoor activity

The links between light and physical activity offer several interesting research topics that can be used to integrate the topic of light into a teaching program. What methods were used in the olden days to light ski slopes and indoor or outdoor skating rinks? How did people protect their eyes against light reflecting off water or snow? Did Native people in South America and Innus in the Far North use similar or different methods?

Today, how do we deal with light in our outdoor activities? What modern methods are used to protect us from intense natural light? Why are the new sunglasses widely advertised in sports magazines safer for our eyes than cheap glasses? All these questions can shed new light on our outdoor activities! The students can be asked to find answers to these questions, which all focus on outdoor pursuits.

Physical education and health (secondary level)

Passing on the flame

The upcoming Winter Olympics in Turin are already being discussed in the media. As a key symbol of this major sports event, the Olympic flame and its journey to the stadium are a cultural reference point that has survived from ages past. It is also a powerful symbol of unity and equality. Where did it originate?

The symbol of unity between peoples, as promoted by the Olympics, can be used to organize a local relay race. The race can identify the various ethnic groups present in the school as

the race goes through the various neighbourhoods around the school. In honour of the Winter Olympics, it can also focus on winter themes, less common than summer themes, by including winter sports such as cross-country skiing, snowshoeing, skating and jogging in a form of quadrathlon relay.

LET THERE BE LIGHT!

Catholic religious and moral instruction (elementary level)

The role of light in religious ceremonies

Light can be entrancing, calm or bewitching, and can encourage contemplation and meditation. Many monasteries, churches and sanctuaries in Québec house religious objects connected to the theme of light: an Easter candle, a sanctuary lamp, a monstrance (in the shape of a sun), stained-glass windows, lanterns, and


paintings. A guided tour of one of these heritage sites will introduce students to the importance of light in sacred art in Québec. In this activity, each student can become a detective and try to find as many objects as possible that use light to promote meditation.

Protestant moral and religious education (elementary level)

Carrying the torch

Flames, candles, lanterns, torches, lamps, chandeliers, menorahs and candelabras all produce light in our everyday lives or are used in religious ceremonies. In particular, a flaming torch is often associated with events like the discovery of a cavern, night-time processions, outdoor celebrations, the opening of a sports event, and torchlight parades. On the theme of torches, a number of expressions come to mind: "taking up the torch," "torchlight descent" and "passing on the torch," to name a few. Students

at the preschool and elementary levels can be asked to look for illustrations of torches at various historical periods, and then to make their own torch and draw or write on it a message based on the Muslim, Jewish, or Christian (Catholic, Orthodox, Protestant) faiths. They can then have a torchlight procession!



The use of light
in works of art:

Keeping the light of passion burning bright

Artists have always played with light and shade to communicate their view of the world, whether real or symbolic. It has even been said that “artists are the eyes of the human race; they are in the forefront of reality, and are able in some cases to reinvent it.”⁶ Works of art convey their own light; they also provide reflection, tone, motifs, words, depth, shading, contrast, relief, shape, texture, colour, perspective, transparency, movement, space and effect. The history of art has left traces of light through all the forms of art.

Today, the creations of many different artists reflect their constant preoccupation with light. Examples include *Passare* by the dance company O Vertigo, the video works by Geneviève Cadieux, and the setting of *The Tempest* by Michel Lemieux and Victor Pilon. Whatever the medium, perceived or projected light brings the work into existence. The work of the artist challenges us to think, attracts our attention, awakens our senses, and sheds new light on our perception of the world.

6. *Lumières, perception – projection. Les cent jours d’art contemporain Montréal 86*, Montréal, CIAC, 1986, p. 47.

MATHEMATICS, SCIENCE AND TECHNOLOGY

Mathematics (secondary level)

Lighting up new perspectives

Light, shade, projection, perspective, symmetry, figures, geometric transformation and proportion are some of the elements shared by artists and mathematicians. Light influences our perception of reality, and guides or inspires the creation of works of art.

LET US RUN
TO THE HORIZON,
IT IS LATE, LET US RUN FAST,
TO CATCH AT LEAST ONE
OBLIQUE RAY.
Charles Baudelaire
*Le coucher de soleil romantique*⁷

During the Renaissance, the development of perspective was a major event, and the techniques used, for example by painter and geometrician Albrecht Dürer, influenced the world of mathematics. The interplay of light and shade allows three-dimensional objects to be represented on a two-dimensional canvas. Projection and perspective, using processes based on the effects of light, convey our perception of reality.

Exploration activities can be used to help the students master elements from the language of mathematics and to apply mathematical reasoning. For example, students can:

- observe the shadows created by a light source (flashlight or other) pointing in various directions (straight at an object, at an angle, etc.). The activity helps students grasp the properties of orthogonal and isometric projections and, at a greater distance, perspective and the vanishing point.
- analyze paintings and drawings to recognize the various types of perspective and identify the mathematical meaning of parallel, perpendicular and proportional. The range of works observed and analyzed, from various periods of Eastern and Western civilization, will allow students to recognize the types of perspective used and to check whether the rules of perspective have been observed, in particular in Japanese prints and works by Dürer, Piero della Francesca and Vermeer.

7. Charles Baudelaire, *Les fleurs du mal*, Paris, Librairie Générale Française, 1999, p. 207 (Le livre de Poche, Collection Classiques)

Science and Technology (elementary level)

Yellow Ochre, Raw Sienna, Azure Blue, Carmine Red

We can see colours, but only thanks to light! The pigments and colours used in painting sometimes took years to develop. Some are of mineral origin, like lapis lazuli blue, some are vegetable, such as saffron red, and some are animal, like cochenille red. Today, most pigments are synthetic and present an infinite range of colours. Historically some colours, such as purple, were hard to obtain and were reserved for the elite.

The students can be asked to prepare, create or extract pigments from various sources, and to have fun creating works of art using basic

pigments in their art class. Instead of canvas, they can use other surfaces such as stone, glass or wood. The research could continue in the science and technology class, where the students could study colour-separation techniques using chromatography or a prism. The world of colours can also be explored in a word game, in which the students match works of art with expressions containing a colour.

KEEPING THE LIGHT OF PASSION BURNING BRIGHT

ARTS EDUCATION

Drama (elementary level)

Stage lighting

In his play *Le projet Anderson*, Robert Lepage demonstrates a new kind of theatre, with certain scenes played as though in a movie. The character performs in front of a concave screen on which a film is projected. Light is filtered by the image, and the effect of depth created encourages us to see things differently, taking us to a different place and time. The singer Edgar Bori stands behind a screen to perform, appearing as a shadow; but he is instantly recognizable by his music and his physical outline. To illustrate the feelings and emotions of a character in the play *L'héritage de Darwin*, the Théâtre Le Clou uses light to change the audience's perceptions: "The live video manipulations illustrate Julien's inner turmoil, subtly but with humour."⁸

First, the students can be asked to appreciate stage plays in which light is used in various ways. The lighting in the play *Petit Pierre*⁹ creates an intimate atmosphere to create a universe based on object theatre and shadow theatre; and in the play *Maïta*¹⁰ the shadow puppet Issane, Princess of Light, is movingly portrayed. Next, the students can be asked to use light to create dramatic sequences that convey various ideas and transform perceptions. The performances can involve Chinese shadows, images

projected onto a screen, settings drawn on transparencies and projected onto a sheet, flash lights, coloured lights, etc.

The students can also carry out research in the classroom on shadow puppets from Bali,¹¹ classified into between 80 and 130 different figures. Based on what they discover, they can create a few puppets in their visual arts class, and then learn to manipulate them while playing with light and shade. They can write stories for them, and then stage and perform them for other students at the school.



8. Quotation from the program notes for "L'héritage de Darwin" by Théâtre Le Clou, p. 5. (Free translation.)

9. *Petit Pierre*. Théâtre le Carrousel. Written by Suzanne Lebeau, directed by Gervais Gaudreault.

10. *Maïta*. Théâtre de Sable and Théâtre de la Vieille 17. Written by Esther Beauchemin, staged and directed by Robert Bellefeuille, designed and staged for puppets by Josée Campanale.

11. Emmanuelle Halkin, Le théâtre d'ombre à Bali "Wayang Kulit", [on-line], <www.akbar.free.fr/theatre.htm#cardinal> (May 2005).

Seeing colours

Whether natural or artificial, created by the pigments in oil paints or an outside source, the effects of light bring paintings to life. The students can be asked to appreciate key works of art by artists of the past or the present, with a passionate interest in light.

In the 17th century, Georges de La Tour painted *Le nouveau-né* and used light and shade to create the effect of candlelight. Another painting, *Girl with a Pearl Earring* by Johannes Vermeer, captures the play of light on different materials and colours. In the late 19th century and early 20th century, the invention of the zinc tube to hold oil paints allowed artists to paint outdoors for the first time, and to observe the effects of natural light at all times of the day. The series of paintings featuring the Saint-Lazare station in Paris or the cathedral in Rouen, by Claude Monet, are good examples. A painter like Van Gogh knew that even nighttime is full of colours, and captured the effect in *Starry Night*. He saw yellow, blue, green and violet in the shining stars. Closer to our time, the stained glass windows of Marcelle Ferron convey her need for light and truth. Today, artists use a wide range of technological resources in their work. Examples include *Hommage à Chagall*, a hologram by Marie-Andrée Cossette, and *Obsolescence*, a work by light

sculptor Morgenthaler, and the building known as La Grande Bibliothèque, designed by a consortium of architects for La Bibliothèque nationale du Québec.

The students can be asked to create a personal artwork inspired by light, in all its forms: a moonlit evening around a campfire, performers on stage under spotlights, a hot, sunny day at the beach, a colourful character, fields of wheat or snow, and so on. They can also be asked to think like architects, and to add cut-out shapes to the classroom windows to disguise them as portholes, old-fashioned leaded windows, oval windows, etc. They can also experiment with changing the lighting in the classroom to create a new setting.

In a similar vein, students in a science and technology class can experiment with the decomposition of light using a prism, part of the research carried out by the physicist Isaac Newton.

Highlighting a moment in my life

THE COLOURS
ARE BORN OF THE DEEDS
AND SUFFERING
OF THE LIGHT.

Quotation from Johann von Goethe

In this famous quotation, the poet Goethe pointed out that light colours our lives with a rainbow of emotions. In all periods, painters have expressed their personal vision of light, the mother of all colours.

The students can be asked to appreciate a number of paintings, paying special attention to the choice of materials made by the artist to deal with light and the effects felt by the students. For example, in *Joseph the carpenter* by Georges de La Tour¹², an oil painting from 1645, the sculptural forms are defined by light and shade; Edgar Degas¹³, in *Danseuse assise* from 1879 1880, uses pastels to capture a fleeting, light-filled instant. Dan Flavin¹⁴, in an untitled work, uses neon lighting to express a contemporary vision of art, highlighting the properties of the materials used in his light creations.

The students can be asked to think back, from their birth to the present, to remember sad (dark) and happy (light) moments. They can then think carefully about the materials that will convey the emotions connected with the presence or absence of light. They could create a two-part work to contrast these two moments from their lives, using light and dark colours to capture the emotions they felt at the time.

The teacher should check whether the students understand the meaning of the following expressions "see life through rose-coloured glasses," "to see red," "to paint a rosy picture," "to feel blue." These expressions, or the artwork created in the visual arts class, could become the basis for a text or poem written by the students.

12. Georges de La Tour, *Joseph the carpenter* (Joseph le charpentier), 1945,

<<http://www.diacenter.org/kos/images/delatourj.html>>, 22septembre 2005

13. Edgar Degas, *danseuse assise*, <<http://www.ibiblio.org/wm/paint/auth/degas/ballet/>>

14. Dan Flavin, *Untitled* (In honor of Harold Joachim), 1977

<<http://www.artnet.com/Magazine/index/fyfe/fyfe2-13-4.asp>>



Music (elementary level)

The ardent flame of the artist

We have all heard it said that music is a passion. All musicians can attest to the irresistible attraction they feel for melody, rhythm and harmony. When the curtain rises, the dream begins and the magic of the stage takes over. The musicians transport the audience to another world where passion is transformed into sounds. One of the best examples of this passion is Ludwig van Beethoven, who composed his Ninth Symphony at a time when he was almost deaf. As Victor Hugo said about Beethoven, "He was deaf, but he heard the sounds of the infinite."¹⁵

Arts and Culture Week provides an opportunity for teachers to reveal their artistic side to their students, by talking about their own passionate interest in a particular type of music. They can create a suitable atmosphere for listening to or performing a piece of music that they find

inspirational. They can then launch a discussion with the students based on their impressions, and at the same time provide the social and cultural context in which the piece was created.

Next, the students can form teams to create, using the human voice, instruments or sound objects, an atmosphere that conveys their own passion. These creations could lead to the performance of a new piece in ABA form, in which A is the piece performed by the teacher, and B is the creation of the student team.

The results can be reapplied in English class, for example by replacing A by the sound creation of a student team, and B by a poem, either written collectively by the students or selected from a poem collection that especially affected them in the classroom.

15. H el ene Laberge, « La rupture du romantisme », in *L'Agora*, vol. 5, no 1, novembre/d ecembre 1997, p.3.

Music (secondary level)

A conduit for light

If you become involved in a process to create a piece of music, if you share the pleasure you feel, if your openness to other people creates new emotions for you, and if your reflections lead to action, then you are a conduit for light.

This activity starts with a classroom discussion that encourages the students to reflect on their own role as communicators and conduits for light when they perform a piece of music. They can be asked to consider the importance of the message, ideas and feelings expressed by the creator of the piece. What is a true performance? Is the same piece performed differently at different eras, or by different people? As they listen to excerpts performed by famous musicians such as Alain Lefebvre, Luc Beaus ejour, Victor Vogel and Ang ele Dubeau, the students become aware

of the elements that can be used to explain why a performance is successful. How can they, in turn, become conduits for light?

Next, all the students can be asked to pay particular attention to the expressive side of the piece they are performing. As solo performers or the members of a small group, they can play a piece whose elements and techniques they have already mastered. While respecting the composer's intentions, they can try out various expressive approaches and personalize them to communicate their own feelings. They can then discuss their impressions and ensure that their message has been communicated clearly. Last, by performing in front of a larger audience, they can demonstrate their role as performers, communicators and conveyors of light.

PERSONAL DEVELOPMENT

Moral education (elementary level)

Images that illuminate life

The students can be asked to state their understanding of the message conveyed in a short film such as *Balablok*¹⁶ by Bretislav Pojar or *L'homme qui plantait des arbres*¹⁷ by Frédéric Bach. What is the film about? What idea or message did the director want to convey? The same exercise can involve a play performed at the school. The students can also be asked to analyze one or more TV commercials or programs that most of them have seen at home. The following questions can be used to guide their analysis: "What is the commercial or program telling me? Do I agree with the content? How are the characters presented? Does what I see match my own reality? Does the commercial or program shed new light on my own life?"

Working alone or in teams, the students can then be asked to find a moral subject matter that interests them deeply because it highlights their links with the environment, with one of the groups to which they belong, people or ways of acting with people, etc. The students must select a way to illustrate the reality they wish to emphasize, using a poster, model, mime, role-playing, etc.

16. Information on this film is available on the Internet by entering: *Balablok* Bandes vidéo de l'ONF.

17. Information on this film is available on the Internet by entering: *L'homme qui plantait des arbres* Magasin en ligne de la SRC.

Catholic religious and moral instruction (elementary level)

Works of art that light up our everyday lives

For this project, the teacher becomes a museum curator who wants to set up an exhibition for elementary school students on the theme of light in religious works. To plan the exhibition, you go to a virtual museum such as the Web site for moral and religious education, <www.emrtic.qc.ca>. Then you list all the works found under the heading "Rehaussement artistique." Next, you select twelve or so works of art by great artists (painting, stained glass windows, sculptures, liturgical objects, buildings, etc.) that use the effects of light

and shade. For each work selected, you prepare a short commentary to help visitors understand the important role played by sacredness in art. You can even consider a guided tour of the art works, during which a commentator speaks about his or her passionate interest in, and admiration for, the use of light by the artists selected.

Catholic religious and moral instruction (secondary level)

The light of genius

Using a quiz show such as *Reach For the Top* as a model, the teacher can ask the students to create a list of questions focusing on the use of light in sacred works of art. Rembrandt, Chagall, Van Gogh, De La Tour and Michelangelo are some of the key figures. The teacher will have to show the students how to carry out research on the Internet and in art books. Many different questions can be asked to highlight the religious themes expressed by the artists. Each class should select two teams of four students each to represent them

during a quiz. To limit the scope of the research, the teacher can tell the students to focus on a particular artistic period, based on a suggestion from the visual arts teacher. The game can be repeated, this time by challenging teams from other classes. In addition, the questions can be extended to cover works of art from other fields (theatre, film, dance, music, stained glass or sculpture).

Protestant moral and religious education (elementary level)

Sacred influences in art

Many people have pointed out the influence of the Bible, over the centuries, as an inspiration for artists in the fields of painting, sculpture, stained glass, gravestones, architecture, town planning, etc. To see these influences more clearly, the students can be asked to make a stained-glass window inspired by an element from the Bible story of their choice. This creative workshop can be offered to students in preschool and elementary education, and lead to an exhibition about stained glass. In Cycle Three,

the students can carry out research in the community by listing and taking photographs of examples of the influence of the Bible on monuments, paintings, roadside crosses, temples, graffiti, establishments, houses, sculptures, etc. The information and photos from the research project can be gathered together and placed in the school library. This activity encourages the students to discover the importance of sacred sources in the works of artists.

Protestant moral and religious education (secondary level)

Sacred influences

Many people have pointed out the ongoing influence of the Bible as an inspiration for artistic creation in the fields of painting, sculpture, stained glass, gravestones, architecture, town planning, etc. To encourage students to understand the influence of the Bible and the importance of religious diversity, the teacher can ask the students to list examples of sacred art in their respective communities:

monuments, paintings, roadside crosses, temples, graffiti, establishments, houses, sculptures, etc. The information from the research project, with photographs as illustrations, can be compiled and kept in the school library. This activity encourages the students to discover the importance of sacred sources in the works of artists, and to better understand the communities in which they live.



Light and natural
phenomena:

**Look
around
you!**

Since the dawn of time, human beings have witnessed the wide range of grandiose spectacles put on free of charge by Mother Nature. From northern lights to lightning, from romantic moonlit nights to shooting stars, Nature marks our lives both through its power and the comfort it offers. It also provides any number of opportunities to communicate with, react to, and live with and through light!

Isn't it true that Mother Nature has an effect on our moods? Moreover, aren't we still trying to understand her manifestations?

SHOOTING STARS
IN THE FALL NIGHTS, WANDERING THROUGH THE TOWN,
I GAZE UPWARDS WITH DESIRE
BECAUSE IF I MAKE A WISH
WHILE A STAR SHOOTS ACROSS THE SKY,
IT HAS TO COME TRUE.
Poem by François Coppée

LANGUAGES

French, language of instruction (secondary level)

Illuminating darkness

Can scientists and writers ever agree? Authors and researchers have often managed to describe the light shows offered by Nature with words that sound like poetry. Striking examples are found in the works of Pierre Morency, Hubert Reeves and Albert Jacquard. All three present science in a way that makes it more accessible for the general public, and discuss the results of their research and observations in a new, interesting light.

At the secondary level, the students can act as scientific commentators during a Science Exhibition in their school. One of their topics could be scientists who have mastered the art of communication. For example, they could set up an information stand where they scrutinize the characteristics of a strong communicator: a presentation of his or her work, audio and video cassettes to illustrate their approach, an exhibition of other documentaries with rich, creative content in terms of language, etc.

It has always been difficult to report the results of scientific research. How have the best-known scientists become references in the area of scientific presentation? Is it because they use a different vocabulary, or appropriate or original visual aids? What element, in particular, attracts a faithful audience? Is it the way they interpret what they observe? Can we learn anything from the past? For example, were René Lévesque, with his program *Point de mire*,¹⁸ and Fernand Séguin with *Le sel de la semaine*,¹⁹ the groundbreakers in this area?

The young scientists on the stand, along with their English and Arts teachers, could become consultants on “bright ideas” for use by Science Exhibition presenters.

18. See the Radio-Canada archives on the site: Radio-Canada.ca.

19. See note 18.

French as a second language, or English as a second language, Français en langue tierce et intégration linguistique, scolaire et sociale (elementary level)

Myth and reality

Since the dawn of time, human beings have created stories to answer their own questions and to compensate for a lack of knowledge. Several natural phenomena have led to the creation of myths and legends. In the Cree community, the Northern Lights represent spirits dancing in the starry sky as they move westwards toward their final destination.

Nowadays, can science offer us a more logical explanation for light-related events such as Northern Lights, eclipses and lightning?

In this activity, students in preschool education and Elementary Cycle One can create a visual text in the form of

their choice (collage, painting, photograph, etc.) to illustrate a myth or legend from their community or elsewhere, based on a natural, light-related phenomenon. To learn more about the subject, they can work with students from Cycle Two or Cycle Three, who will provide a scientific explanation for the various phenomena illustrated by the young students, and present the information to them in the form of posters, sketches, impersonations, slide shows, songs, etc.

LOOK AROUND YOU!

French as a second language, or English as a second language, Third language and Integration linguistique, scolaire et sociale (secondary level)

Born under a lucky star

Human beings have always been affected, frightened and impressed by light-related natural phenomena. Shooting stars, lightning and eclipses have nourished their imagination and helped perpetuate their beliefs.

The teacher can ask the students questions, such as "What do you do when you see a shooting star? Do you think young people around the world all react in the same way? Do all cultures have the same beliefs? Before the scientific explanation was known, what explanations were given for these phenomena? How were they used by people in authority to exercise power, or to control and

persuade other people?" To share this information with the rest of the school, the teacher can ask the students to present the result of their research as a sketch, or even a court trial, highlighting the beliefs of a single person, or of various peoples, concerning the same phenomena.

MATHEMATICS, SCIENCE AND TECHNOLOGY

Mathematics, Science and Technology (elementary level)

Light sustains life

Life on Earth exists thanks to an extraordinary chemical reaction called photosynthesis. The word comes from *photo*, which means "light," and *synthesis* which means "put together." The idea of making something using light provides a key opportunity to understand how science explains the existence of life. During this chemical reaction, plants emit oxygen into the atmosphere after making sugar to store energy. Their waste product, oxygen, is used by animals, including humans, to breathe. As we digest sugar, a source of energy, we emit carbon dioxide, which in turn is used by plants to continue photosynthesis.

The students can be shown that Nature is an equilibrium, and that the waste products of photosynthesis

given off by plants provide the elements needed for breathing by animals, and vice versa. Students can be asked the following questions: Why is Earth's balance threatened? What lessons can we draw from Nature's example?

The students can then be asked to write a short script illustrating their thoughts on this topic, and to act out roles to demonstrate the interaction between light, plants and animals, and the positive effects for humans. Scientifically speaking, there is no need to go into details, but simply to highlight the dynamic process linking living beings in terms of their dependency on light and its benefits.

ARTS EDUCATION

Drama (secondary level)

Playing with light

Human beings have been looking up at the sky for a long time. In 1609, using his telescope, Galileo discovered that the Earth was in orbit around the Sun. Many of our great explorers have lifted their eyes upwards to guide themselves using the North Star. Others have used the position of other stars to define their influence on human destiny and predict the future. However, when the sky is covered by clouds and lightning strikes, we naturally run for cover!

As a first step, in English class (language of instruction or second language), the students can read adventure stories and historical or other novels in which the characters come into contact with the positive or negative effects of natural phenomena. The students can then identify the elements they will use to write a short play.

Next, in drama class, the students can work on the performance of the play written in English class. First, they will have to establish effective work methods to mobilize all the resources

they need for a stage presentation of the plays. They will also have to work with light, by trying out different ways of lighting the characters on stage. Using different light intensities, they can convey the time of day, or shift the audience's attention to a new location. Using colours, shadows and light, projections, transparencies, black light and other special effects, they can create a specific atmosphere to draw the audience into the particular universe of each character. Last, they can put on a performance for each other in English class, and discuss their perception of the text and their stage performance with them.

LOOK AROUND YOU!

Dance (elementary level)

The language of light

What do squid, peacocks, lantern fish, fireflies, and monkfish have in common? They all produce or reflect light in special ways. Living organisms emit light signals either by changing light in their environment, or by creating light themselves. Similarly, when we dance, we communicate, just as animals do by using light as an information source. There can be as many different reasons for communicating as there are light-emitting species. Sometimes they create light to look for food, provide camouflage or mimic other species, and sometimes to reveal their size, increase their mating possibilities or attract their prey.

The students can be asked to form teams of two to create a coded language (using body language to express an idea, an emotion, a feeling, etc.) that they can use to communicate with each other using only gestures. Their dance creation can be based on research conducted in science and technology class on all the different animal and plant species that produce light.

PERSONAL DEVELOPMENT

Physical education and health (elementary level)

Energy and hazards

Natural light is an important source of energy for life on Earth, but it can also be dangerous if we stay in the sun too long without protection. Before going outdoors for various activities, the students can explore ways to benefit safely from natural light. They can also be encouraged to find out why light is a necessary source of energy, and use methods based on materials at hand to protect themselves during outdoor sports activities. How can we guard against dehydration, sunburn

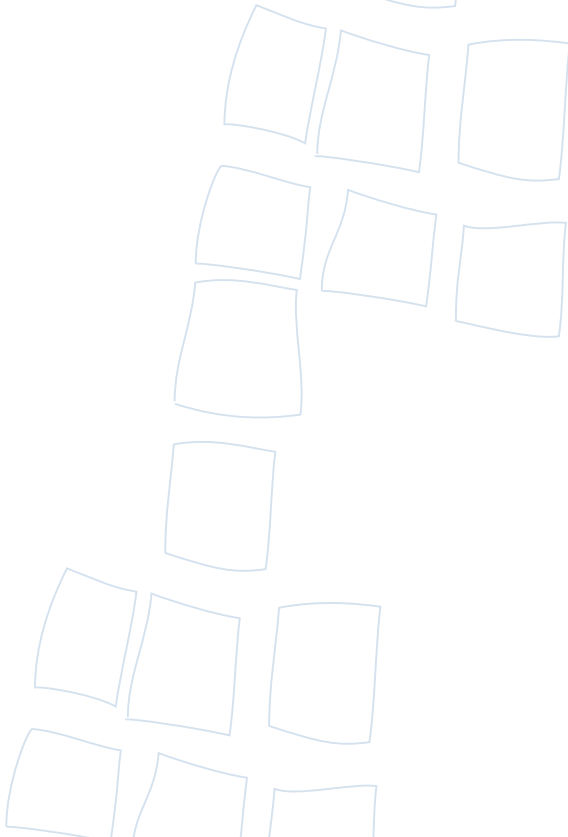
and heatstroke during outdoor activities? How can we recognize the first signs in our bodies that something is wrong?


Protestant moral and religious education (secondary level)

Heavenly bodies

Rainbows, stars, dawn, dusk, lightning, fire, daylight, moon, morning, cloud, night and sun are all natural phenomena and celestial bodies that are mentioned in the Bible. Given that Bible stories have influenced our culture, the students can be asked to assess the influence of Nature on the people who wrote the Bible. A rainbow is a symbol of an alliance, a cloud is a symbol of a gathering, fire is a symbol of purification, lightning is

a symbol of punishment, the sun is a symbol of enlightenment, and so on. In this activity, the students can explore the Bible stories that talk about natural phenomena related to light, and then define the message that they feel has been conveyed.





Light as
entertainment: **A sunny
disposition**

It is theorized that the Earth was created through the collision of two celestial bodies in a powerful, light-filled explosion. Today, this unique, blinding spectacle is still a source of captivating inspiration. Because we live in a world of light, we have, through the ages, attributed to it various virtues, be they utilitarian, symbolic or artistic. Light remains an inspiration for human beings who have, in creative and ingenious ways, made it a key feature in entertainment, gatherings of large numbers of people and grandiose spectacles, such as sound and light shows, fireworks and fire-eaters. Spanning all eras, societies and cultures, light-based forms of entertainment have remained a source of wonder and magnificence. In this regard, students can be asked to find ingenious, brilliant ways to use light to express ideas or to celebrate.

PRESCHOOL EDUCATION

Life: a light-filled spectacle!

When they first start school, children are asked to introduce themselves to their classmates. This is a great opportunity to bring photos of themselves to school, from when they were babies. The birth of a younger brother or sister also offers an opportunity to discuss, with the students, their experiences before they were born: “Was it light in Mummy’s womb?” The teacher can explain to the students that a baby sees light for the first time when it is born, and that it takes its eyes a while to adjust. To catch the students’ attention, the teacher can read a story about a baby’s first year of life, for example *Première année sur la terre*,²⁰ and then ask the children the following questions: “You’re used to seeing light now. Have you ever wondered where light comes from? What can we use light for? Think

about everything you can see thanks to light. Do you remember ever seeing something really special, thanks to a special kind of light such as rays of sunlight in the forest, fireworks, a campfire or candles on a birthday cake?” The teacher can prepare a chart to write down their ideas and questions about light. The teacher can then launch a project in which the students will be able to discover different kinds of light, and the ways in which light is used. They can be asked to present their discoveries by creating a show for other people to see with their eyes!

20. Alain Serres, *Première année sur la terre*, Éditions Rue du monde, 2003, (Collection Vaste Monde).

LANGUAGES

French, language of instruction (elementary level)

Brilliant texts

When June comes around, the hot evenings are a reminder that school will soon be out for the summer. However, it can be even hotter inside the school. Imagine the following: The audience is comfortably installed in a packed auditorium. Parents, friends and teachers are expectantly waiting to see the results of six months of work inside and outside the classroom. There is obviously some nervousness on the stage: are all the costumes in the dressing rooms as expected? Is the makeup bright enough? Are the CDs set up in the CD player? Suddenly, the stage lights come on, and the master of ceremonies enters. For each scene in the show, the MC reads a short text

that describes the content and students involved, prepared well before opening night. The words have been chosen to shed light on the action. Their goal is to increase the audience’s excitement about the show that has been so carefully prepared and presented. Luckily, students have helped the MC draft the texts, and these writers are as much a part of the cast as the students responsible for lighting, sound effects and costumes. Naturally, everyone’s name is listed in the program for the evening’s events. All of this has been prepared over a period of several months in this workshop brimming with ideas ...

ARTS EDUCATION

Music (elementary level)

Sound and light

Light can play a role in musical performances, where it creates atmospheres, impressions and feelings. Using the parameters of sound, including duration, pitch, intensity and timbre, artists manage to convey the colour of their work to the audience. The students can be asked to search for the colour of sounds by comparing them to a light-related phenomenon such as fireworks, observed using audiovisual documents.²¹

"Did you know that it was a kind of weapon, a flame-thrower that led to the discovery of fireworks around the year 670? Then, around 1240, the Chinese started to use gunpowder for the same purpose, to celebrate victory after a battle."²²

In this activity, the students form teams and pretend to be composers discussing the creation of atmosphere by using sound and light to resemble fireworks. For example, a sound can be bright, vibrant, dull or brilliant. Next, the groups of composers draw a

symbolic score to show their musical fireworks display, while exploring the sounds they will need to create it. They will use their voices, the school's musical instruments, synthesizers and other technological means to perform their musical score and all its lighting effects. Each team will perform its musical fireworks display, and then the members of the other teams will discuss their impressions of the colours they have just heard.

In visual arts class, the students can be asked to create a group mural showing a giant fireworks display.

21. Jelsoft Enterprises Ltd, NDP 2004 Fireworks [On-line], 2004,

<markun.cs.shinshuu.ac.jp/japan/fireworks/index-e.html> (September 2005);

22. CARREFOUR ATOMIQUE (AQUOPS-CYBERSCOL), Feux d'artifice, [On-line], 1997 <mendeleiev.cyberscol.qc.ca/carrefour/theorie/pyrotechnie.html> (May 2005).



Dance (secondary level)

Working with 220 volts

Lighting specialists, like stage and costume designers, play an important role in any stage show. They work with choreographers at each step in the creative process, helping them find ways to communicate with the audience. Their main tool is their artistic sensitivity, and their main instrument is light. Like a painter, they use the stage as a canvas to which they add colour, relief, contrast, shade and light. Just as the choreographer works directly on elements such as the human body and movement, the lighting designer works on images, atmospheres and sensations, seeking to add meaning to the lighting effects created on stage.

Taking advantage of a dance production under way in the school, and using basic lighting accessories (such as table lamps and flashlights, coloured bulbs, and miniprojectors), secondary-level students can be asked to create an atmosphere,

ambiance or location. Another idea is to work in the opposite direction by asking students to design short dance sequences based on a lighting scheme or plan. They can carry out research on Québec lighting designers such as Marc Parent, Lucie Bazzo and Axel Morgenthaler to complete or support their project. Access to visual documents such as dance videos or photographs showing the contribution made by lighting can also help the students appreciate this facet of the world of stage performance. Taken together, all these experiences can help the students discover how light, as a vehicle for emotion and meaning, changes an audience's perception and opinion of a stage performance.

PERSONAL DEVELOPMENT

Physical education and health (elementary level)

Juggling with light

In various civilizations, the magnificence of light is celebrated at certain important times that allow the whole community to come together. At some of the best-known events, street performers attract crowds and make these festive moments even more exciting! Acrobats, jugglers, hire-wire artists and fire-eaters still mystify their audiences, and have created a wide range of entertaining shows.

Drawing inspiration from major influences in the world of circus performance, a show combining various events can provide an opportunity for

students of different ages to work together in acrobatics, juggling, balancing acts and expressive movement, highlighting many hidden talents! During the event, the students can use various light accessories to create special effects, or wear reflective bands on their clothes to emphasize the movements that make up their gymnastics exercises.



Physical education and health (secondary level)

Light and movement

The creation of circus acts using various lighting effects can provide a stimulating learning experience for students, allowing them to develop a subject-specific competency at the secondary level. Starting with various events that use light, the students can practise different kinds of juggling, and competitive, rhythmic or artistic gymnastics, ride unicycles and walk on stilts. The acts can be synchronized with a soundtrack using the knowledge of rhythmic structures they have acquired and developed in music class. The students can also be encouraged to design their own costumes and scenery, applying the

transformations and vocabulary of the visual arts. Light can be used in the staging to emphasize movements, using fluorescent bands that light up in the dark.

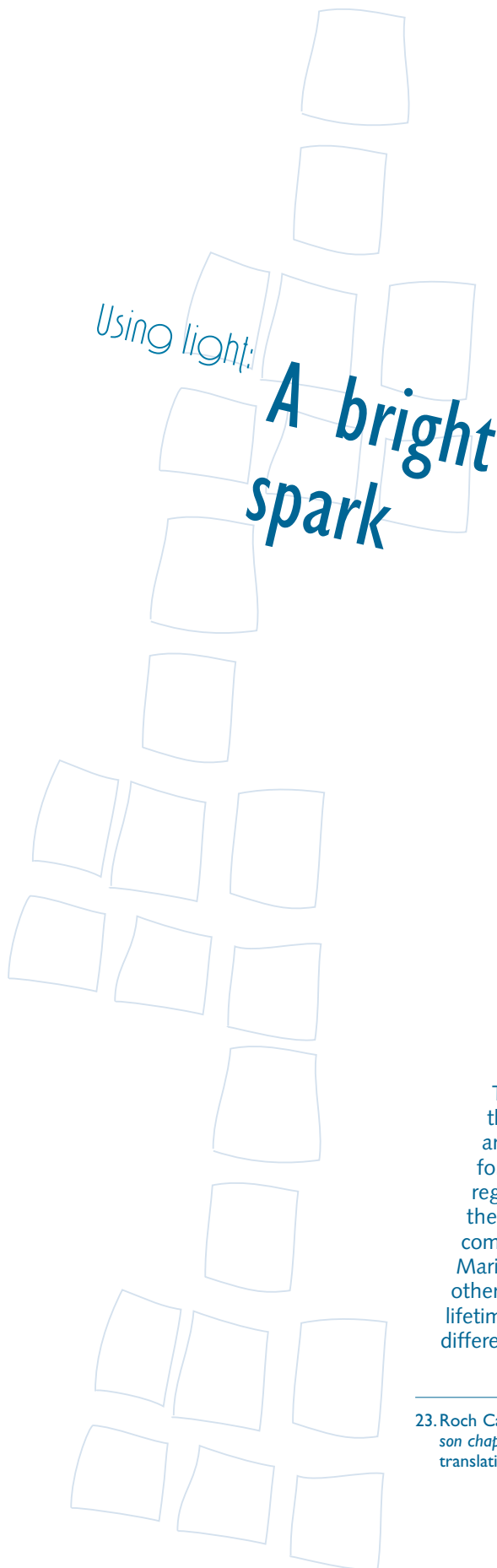
Protestant moral and religious education (elementary level)

A thousand and one lights

Candlemas, Christmas, Hanukkah, Passover, Easter, Rosh Hashanah and Pentecost are all religious festivals in which light plays a significant part. From this point of view, the life of a religious person is marked by light. The students can be asked to identify the role played by symbols of light in

the religious rites of their own, or another, religious community. Light also symbolizes the inner life of an individual, and the spiritual influence of individuals on the community: "I am the way, the truth and the life" (John, 14:6).





Using light:

A bright spark

Who would have thought that fire would be discovered by striking two flintstones together? Who would have thought that by channelling a light wave, music could be recorded? Who would have thought that the spark produced by a spark plug would allow cars and trucks to move? From prehistoric times to the present day, thanks to these strokes of genius, human society has evolved rapidly. As they look for new horizons, human beings have continued to ask questions and to go beyond their boundaries. Their discoveries and inventions have brought light and shade into their environment. Author Roch Carrier speaks of human beings acting as sparks:

“The task of a spark is to create light. You are a spark. Your task is to shine in the night, because there is always someone who has lost their way.”²³

To act as a spark, to become the spark plug that allows a unique achievement or work of art to see the light of day is a major challenge for human beings of all ages. Great inventors, regarded by many people as being mad, had the drive and passion they needed to communicate their discoveries. The influence of Marie Curie, the Lumière brothers and many others has extended well beyond their own lifetime. We must all have the courage to think differently, state what we think and take action.

23. Roch Carrier, *Le petit bonhomme rond qui avait des plumes à son chapeau melon*, Québec, Éditions du Lilas, 2001, p. 69. (Free translation.)

LANGUAGES

French, language of instruction (elementary level)

Thinking differently, expressing your ideas and taking action

Throughout history, human beings have found ways to communicate with each other by leaving traces of various kinds: drawings on cave walls that depict hunting scenes, constructing inukshuks to indicate a path, or posting a note on a fridge door to keep in touch with other family members. Writing was used, first, to communicate. Gradually, it became a means of artistic expression, as authors began experimenting with various ways of using words. Like artists, they use their creativity and display text in the shape of an acrostic, transform words by cutting them short, and invent new words just for fun, like Prince de Motordu,²⁴ when he goes out to pick “de belles braises” (“fraises”) in the “petit pois”

(“bois”). One author²⁵ has even written an entire novel omitting the letter E, which occurs so often in French. It should come as no surprise then, that eventually, words began to be used to sell ideas. In this regard, the students can be asked to take on the role of eccentric writers and draft a playful text to advertise World Book Day at their school. From crossword puzzles to “cadavre exquis,” (a collective game that consists in making random verse from words that are written by different players, unaware of the previous entries) and incorporating figures of speech, the resulting texts will spark interest in this celebration of books. On April 11, 2006, they could help make World Book Day the most successful ever!

24. PEF, *La belle lisse poire du prince de Motordu*, Paris, Éditions Gallimard, 1989, 37 p.
25. Georges PÉREC, *La disparition*, Paris, Gallimard, 1969, (Collection l'Imaginaire)

MATHEMATICS, SCIENCE AND TECHNOLOGY

Mathematics (elementary level)

Measurement and light

Did you know that it took several sparks of genius and a lot of mathematical reasoning to set up organized systems of knowledge? Did you know that, to invent mechanical and digital clocks, someone first had to imagine a way to measure time? A sundial uses light and shade to measure time, but relies on the mobilization of an organized system of knowledge.²⁶ Sundials are still found today, all over Québec.

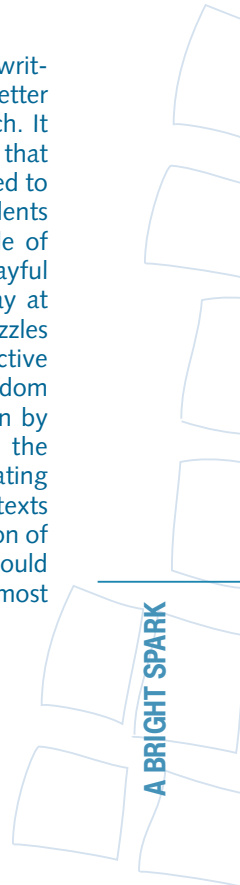
Teachers can offer their students the following activities:

- “The way in which time is indicated, and read, on a sundial or mechanical clock is based on concepts relating to the location of elements on a plane surface, and can be used to

introduce reasoning using fractions, either in general or in detail, depending on the cycle involved. Would you like to try?”

- “A sundial can be made using a compass, geometry or a watch, and can be used to introduce reasoning based on the circle (radius, circumference, centre angle), parallel and perpendicular segments, and units to measure time and angles in degrees. Would you like to try?”

26. For more information on sundials, and for assistance in completing these activities, see: COMMISSION DES CADRANS SOLAIRES DU QUÉBEC, *Cadrans scolaires* [On-line], 1994
<cadrans_solaires.scg.ulaval.ca/v08-08-04/accueil/accueil.html> (May 2005).



“Were you aware that we now know for a fact that light travels through space? A Dane, Olaus Römer, was the first person to measure the speed of light, after observing variations in the moment when the eclipse of Io (one of the moons of Jupiter) first appeared. Today, the speed of light is considered to be 299 792 458 kilometres per second, but it is often rounded up to 300 000 000 kilometres per second. The speed of light has become a standard, in other words a basic value used to determine other values. One metre is $\frac{1}{299\,792\,458}$ of the distance covered by light in one second. The metre is also a standard of the metric system, in which each unit is ten times larger or smaller than the preceding or following it. Why not set up a system of measurement based on the standard of your choice, and where the relation between units is a number other than 10, such as 2. A speed of 300 000 000 kilometres per second! How can we grasp the meaning of such a high speed? For example, we can compare:

- the distance covered by light with a known distance, and determine how many times the known distance would have to be covered to obtain an equivalent total;
- the distance travelled by light in one second with the time it would take a person to travel the same distance, walking 10 hours and covering 60 kilometres every day;
- our two comparisons.”

These activities require reasoning based on numbers, mathematical operations and measurement, mainly the relationship between units of measurement. They also establish a link with geography, since they use the notions of meridian and latitude.

Science and Technology (secondary level)

Shedding light on these men and women of science

LIGHT DESERVES
TO BE REFLECTED
Pierre Arnaud

In the field of science, men and women have changed the course of history, owing to their discoveries in the field of waves and radiation. Marie Curie helped treat war casualties using the X-rays discovered by Wilhelm Conrad Röntgen. Henry Becquerel found that uranium left an image on photographic paper, thereby discovering radioactivity. Thomas Edison carried out thousands of experiments to obtain the first incandescent light bulb. Albert Einstein proved that energy is contained in matter, in a calculation involving the speed of light. He was tormented by the idea that his discovery could have negative consequences if placed in the wrong

hands. More recently, Hubert Reeves, who works with stellar light, has focused the light of the sky.

What have these people taught us? That perseverance, hard work, tenacity and self-confidence are some of the characteristics of scientists. The students can be asked to produce a time chart showing the various discoveries relating to radiation, or a mural with portraits of each person and a significant object illustrating their contribution to science. A short text showing how they contributed to human progress could complete this presentation of scientific and technological discovery.

ARTS EDUCATION

Drama (elementary level)

Footlights

In theatre, lighting plays a key role by adding meaning to the performance:

“Until the late 17th century, stage performances were lit by tapers. The introduction of candles improved the situation, and racks of candles were set up at floor level along the front of the stage, leading to the expression “footlights.” The subsequent invention of oil lamps allowed more progress to be made. In 1820, gas lighting was introduced, and was later replaced by electricity.”²⁷

Antoine Quinquet, the inventor of the oil lamp, Philippe Lebon, the inventor of lighting gas, and Thomas Edison, the inventor of the incandescent bulb, all helped change the way light is used in the theatre.

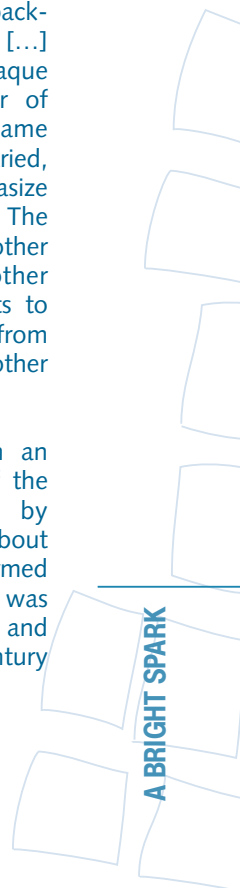
The teacher can ask the students to create dramatic sequences featuring great inventors from various periods, using lighting to define space. The challenge is to become a light sculptor, creating effects using a range of light sources, such as flashlights, overhead projectors, candles, headlamps and black light. To succeed, the lighting designer must first seek inspiration in what the stage designer

has achieved: “He used the backdrops in a revolutionary way [...] along with transparent and opaque fabrics to multiply the number of performance areas on the same stage.”²⁸ Next, the light can be varied, graduated and coloured to emphasize the situations presented on stage. The sequences can be performed for other students at the school. Another possibility is to ask the students to perform excerpts from plays from different periods and to use other sources of light.

Lastly, the students can watch an excerpt from the TV version of the play *Bourgeois gentilhomme* by Molière: the fascinating thing about this version is that it is performed using candles for lighting, as it was when first performed, when light and shade were features of 17th-century productions.

27. Sophie Lagrange, *Mille ans de contes, théâtre*, volume 1, Éditions Milan, 1993, p. 367.

28. Jo Mielziner, *Théâtre français, Les grands scénographes et concepteurs*, [On-line], <www.artsalive.ca/fr/thf/histoire/concepteurs.html> (May 2005).



PERSONAL DEVELOPMENT

Moral education (elementary level)

A bright spark

The students can be asked to work together to create a book about people who have helped to provide light in the world. Each student can focus on one person who has left a mark on history, either by words or deeds, such as Terry Fox, Abraham Lincoln, Martin Luther King and Confucius. Next, the students should use one page in the book to represent their choice, using a drawing, collage or other method. Each student should write a short text to describe the contribution made by this person and the approach he or she took, or

perhaps the person's most famous words. The students can also create a mural called *Adding my spark*, to improve the world in which they live. Each student can choose how to present what needs to be changed, and how he or she would go about doing it. The mural can also be created collectively, if the students agree on a situation that needs to be improved and that concerns them all.

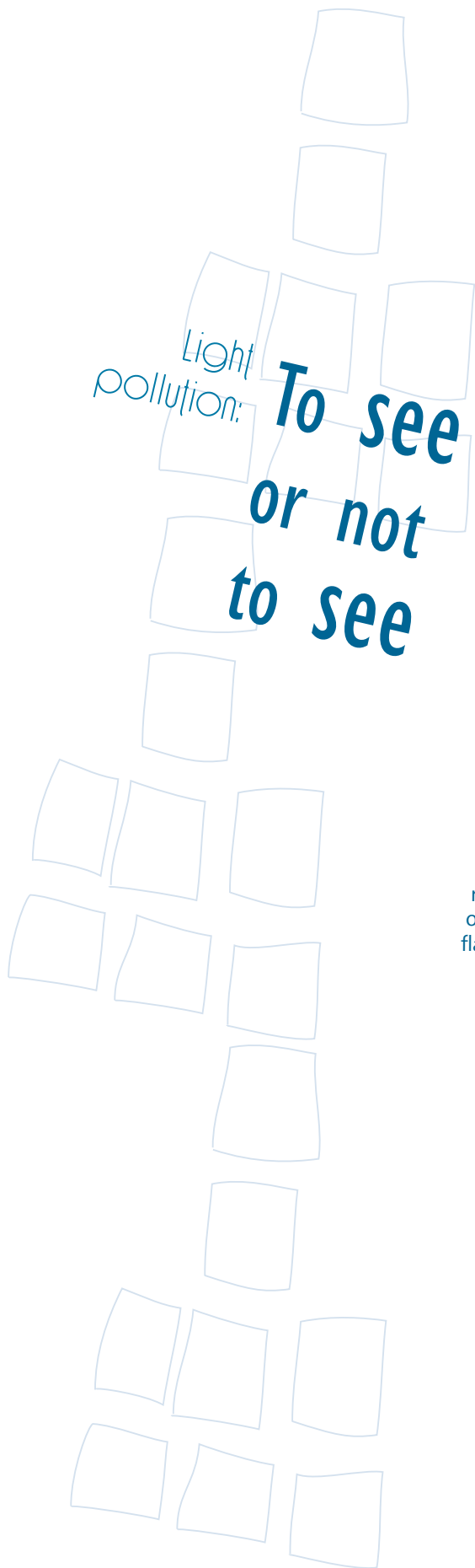
Catholic religious and moral instruction (elementary level)

Sunny days

Most mythologies and major religions place great importance on the symbolism of light, which represents a great figure in the tradition concerned, a divine manifestation, or an invitation to act as a son or daughter of light.

To realize the importance and meaning of this symbol in daily life, the students can be asked to make a calendar in order to record all the major festivals connected to the theme of light. To add meaning to the project, various translucent materials

should be used, such as glass, rice paper, transparencies of various colours, etc. The months of the year can be assigned to different teams in the class, and each can be asked to research the religious festivals that occur during that month.



As a rule, young children tend to be afraid of the dark. But what about older people? It goes without saying that some adults must also fear the dark, given that darkness has always been synonymous of danger, insecurity and the unknown. Human beings have welcomed light as a way to ensure safety, while travelling or in the everyday environment. Light is a source of life, information and communication. Gradually, human beings have mastered the use of light. In some cases, it is overused: street lighting, illuminations of all kinds, advertising, car headlights, etc. It is now impossible, in a city, to see the Northern Lights, shooting stars and other occurrences in the night sky. Our relationship with light has changed. It is now abundant and accessible, and we have replaced night with artificial day, living in an overabundance of information provided by flashing neon lights.

LANGUAGES

French, language of instruction (secondary level)

A light in the darkness

Our hearing is most acute at night, taking over from sight, which is less effective in the dark. At night we tend to hear unusual sounds and noises that sometimes become frightening, such as tires squealing in the street. Darkness also creates an intimate atmosphere, suitable for understatement and confidences. It is not surprising that poets have taken full advantage of these special conditions. In the middle of the 20th century, Jean-Claude Labrecque and Jean-Pierre Masse organized the first poetry night in Montréal, in order to shoot a documentary. The idea for this event came from a poetry reading that Labrecque had attended at the Bibliothèque nationale, and it quickly became a tradition among student literary groups.

A similar event can be organized in the school, as a means of reintroducing a way of listening to words differently. However, it is not necessary to wait until night falls to experience the

effect that darkness has on enhancing the beauty of words: banners and scarves can be used to create artificial darkness in a classroom, gymnasium or auditorium. The students should use their ears only to remember the words of new or old poems, and moving, engaging quotations. The act of listening should be reinstated in its rightful place. This experience will make the students more aware of the world of the visually impaired, for whom every word spoken is essential.

If time permits, the students can carry out a short research project to share the origin of some “bright ideas” with their classmates. Nighttime, and the contrasts it creates, without any visual or aural pollution, can be an ideal time to see the inner light in each person.

SOCIAL SCIENCES

Geography (secondary level)

When night becomes day

It must be quite challenging to live in Québec's Far North and to adapt to six months of daylight and six months of darkness! Why does this situation exist? Who lives in the Far North? Were they born there or did they move there for a specific reason? What are the difficulties of living so far north?

The students can create a poster using text, illustrations and a map to illustrate the dual life in the Far North. The poster should show:

- the role played by light in human health (overabundance or lack of light)
- the way people adapt to the situation (Natives and others)

- the methods used to compensate for too much or too little natural light
- the costs incurred by the situation (in terms of energy and physical and psychological effects, etc.)

The illustrations could show the landscapes of the Far North at midnight during the summer solstice and at noon during the winter solstice. The map should present the region and the establishments impacted by the situation, in order to interpret the territorial issues. The aspects of the activity concerning physical phenomena could take place during science and technology class.

Seeing stars

The cities, towns and villages of Québec are increasingly lit up at night. Darkness has always been synonymous with danger for human beings. Today, electricity in Québec has become accessible and relatively inexpensive, and lighting is present in an increasingly wide area to make travel safer and to prevent theft and vandalism. Streets, roads, highways and parking lots are surrounded by lampposts that are lit up from dusk to dawn. Businesses, for reasons of security and billboards, for reasons of getting their message across, use huge neon signs that are lit up all night. Is this overuse of light really necessary? Is there no other way to ensure safety and visibility without going to the other extreme and preventing people in the city from seeing the stars at night?

The students can form teams and carry out research on this topic, asking the local municipality for the bylaws that apply to lighting in their city, town or village. The research

could cover the following elements: degree of lighting in various zones (too much or too little), the types of lighting authorized, the standards for street lighting (types and spacing of lampposts, etc.), commercial lighting and potential consequences, all in relation to the issue of urban planning.

Each research project could lead to an oral presentation, accompanied by illustrations and a map of the zones in the city, town or village. The students should study the situation in their own environment, present their opinion on the situation and suggest possible solutions to increase safety, if necessary, or to reduce light pollution.

ARTS EDUCATION

Dance (elementary level)

False suns

DOG AND CAT
SUGAR AND SALT
WATER AND FIRE
DAY AND NIGHT
EVERYTHING IN ITS RIGHTFUL PLACE

Félix Leclerc

In the space of a few decades, the alternation of night and day has been disrupted by an over-reliance on urban lighting. Researchers at the University of Toronto have discovered that the epiphysis, a part of the human brain, reduces the production of melatonin when the person is exposed to too much artificial light. This “light overload” also disrupts sleep patterns and increases stress levels.

The teacher can ask the students to answer the following questions: “Are you sometimes so dazzled that you can't see anything anymore? How do your eyes react when you come inside after being in the sun, or when you are in bright, artificial light? If I had to describe the colour of night, when I'm about to go to sleep, what words would I use for its tones, rhythms and transformation? What disrupts night? What happens when you can no longer see the stars?”

The students can work on a project combining visual arts and dance, starting with research about the various kinds of lights used at nighttime. Next, in dance class, they can design scenery suitable for stargazing, respectful of wildlife and conducive for sleeping (stars, moon, candles, light shades, fireflies, veils), and other scenery that is artificial (stroboscope, neon lights, flashing lights, bright textures, lights pointing upwards, etc.) The students can then create a dance using nighttime movements (dreaming, softness, evanescence, relaxation) and perform it in both types of scenery setting. They can then make links between light pollution and its influence on human health and well-being. Students from other classes can be invited to explore this light scenery.

PERSONAL DEVELOPMENT

Physical education and health (secondary level)

Energy and danger

Beaches, holidays, sunbathing and revitalizing energy: only a few years ago, all this seemed to go together. Since then, our knowledge of the benefits and dangers of exposure to the sun has changed the way we consider a healthy body. In fact, nowadays, having a deep tan is even regarded as a form of ignorance. Dermatologists have supported major awareness campaigns to encourage people to be more careful. How reliable is the advertising for products that claim to protect from the sun, compared to what we can learn from the health sciences? What are the

physical effects on our skin of over-exposure to the sun? What is the real impact in terms of healthy skin? Should we pay more attention to dehydration, overheating, sunburn and heatstroke when playing outdoor sports? How can we recognize the first signs? The students can be asked all these questions as a means of encouraging them to think about the dangers of the sun.

TO SEE OR NOT TO SEE

Messages that bring light or maintain darkness

The students can be asked to create a montage based on the major questions they have concerning interpersonal relations, highlighting the sources able to provide them with the most information. They can examine one source of information in particular: a message on a billboard, an excerpt from a TV program, a commercial, a newspaper or magazine article, a film, a Web site, etc. How are human beings represented? How does the information source present the relationships within families, couples, and groups of friends? Do the images match what we want to be or become? How can we decide if a source of information is reliable? These questions will encourage the students to use this activity to define a position and formulate their opinions.





Great thinkers and
their use of light:

A flash of genius

In all the spheres of human activity, great thinkers and insightful creators have had a flash genius, which is a moment of enlightened inspiration that goes through the mind, creating a new way of looking at something or a previously unknown answer to a question. Can we say that Benjamin Franklin had a flash of genius by tying a key to a kite string and flying it in a thunderstorm? He risked being electrocuted, but his idea gave birth to the invention of the lightning rod!

*Thought is but a spark in the long night.
But this spark means everything!²⁹*

Visionary philosophers, explorers of the unknown, bold artists and innovative writers have shed light on areas that until now have been dark and unexplored. Their vision has sparked a new way of seeing the world. Leonardo Da Vinci, Diderot and Socrates are prime examples of daring thinkers. What are the ideal conditions for a flash of genius? Calling into question ideas and values, exploring new ones, searching, creating, imagining, and envisaging action!

29. Henri Pointcarré, *La valeur de la science*, Paris, Flammarion, 1913, p.276 (Free translation)

MATHEMATICS, SCIENCE AND TECHNOLOGY

Mathematics (secondary level)

Luminous beings

LIGHT
TAKES TIME
TO TRAVEL
Christian Huygens

Ibn al-Haytham, Archimedes, Aristotle, Descartes, Dürer, Einstein, Euler, Galileo, Huygens, Leonardo da Vinci and Newton are some of the mathematicians and scientists from various periods who have attempted to explain light and related phenomena. They used light to

- observe, model and analyze natural phenomena
- design instruments based on mirrors and lenses
- represent objects and images
- measure speed and distances

By researching one of these researchers,³⁰ the students will find out that different explanations can be given for the same phenomenon at different

periods, thanks to the progress made in mathematics, science and technology. They will also understand their need to learn more, their contributions and their influence during their own and later periods, and the range of their interests.

30. For references, see: Richard Mankiewicz, *L'histoire des mathématiques*, Paris, Éditions du Seuil, 2001.; Serge Mehl, *Chronomath, une chronologie des mathématiques*, [On-line], <www.chronomath.com> (May 2005).

SOCIAL SCIENCES

History and citizenship education (secondary level)

Thunderstruck

Throughout history, important figures have shed light on various topics through their ideas and creations. The new light has shone out from their own society to the present day. The students can focus on these visionaries and innovative artists by presenting a key figure against the backdrop of his or her own period in order to understand the reasons, intentions, hopes, fears and interests that motivated the person. At a "bright ideas" fair, the students can share their knowledge about these figures by setting up an information stand, performing the role of the historical figure with help from the school's drama teacher, or using another approach. The historical figures should be taken from the following list:

- Pericles (ca. 495 - 429 B.C.)
- Mahatma Gandhi (1869 - 1948)
- Gutenberg (between 1394 and 1400 - 1468)
- Albert Einstein (1879 -1955)
- Christopher Columbus (1451 - 1506)
- Brother Marie-Victorin, born Conrad Kirouac (1885 - 1944)
- René Descartes (1596 - 1650)
- Armand Frappier (1904 - 1991)
- Jeanne Mance (1606 - 1673)
- Simone de Beauvoir (1908 - 1986)
- Denis Diderot (1713 - 1784)
- Madeleine Ferron (1922 -)
- Alphonse Desjardins (1854 - 1920)
- Jean-Paul Riopelle (1923 - 2002)
- Marie Curie (1867 - 1934)
- Michel Tremblay (1942 -)

The dark side of the moon

For thousands of years, we had no idea what the dark side of the moon looked like. In other words, we were in the dark. In the play by Robert Lepage, *La face cachée de la lune* [*far side of the moon*], Philippe is looking at the moon:

“Before Galileo pointed his telescope towards the sky, it was believed that the moon was a polished mirror, with dark scars and mysterious shapes reflecting the mountains and oceans of Earth. Later, in the 20th century, the Soviets sent a space probe around the moon. When it brought back pictures of the dark side, the side that cannot be seen from Earth, the human race was astonished to discover the existence of a battered, scarred face, injured by the impact of so many meteorites and debris from celestial storms.”³¹

Historical narration often presents only one side of the story, focusing on the glorious exploits of key figures. In this activity, the students are asked to present both sides of the personality of a public figure, the side known from history and the darker, private side, to understand his or her full complexity. The two sides of each personality can be displayed on posters, detachable pages, transparencies or other materials.

List of suggested subjects:

Louis de Buade, Comte de Frontenac
■ Julius Cesar ■ Maurice Duplessis ■ Genghis Khan ■ Pierre Elliott Trudeau
■ Catherine the Great ■ Malcolm X ■ Camille Claudel ■ Marilyn Monroe ■ Frida Kahlo ■ Julius Robert Oppenheimer ■ Attila, King of the Huns

31. Robert Lepage, *La face cachée de la lune*, [On-line], created in Québec City in March 2000, <www.theatreonline.com/guide/detail_piece.asp?i_Region=&i_Programmation=9686&i_Genre=&i_Origine=&i_Type=> (May 2005).

ARTS EDUCATION

Drama (secondary level)

Shedding more light on ...

In secondary-level drama classes, bright ideas or the stories of great people are often used to create a dramatic work. Thrillers, and the police investigations they involve, are a special favourite with teenagers. They must use information to stage a pastiche with detectives, thieves, murderers, accomplices and victims.

First, the students must learn about this type of story, from books, plays and films. Examples include the Sherlock Holmes stories by Arthur Conan Doyle, the popular detectives Hercule Poirot and Miss Jane Marple created by Agatha Christie, and her play *Ten Little Indians*, the charming gentleman thief Arsène Lupin, created by Maurice Leblanc, and the TV detective Colombo, performed by Peter Falk. In the field of Québec drama, examples include the detective Maude Graham created by Chrystine Brouillet, and the TV series

Fortier. The students can draw on elements from this pool to write and stage their own dramatic work, placing a historical figure of their choice in a difficult situation involving a crime. The clues will be based on true facts from the person's life or work, revealed by the other characters in the play as the plot unfolds.

To add a degree of suspense to the performance of the work, and to incorporate as many arts subjects as possible, groups of students from the music class could join the teams from drama class to create a soundtrack for the action on stage. The teams of musicians can also perform the music live during public performances of the play.

Awakening the genie within in the digital age

Since the invention of computers, ideas have spread like a net around planet Earth. All fields of human endeavour are affected. Artists, like philosophers, scientists and writers, increasingly work on and publicize their ideas using computers. Can we imagine Leonardo da Vinci, Miguel Cervantes or Mahatma Gandhi in the digital age? Would computers be able to help them express their ideas?

The teacher can submit the following three statements to the students to encourage them to use the light transmitted by pixels to give shape, and colour to their ideas and let their imagination emerge from the darkness:

- “A philosopher likes to challenge the accepted ideas and values of society. As a philosopher, bring a brilliant quotation and a picture of its author up to date by using image processing software. The result could probably be seen to best advantage as a mural in a school hallway or classroom, and act as an inspiration within the school.”
- “Why not create a virtual collage of digitized images you can process directly using a graphic tablet or drawing software? This will give other people an opportunity to discover a key figure (artist, explorer, writer, scientist) that you admire and whose talent you want to demonstrate. Share your passion by sending the result to your friends by e-mail, or via a mail art network, and share your artistic passion by taking part in an explosion of creativity concerning current themes and exhibitions.”
- “A digital artist loves to push new technology to the limit. Add a new facet to an invention by Leonardo da Vinci or another visionary by making it into a 3D model, animating it, and then sending the result to a Web site featuring inventors and inventions.”

Sound and light: Two collaborators in the seventh art

The brothers Louis and Auguste Lumière would probably be astonished to see the changes that have occurred over the last century. As instigators of film, commonly known as the seventh art, the brothers were inventors and creators who wanted to entertain, inform and touch a large audience with films such as *La sortie des usines Lumière*, *L'arroseur arrosé* and *L'arrivée du train en gare de La Ciotat*. They also had to face a major problem, because their films had no soundtrack. As a result, they decided to have a live musician play during projections of their films. With our knowledge about films today, try to imagine a pianist in a movie theatre following the action on the screen. How difficult it must be to interact with the visual sequences, but how important it is to highlight the atmosphere, tension and emotions shown on screen! This is the first kind of sound heard by moviegoers in the early days of film, as sound and image became the key ingredients in the seventh art.

By viewing excerpts from period films, or videotapes with the sound turned down, the students can reflect on the importance of, and role played by, music in the world of film. Does the soundtrack serve to support the images on the screen? Do sounds and images complement each other? If so, how? The debate can be enriched by meeting with a professional composer such as François Dompierre, Richard Grégoire, Michel Cusson or Benoît Charest, who composed the music for *Les Triplettes de Belleville*.

Playing the role of 19th-century theatre musicians, the students can create music to match a film excerpt projected in the classroom. As part of a team, they work to make their sound creation match the visual excerpt. They must use the elements available in an original way to create an atmosphere and mirror the actions and emotions of the film. At the end of the activity, each team presents its work during a projection of the relevant excerpt, and discusses its experience with the other students. Lastly, the students can organize a public projection to publicize their work.



PERSONAL DEVELOPMENT

Moral education (secondary level)

Genius at work in the past and the present

Despite the lack of interest in his work, Louis Pasteur set out to prove that bacteria exist. Similarly, the Wright brothers worked tirelessly to show that an airplane could fly. In this activity, each student must choose a person who dared to defy the knowledge and belief of their day to bring new light into the world. The student must present the person to the class by preparing a written text or performing in character. The person can belong to any profession:

artist, explorer, scientist, etc. The students must then find a way to improve the world themselves, by imagining a way to solve a problem in their school. Together, they can look for ways to make other students aware of the situation causing a problem in the daily life of the school, by means of posters, an artistic creation, an awareness-raising day, etc.

Catholic religious and moral instruction (secondary level)

Conduits for light

Philosophers, artists and missionaries have created zones of light in even the darkest periods of history. In Catholic tradition, key figures from the past and the present have found original ways to bring light into the lives of people rejected by society. Examples include Thérèse d'Ávila, Francis of Assisi, Louise de Marillac, Jean Bosco, Maximilien Kolbe, Ingrid Betancourt and Sister Nicole Fournier, to name but a few. The students can be asked to carry out research on one

of these people and then to act as that person for a few days. They can dress in period costume, and inform their classmates about the words and acts that made the person a beacon of light in a world of darkness.

Protestant moral and religious education (secondary level)


Light graffiti

Gutenberg, Luther, Dunant, Booth, Pierce, Mahatma Gandhi, Vanier, Fox and many other people were people of light, builders of this great world of ours. Their far-reaching actions gave birth to movements or organizations that are still active today: printing, Protestantism, the Red Cross, the Salvation Army, world vision, non-violence, L'Arche, the marathon of hope. Their values can guide the

students when exercising their judgment and defining a clearly thought-out position. In the classroom, the teacher can encourage the students to discover one of these people and his contribution to humanity. Inspired by these men, the students can create "light graffiti" and display them in their school.



The culture-education agreement



Within the school setting, culture is a focal point of convergence, preoccupation and intense activity. It is therefore not surprising that a whole network of partners are working very hard to enhance the cultural aspect of our schools. Over a decade ago, support programs for culture as well as reference and promotional tools, such as Arts and Culture Week were first developed. They complement the Québec Education Program and are part of the culture-education plan of action, on which the memorandum of understanding between the Ministère de l'Éducation, du Loisir et du Sport (MELS) and Ministère de la Culture et des Communications (MCC) is based.

The objective of the culture-education agreement is to reinforce the existing partnership between the two government departments and their respective spheres of influence in order to generate, stimulate and develop adapted and innovative collaborative actions in education and culture in a way that takes local, regional and provincial realities into account.

The target areas are the same at all educational levels: the arts, both in terms of exposure to the arts and arts education, language and literature, history and heritage, science and technology, and information and communications technologies.

Each year, the Ministère de l'Éducation, du Loisir et du Sport and the Ministère de la Culture et des Communications send schools information documents and electronic application forms for the various programs and measures organized under the agreement:

www.mels.gouv.qc.ca/dgfj/projets/culture/cultureindex.htm

www.mcc.gouv.qc.ca/culteduc/protocole.htm

Overview of the dynamics of the culture-education plan of action



Financial support programs

Culture in Schools

The *Culture in Schools* program helps teachers organize cultural projects with input from professional resources in the field of culture listed in the Répertoire de ressources culture-éducation—be they artists, writers, resource persons or organizations—in ways that reflect the spirit of the education reform and an openness to the world. The program also provides support for regional projects associated with the implementation of school board cultural policies.

The *Culture in Schools* program is intended to help schools establish contacts with the world of culture, and to encourage them to take advantage of the funds at their disposal to integrate the cultural dimension in a harmonious and coherent way into the learning activities they organize for their students.

Important information:

- applications for 2005-2006: deadline set in each region
- decisions announced: September 2006
- MELS-MCC joint regional management

The information document and e-forms can be consulted at and downloaded from the following Web sites:

www.mels.gouv.qc.ca/dgfj/projets/culture/cultureindex.htm
www.mcc.gouv.qc.ca/culteduc/culteduc.htm

Support for cultural committees in the school system

In recent years, the development of the concept of culture in schools and consideration of local realities has led to the creation of cultural committees in the school system, generally made up of representatives from schools who believe in the importance of culture in schools. Aware of the fundamental role that the committees play in the implementation of actions to integrate culture into the school system, the Ministère de l'Éducation, du Loisir et du Sport supports the establishment and operation of these committees.

Starting in 2005, the financial support program for cultural committees in the school system has focused mainly on the establishment and operation of cultural committees set up by school boards. The new focus is intended to reinforce regional partnerships and to encourage school boards to define their own cultural policies, play a leading role to support culture, and promote the integration of culture in all their schools.

Most financial support is granted for the establishment and operation of a

cultural committee at the school board level. If there is no such committee, support is granted to existing cultural committees in schools, provided they make a formal commitment to establish a cultural committee at the school board level.

The main objectives of a cultural committee at the school board level are to establish a cultural policy for all schools in the area, play a leading role in the cultural life of the school board, and promote the integration of culture in all schools.

Important information:

- 2005-2006 applications: deadline June 9, 2006
- decisions announced: last week of June 2006

The information document and e-forms can be consulted at and downloaded from the following Web site:

www.mels.gouv.qc.ca/dgfj/projets/culture/cultureindex.htm

Promoting arts and culture in schools

The magazine *Art et culture à l'école*

The magazine *Art et culture à l'école* targets all people in the school and arts communities who are interested in the question of culture in schools.

The magazine showcases the work of the people involved in ensuring that the arts and culture are included in the curriculum, especially teachers. It highlights the actions of various cultural resources that work alongside schools to integrate culture in the various areas of learning.

In addition, *Art et culture à l'école* reflects the dynamic approach to the arts in Québec schools.

<www.mels.gouv.qc.ca/dgfj/projets/culture/cultureindex.htm>

The newsletters *Virage* and *Schoolscapes*


The newsletters *Virage* and *Schoolscapes* are published to help school staff members implement the reform at the preschool, elementary and secondary levels in the French and English sectors, in both public and private schools. Their goals include informing teaching and non-teaching staff about the objectives of the reform, soliciting their help, and supporting debate and discussion. *Virage* and *Schoolscapes* act as reference documents for the implementation and updating of the reform in several ways, namely by:

- giving concrete examples for use in the classroom
- relating past experiences from the reform
- presenting educational resources

The newsletters *Virage* and *Schoolscapes* can be viewed at:

<www.mels.gouv.qc.ca/virage/>

The “Essor” awards



New approaches and the planning of joint methods and actions bring together teachers, arts specialists, professional artists and school administrators in the creation of a wide range of collaborative, original and innovative projects. The projects contribute to the development, enhancement and growth of the arts and culture in the school system; the “Essor” awards have been set up to recognize and encourage work and cooperation among teachers and school administrators and to reward the quality and excellence of their achievements. Since 1996, the competition has acknowledged the efforts of people who often work behind the scenes, and has provided financial reward for schools, via an ever-increasing number of bursaries.

The objectives of the “Essor” awards contest are to:

- promote the five arts subjects taught in schools
- ensure that the aims of the Québec Education Program are taken into account
- encourage collaboration between all individuals in the school system, the arts and culture sector, the recreation sector and the municipalities who teach, practise or promote the arts, and who are involved in integrating the cultural dimension into school life
- raise interest in the establishment of projects that forge ties between arts education in schools and the cultural dimension in a broader context

- encourage the creation of interdisciplinary projects and teamwork
- promote the design of innovative, educational artistic projects consistent with the aims and educational values promoted by the Ministère de l'Éducation, du Loisir et du Sport
- encourage the growth of arts and culture education in schools, and in the arts community

Important information:

- application deadline: last Wednesday in May, namely May 31, 2006
- selection of regional winners: first week in July 2006
- regional award ceremony: second half of September
- selection of provincial winners: mid-October 2006
- announcement of provincial winners at the Essor gala ceremony: end of November 2006

The information document and e-forms can be consulted at and downloaded from the following Web sites:

<www.mels.gouv.qc.ca/dgfj/projets/culture/cultureindex.htm>
<www.mcc.gouv.qc.ca/culteduc/culteduc.htm>
<www.mcc.gouv.qc.ca/programme/culture-ecole.htm>

Arts and Culture Week in Québec Schools

The goal of Arts and Culture Week in Québec Schools is to give students an opportunity to take part in a wide range of unusual activities and projects relating to arts and culture. The underlying mission of Arts Week is to highlight the fact that arts subjects, and the cultural component of all the other subjects taught in schools, are an essential factor in the intellectual, social and emotional development of students. This week of activities (which can last longer than a week) promotes the integration of culture into life at school, one of the key focuses of the current reform of the education system.

Arts and Culture Week provides a perfect opportunity to:

- promote cooperation between all individuals involved in culture in schools (artists, teachers, governing boards, parents, players in the local community, arts production organizations, etc.) to highlight the cultural aspects of the curriculum
- make parents and the community aware of the importance of arts education and the contribution made by culture to the growth and development of young people

<www.mels.gouv.qc.ca/dgjf/projets/culture/cultureindex.htm>

The Cap sur la culture kit

The *Cap sur la culture* kit has been designed to help the governing boards of elementary and secondary schools in Québec integrate the cultural dimension into their school's educational project. This support kit contains the following awareness-raising and promotional tools:

- the brochure *Cap sur la culture* to help schools draw up their cultural balance sheet and facilitate the

<www.mcc.gouv.qc.ca/culteduc/culteduc#cap.htm>

- encourage the creation of teams of teachers from all subjects to implement single-subject or multi-subject activities and projects connected to arts and culture
- stimulate the interest of students for artistic and cultural projects that focus on discovery, diversity, originality and engagement, and that place as much importance on the creative process as on the quality of the final result
- raise the interest of secondary school students in a career in arts and culture, and increase their awareness of the professions involved

The Réseau pour le développement des compétences par l'intégration des technologies (RECIT)

The RECIT is made up of 69 local services that help teachers integrate technology into classroom learning activities. The RECIT also has 10 provincewide services to help case officers at the Ministère de l'Éducation, du Loisir et du Sport collaborate with local RECIT services to meet needs in the regions and

develop a "network culture." The RECIT directory can be consulted at <www.recit.qc.ca>

Pédagogues Heureux et Avisés en Réseau pour le déploiement des arTS: the joy of networking

Pédagogues Heureux et Avisés en Réseau pour le déploiement des arTS is a network of french arts teachers who believe in sharing, group intelligence, the benefits of passion promoting and a range of interests. The network also offers a gradual approach to career advancement by choosing objectives and a flexible learning pace.

To achieve this, the organization uses simple communication tools as part of a network: e-mail, Web site and chat rooms. The goal is also to mobilize the community by proposing training modules for career advancement while offering participants a large degree of flexibility. The network also leaves participants free to suggest projects for smaller groups.

The network is a project of the provincial RECIT service in the arts field, in collaboration with the Direction générale de la formation des jeunes at the Ministère de l'Éducation, du Loisir et du Sport. The objective pursued by the organization is to do everything possible to set up a virtual environment to encourage the sharing of information, the exchange of ideas, assimilation and use of information and communications technologies (ICTs) and the updating of teaching methods to reflect the Québec Education Program.

The organization is pleased to invite teachers to join its network, which was launched on September 15, 2005. Since the training modules are organized in stages, it is possible to join the network during the current stage. To register or obtain more information on the network, visit the Web site <www.recit.csp.qc.ca/capsule/pharts_info.html>

References

Integrating the Cultural Dimension Into School

Reference document for teachers

The document *Integrating the Cultural Dimension Into School*, which can be downloaded from the MELS Web site, proposes a concrete way of thinking about culturally anchored learning, which does not change the structure of the programs of study or their application by teachers. In other words, it transposes a vision of culture and the methods proposed to enhance the cultural component of school programs.

The document proposes three avenues for integrating the cultural dimension into school. One of these avenues is teaching and learning as experienced daily in the classroom. In this context, the cultural dimension

may involve the use of significant cultural references associated with various components of the QEP (cross-curricular competencies, broad areas of learning, subject areas and programs of study). Another avenue is provided by the QEP itself, whose aims, orientations and components may be seen as entry points for integrating the cultural dimension. Finally, the last avenue takes concrete form in joint actions by school personnel and the school's cultural partners, with the concerted actions of all these key players taking place within the school.

<www.mels.gouv.qc.ca/dgjf/projets/culture/cultureindex.htm>

The Répertoire de ressources culture-éducation

The *Répertoire de ressources culture-éducation*—accessible only in electronic format on the MCC Web site—brings together information about hundreds of artists, writers and cultural organizations that offer activities for preschool, elementary and secondary school students, and information on the world of education. It complements the *Culture in Schools* program and is divided into five main sections:

- artists and writers offering workshops in schools: this section lists the workshops available and the artists taking part in the Culture in Schools program
- regional cultural resources: this section lists the shows offered by organizations specializing in theatre, dance and music performances for young people, subsidized by the MCC or the Conseil des arts et des lettres du Québec. It also lists organizations recognized by the MCC that offer activities designed for children and school groups: museums, performing arts promoters, archives, cultural events, etc.

- provincial cultural resources: the provincial cultural associations listed here offer activities designed specifically for young people, lists of creative artists and educational Web sites of interest to teachers and students

- educational resources: the *Répertoire de ressources culture-éducation* and the *Culture in Schools* programs have been designed to promote productive collaboration between the arts and culture community and the school system; the *Répertoire* would not be complete without a section dealing with educational resources

- other sites: links to Web sites dealing with subjects connected to arts and culture, and education

<www.mcc.gouv.qc.ca/culteduc/rencontres/>

Québec Education Program

By its very nature and the synergy of its components, the QEP pays considerable attention to the cultural dimension.

COMPONENTS

This attention is evident in the three avenues of the program. Culture is an inexhaustible reservoir of resources that students can use to gain a world-view, develop their identity and their power to act. To fulfill such aims, it is necessary to take into account who the students are, the physical, family, cultural and social environment with which they interact and the tools they need in order to benefit from the interaction. Learning is considered

socially significant when it provides students with tools to better understand the social, cultural and physical world they belong to.

BROAD AREAS OF LEARNING

The broad areas of learning deal with various questions that students are trying to answer in their personal, physical, social and cultural environments. Some of the areas are quite closely associated with values (Citizenship and Community Life, for example). Others concern the students' sociocultural environment

(Environmental Awareness and Consumer Rights and Responsibilities or Media Literacy). Whatever their specific characteristics, the broad areas of learning all have several focuses of development that allow for the use of cultural references.

COMPETENCIES

The QEP uses a competency-based approach, defining a competency as a set of behaviours based on the effective mobilization and use of a range of resources (preschool and elementary education) or the capacity to act effectively by drawing on a variety of resources (secondary school education). These resources may take many forms. Some of them are internal, in that they are intrinsic to a person and are not necessarily the result of formal instruction. External resources may also have a cultural dimension.

Whether they are material, technical, human or institutional, they expose students to significant cultural phenomena whose use enables them to progress in the development of a competency.

Cross-curricular competencies are developed through contextualization in subject-specific or multi-subject learning situations. Thus they are all in varying degrees capable of making a contribution, depending on the use of significant cultural references suggested in the learning situations.



SUBJECT AREAS AND PROGRAMS OF STUDY

The subject areas are one of the constituent elements of the Québec Education Program that facilitate the integration of the cultural dimension into teaching and learning. The areas of Languages; Arts Education; Mathematics, Science and Technology; Social Sciences; and Personal Development correspond to major components of culture to which students should be exposed in the

course of their education. They are the source of the learning planned for the various programs of study, whose objective is to make significant dimensions of culture and important aspects of our social, physical and cultural environment accessible and understandable.

CULTURAL REFERENCES

An analysis of the programs of study shows that some competencies, components and learning contexts allow connections to be made between significant cultural references and the subjects in the curriculum. The same is true for much of the essential knowledge (in

elementary education) and much of the program content (in secondary education): a good deal of the material already consists of significant cultural references that are used dynamically in the development of competencies.

EVALUATION OF LEARNING

The evaluation of learning is a process that involves making a judgment about the competencies developed and knowledge acquired by a student, in order to make decisions and take action. The judgments must be based on relevant, accurate information that gives the decisions their meaning.

The evaluation of learning is an essential stage that allows students to check, among other things, what they have acquired in terms of culture, for the purpose of gaining autonomy and developing competencies, whether in the arts or another field.

In accordance with the guidelines for evaluation contained in the Policy on the Evaluation of Learning, the values underlying the evaluation of learning are justice, equality and equity, as well as coherence, openness and rigour.

For teachers, the evaluation of learning is an essential tool in increasing their effectiveness as being a guide and a conduit for culture.

www.mels.gouv.qc.ca/dgfj/dp/index.htm

Associate partners

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The Association québécoise des éducatrices et éducateurs spécialisés en arts plastiques (AQESAP) is a non-profit organization bringing together specialists and resource persons at the preschool, elementary, secondary, college and university levels. Some members are directly involved in drafting new programs for the Ministère de l'Éducation, du Loisir et du Sport or the Ministère de la Culture et des Communications, in particular with respect to museums and Maisons de la culture.

The goal of the AQESAP is to promote and enhance the quality of visual arts education in Québec, either as part of the school program or as an extracurricular activity. The magazine *Vision*, the newsletter *Entre Vision* and the Web site, updated

regularly, allow the AQESAP to publicize research findings in the field of arts education, to inform its members and to mobilize them when necessary.

The AQESAP also organizes a bi-annual, interdisciplinary congress for the four arts subjects taught in schools: visual arts, drama, music and dance. The congress gives participants an opportunity to get to know each other better, while exploring possibilities for future collaboration. Lastly, the AQESAP is a partner of the Ministère de l'Éducation, du Loisir et du Sport for the "Essor" awards contest and Arts and Culture Week in Québec Schools.

Association québécoise des professeurs de français

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AQPF

The members of the Association québécoise des professeurs de français (AQPF) teach French at the elementary, secondary, college and adult education levels; other members of the AQPF include language teachers education advisers.

The goals of the AQPF are to:

- bring together all individuals involved in the teaching of French
- contribute to progress in the teaching of French through discussion, research, the dissemination of information, training, promotion, exchange, meetings, professional development days, symposia, conferences, etc.
- commit pedagogically, socially and politically to the defence and promotion of the French language in Québec
- promote Québec culture and La Francophonie

- provide input for discussions about ways to teach French
- protect the interests of its members

Since 1998, the AQPF has organized a poetry contest called "En hommage à la poésie québécoise". Its objective is to introduce young people in Québec to a part of their cultural heritage and to give them an opportunity to write their own poetry. The contest is open to Secondary Cycle Two students in all public and private schools in Québec. Each year, the members of the AQPF are invited to take part in an annual conferences. The AQPF is also associated with the magazine *Québec français*, which is distributed to all its members.

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 Web site: <www.ateq2000.org>



Association théâtre éducation du Québec

The Association théâtre éducation du Québec (ATEQ) is a dynamic organization that, since 1987, has represented teachers and specialized resource persons in the field of drama and theatre. The mission of the ATEQ is to take action to meet the requests and needs of its members.

The goals of the ATEQ are to:

- promote the Québec approach to drama and theatre education
- represent its members and defend their interests
- organize events to encourage discussion and provide refresher training for its members

- create contacts with the world of professional theatre
- create projects to promote Québec's education/culture model with partners inside and outside Québec, schools and professionals
- act as an advisory body for political, artistic, academic and cultural authorities

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Chair
 925, boulevard René-Lévesque Est
 bureau 701
 Montréal (Québec) H2L 5B1
 Phone: (514) 284-9246
 Fax: (514) 284-9246
 E-mail: <muse500@hotmail.com>
 Web site: <www.fameq.org>



Fédération des associations de musiciens éducateurs du Québec

The Fédération des associations de musiciens éducateurs du Québec (FAMEQ) has as its mission to:

- promote music education and training as an academic and leisure activity
- promote music as an element of culture and of individual and collective enrichment
- bring together music educators, support them in the development of their competencies, and help them to improve their working conditions
- design communication tools to allow music educators and their partners to exchange information
- represent music educators at various levels and act as their official representative within professional organizations at the provincial, national and international levels

For over 38 years, the FAMEQ has maintained ties with many partners including art associations, the Ministère de l'Éducation, du Loisir et du Sport, the Ministère de la Culture et des Communications, the Conseil pédagogique interdisciplinaire du Québec (CPIQ), the Conseil supérieur de l'éducation, the Conseil québécois de la musique, the Société de musique contemporaine du Québec and the Canadian Music Centre.

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 Montréal (Québec) H2X 2K5
 Phone: (514) 849-4003
 Fax: (514) 849-3288
 E-mail: <lheber@quebecdanse.org>
 Web site: <www.quebecdanse.org>



Regroupement québécois de la danse

The Regroupement québécois de la danse (RQD) is a nonprofit association that represents and defends the interests of almost 450 dance professionals in the public and political arena at the provincial and international levels. As a unique storehouse of expertise and resources, the RQD brings together all sectors of dance – training, research and creation, production, dissemination –

and uses its representative force to implement projects that add structure to the field of dance. The RQD represents teachers, performers, choreographers, coaches, specialized producers, managers, companies and professional dance schools, as well as service organizations.

Association québécoise des comités culturels scolaires

The objectives of the Association québécoise des comités culturels scolaires (AQCCS) are to:

- promote and support the establishment of cultural committees at the school board level
- promote discussion between cultural committees by:
 - sharing the annual objectives of each committee
 - highlighting points of similarity and possibilities for development
 - organizing annual gatherings (Contact +) and other opportunities for professional development
 - publishing an information bulletin
- determine the needs of the cultural committees and offer information services and expert advice
- increase the visibility of the cultural committees within the school system

- support the search for partners and sponsors at the provincial and regional levels
- promote exchanges with other associations or organizations at the provincial and international levels
- represent the school system in discussions with cultural and governmental authorities

Claude Gignac
Chair
 René Gibeault
Secretary

8, rue des Bois-Verts
 Saint-Joseph-de-Ham-Sud (Québec)
 J0B 3J0
 Phone: (819) 877-3391
 Fax: (819) 877-3391
 E-mail: <renegib@videotron.ca>
 Web site: <www.culture-jeune-public.org>



Other partners

Provincial organizations involved in cultural and scientific leisure activities, as well as their networks, form the pillars of an artistic and scientific culture that is accessible and inspiring to all.





Let's turn the spotlight on cultural leisure activities!

Because culture brightens up our lives!

Because creating amateur art helps
form enlightened citizens!

We are calling on all teachers
to take advantage of the many different
cultural leisure organizations
that are passionate about their cause.

Let's keep the light of passion
burning bright!

Help light the spark of creativity:
Launch your students in pursuit
of bright ideas!

These organizations may be contacted
via the following Web site:
<www.loisirquebec.qc.ca>

Québec 

•Ministère de la Culture et des Communications
•Ministère de l'Éducation, du Loisir et du Sport

Regional offices of the MELS and the MCC

The Ministère de l'Éducation, du Loisir et du Sport and the Ministère de la Culture et des Communications have offices in each region of Québec.

The regional offices oversee the application of departmental and governmental policies, programs and measures. They also maintain direct contact with schools and cultural organizations in their respective regions.

Ministère de la Culture et des Communications

Direction régionale du Bas-Saint-Laurent (01)

337, rue Moreault
Rimouski (Québec) G5L 1P4
Phone: (418) 727-3650
Fax: (418) 727-3824
<DRBSL@mcc.gouv.qc.ca>

Direction régionale du Saguenay – Lac-Saint-Jean (02)

202, rue Jacques-Cartier Est
Chicoutimi (Québec) G7H 6R8
Phone: (418) 698-3500
Fax: (418) 698-3522
<drslstj@mcc.gouv.qc.ca>

Direction régionale de la Capitale-Nationale (03)

225, Grande Allée Est, rez-de-chaussée, bloc C
Québec (Québec) G1R 5G5
Phone: (418) 380-2346
Fax: (418) 380-2347
<dcn@mcc.gouv.qc.ca>

Direction régionale de la Mauricie (04) et du Centre-du-Québec (17)

100, rue Laviolette, bureau 315
Trois-Rivières (Québec) G9A 5S9
Phone: (819) 371-6001
Fax: (819) 371-6984
<drmcq@mcc.gouv.qc.ca>

Direction régionale de l'Estrie (05)

225, rue Frontenac, bureau 410
Sherbrooke (Québec) J1H 1K1
Phone: (819) 820-3007
Fax: (819) 820-3930
<dre@mcc.gouv.qc.ca>

The regional offices are jointly responsible for the *Culture in Schools* program.

Québec's cultural policy, adopted in 1992, made cooperation between culture and education a cornerstone of the process to democratize culture.

Ministère de l'Éducation, du Loisir et du Sport

Direction régionale du Bas-Saint-Laurent et de la Gaspésie – Îles-de-la-Madeleine (01/11)

355, boulevard Saint-Germain Ouest,
2^e étage
Rimouski (Québec) G5L 3N2
Phone: (418) 727-3600
Fax: (418) 727-3557
<dr-01@mels.gouv.qc.ca>

Direction régionale du Saguenay – Lac-Saint-Jean (02)

Édifice Marguerite-Belley, 2^e étage
3950, boulevard Harvey
Jonquière (Québec) G7X 8L6
Phone: (418) 695-7982
Fax: (418) 695-7990
<dr-02@mels.gouv.qc.ca>

Direction régionale de la Capitale- Nationale et de la Chaudière- Appalaches (03/12)

1020, route de l'Église, 3^e étage
Sainte-Foy (Québec) G1V 3V9
Phone: (418) 643-7934
Fax: (418) 643-0972
<dr-03@mels.gouv.qc.ca>

Direction régionale de la Mauricie et du Centre-du-Québec (04/17)

Édifice Capitanal, bureau 213
100, rue Laviolette
Trois-Rivières (Québec) G9A 5S9
Phone: (819) 371-6711
Fax: (819) 371-6075
<dr-04@mels.gouv.qc.ca>
<dr-17@mels.gouv.qc.ca>

Direction régionale de l'Estrie (05)

200, rue Belvédère Nord, bureau 3.05
Sherbrooke (Québec) J1H 4A9
Phone: (819) 820-3382
Fax: (819) 820-3947
<dr-05@mels.gouv.qc.ca>
<dr-05@mels.gouv.qc.ca>

Ministère de la Culture et des Communications

Direction régionale de Montréal (06)

480, boulevard Saint-Laurent,
bureau 600
Montréal (Québec) H2Y 3Y7
Phone: (514) 873-2255
Fax: (514) 864-2448
<drm@mcc.gouv.qc.ca>

Direction régionale de l'Outaouais (07)

4^e étage, bureau 4.140
170, rue de l'Hôtel-de-Ville
Gatineau (Québec) J8X 4C2
Phone: (819) 772-3002
Fax: (819) 772-3950
<dro@mcc.gouv.qc.ca>

Direction régionale de l'Abitibi- Témiscamingue (08)

et du Nord-du-Québec (10)
19, rue Perreault Ouest, bureau 450
Rouyn-Noranda (Québec) J9X 6N5
Phone: (819) 763-3517
Fax: (819) 763-3382
<dratnq@mcc.gouv.qc.ca>

Direction régionale de la Côte-Nord (09)

625, boulevard Laflèche,
bureau 1.806
Baie-Comeau (Québec) G5C 1C5
Phone: (418) 295-4979
Fax: (418) 295-4070
<drcn@mcc.gouv.qc.ca>

Direction régionale de la Gaspésie – Îles-de-la-Madeleine (11)

146, avenue Grand-Pré
Bonaventure (Québec) G0C 1E0
Phone: (418) 534-4431
Fax: (418) 534-4564
<drgim@mcc.gouv.qc.ca>

Direction régionale de la Chaudière -Appalaches (12)

6210, rue Saint-Laurent
Lévis (Québec) G6V 3P4
Phone: (418) 838-9886
Fax: (418) 838-1485
<drca@mcc.gouv.qc.ca>

Ministère de l'Éducation, du Loisir et du Sport

Direction régionale de Montréal (06)

600, rue Fullum, 10^e étage
Montréal (Québec) H2K 4L1
Phone: (514) 873-4630
Fax: (514) 873-0620
<dr-063@mels.gouv.qc.ca>

Direction régionale de l'Outaouais (07)

170, rue de l'Hôtel-de-Ville, 4^e étage
Gatineau (Québec) J8X 4C2
Phone: (819) 772-3382
Fax: (819) 772-3955
<dr-07@mels.gouv.qc.ca>

Direction régionale de l'Abitibi- Témiscamingue et du Nord-du- Québec (08/10)

215, boulevard Rideau
Rouyn-Noranda (Québec) J9X 5Y6
Phone: (819) 763-3001
Fax: (819) 763-3017
<dr-08@mels.gouv.qc.ca>

Direction régionale de la Côte-Nord (09)

625, boulevard Laflèche,
bureau 708, RC
Baie-Comeau (Québec) G5C 1C5
Phone: (418) 295-4400
Fax: (418) 295-4467
106, rue Napoléon, 2^e étage
Sept-Îles (Québec) G4R 3L7
Phone: (418) 964-8420
Fax: (418) 964-8504
<dr09-si@mels.gouv.qc.ca>

Direction régionale du Bas-Saint- Laurent et de la Gaspésie – Îles-de- la-Madeleine (01/11)

355, boulevard Saint-Germain Ouest,
2^e étage
Rimouski (Québec) G5L 3N2
Phone: (418) 727-3600
Fax: (418) 727-3557
<dr-01@mels.gouv.qc.ca>

Direction régionale de la Capitale- Nationale et de la Chaudière- Appalaches (03/12)

1020, route de l'Église, 3^e étage
Sainte-Foy (Québec) G1V 3V9
Phone: (418) 643-7934
Fax: (418) 643-0972
<dr-03@mels.gouv.qc.ca>

Ministère de la Culture et des Communications

Direction régionale de Laval, de Lanaudière et des Laurentides (13/14/15)

300, rue Sicard
Sainte-Thérèse (Québec) J7E 3X5
Phone: (450) 430-3737
Fax: (450) 430-2475
<drll@mcc.gouv.qc.ca>

Direction régionale de la Montérégie (16)

2, boulevard Desaulniers, bureau 500
Saint-Lambert (Québec) J4P 1L2
Phone: (450) 671-1231
Fax: (450) 671-3884
<drmonter@mcc.gouv.qc.ca>

Ministère de l'Éducation, du Loisir et du Sport

Direction régionale de Laval, de Lanaudière et des Laurentides (13/14/15)

300, rue Sicard, 2^e étage, bureau 200
Sainte-Thérèse (Québec) J7E 3X5
Phone: (450) 430-3737
Fax: (450) 430-2475
<dr-061@mels.gouv.qc.ca>

Direction régionale de la Montérégie (16)

201, place Charles-Le Moyne,
6^e étage
Longueuil (Québec) J4K 2T5
Phone: (450) 928-7438
Fax: (450) 928-7451
<dr-062@mels.gouv.qc.ca>

School systems

The public and private school systems targeted by Arts and Culture Week in Québec Schools include French-language and English-language schools providing instruction at the elementary level (including preschool education) and the secondary level.

There are two school systems at both the elementary and secondary levels. The public system is made up of school boards. The private system is made up of private schools that follow the official MELS program.

<www.mels.gouv.qc.ca>

Arts and Culture Week in Québec Schools is promoted in two extensive systems that ensure its dissemination and interaction, reaching no fewer than 2 444 public schools and 331 private schools providing instruction in French and English at the elementary and secondary levels.

Culture: a school in itself!

Appendix 1

Lyrics and music for the official songs of the 2006 Arts and Culture Week in Québec Schools

French song: Idée lumière
 Lyrics: Olivier Baier and Souly
 Music: Olivier Baier
 Participation: Students from école Saint-Luc, of the Commission scolaire de Montréal
 Recording: Flik Studio
 DVD: video-clip – track 05
 music– track 07

IDÉE LUMIÈRE

Intro ♩ = 95
groove

Ab Gbm EbM7 EbM7 Ab EbM7

7 **rap** Ab *mf* Gm

Reste en forme, fier comme un orme! Au - tour de toi tout c'qui t'op-presse, il faut qu'tu coupes les cordes! Re-garde en

9 EbM7

a - vant, vis - le ton pré - sent! En cas d'crise, sors tes ta - lents faut qu'tu t'ex - primes sur une feuille des - sine!

11 G7 Cm7

Sors quel - ques rimes! Fais d'la vie ta vi - ta - mine! Reste po - si - tif! Fixe tes ob - jec - tifs! C'est é - mo - tif!

13 Ab Gm

Pour at - teindre tes buts sois prêt à tout! Pour qui t'es, tu t'tiens de - bout! Tu t're - pré - sen - tes à cent pour cent un point c'est tout! Y'a

15 EbM7

d'la cul - ture! Mais man il faut qu'tu sois na - tu - rel! Comme un pa - pil - lon qui rêve de dé - plo - yer ses ailes! Tes

17 G7 Cm7

rêves sont comme des gratte - ciels! Y'a rien qui t'ar - rête rien qui t'op - presse non ja - mais il faut qu'tu baisses la tête!

19 **refrain** Ab Gm EbM7

Reste en forme dé - ten - teur de rê - ve, pour tou - jours bien fai - re — é -

22 G7 Cm7 Ab

cou - te - les tes i - dées lu - miè - re. Reste en forme dé - ten - teur de rê -

26 Gm EbM7 G7

... ve, pour tou - jours bien fai - re — é - cou - te - les tes i - dées lu - miè - re.

30 Cm7 Fm Gm AbM7
Ou ou ou ou — ou — Pour tou - jours mieux fai - re —

34 Bb Fm Bb/D rap Ab
tes i - dées lu - mière. — Tu rêves d'un monde meil - leur? Ouvre tes yeux vois! Ferme tes

38 Gm EbM7
yeux crois! Tout c'qui s'passe à l'in - té - rieur de toi? Le vrai bon - heur? Toutes les vraies va - leurs? Pour une paix.

40 G7
Par - ta - geons nos dif - fé - rences! Har - mo - ni - sons nos cou - leurs! U - nis - sons nos forces! Af - fron - tons nos fai - bleses! C'est la

42 Cm7 Fm
clef de toutes les portes, la ré - ponse à ta dé - tresse. Il n'faut plus qu'en - caisses? Vivre au jour le jour, t'es maître de

44 Gm EbM7 3
ton par - cours, à toi d'prendre ou d'é - vi - ter les dé - tours! Pour un monde meil - leur? Pour un monde sans pleur? J'ai une i -

46 G7
dée lu - mière. Pour - quoi tu met - trais pas un peu d'cœur? Voir au de - là des ap - pa - rences, tout c'qui s'cache dans

48 Cm7 Ab 3
ta con - science, pense qu'il faut qu'a - vances! Car le temps passe! Ça fait com - bien d'temps qu'tu t'lasses? Cha - cun a son

50 Gm EbM7
im - passe, un jour, il va tous fal - loir qu'on s'case! Pour que tout de - vienne clair, qu'au bout du tun - nel — Y'aït d'la lu -

52 G7
mière. Qui qu'ce soit dans quoi qu'ce soit il faut qu'tu sois fier! Ar - rête de r'gar - der en ar - rière! Re - garde en l'air!

54 Cm7
Il - lu - mine — ton at - mos phère! Car der - rière les nu - ages, à perte de vue, ton ciel est clair...

refrain

56 $A\flat$ Gm $E\flat M7$
 Reste en forme dé - ten - teur de rê - ve pour tou - jours bien fair - re — é -

59 $G7$ $Cm7$ $A\flat$
 cou - te - les tes i - dées lu - miè - re. Reste en forme dé - ten - teur de rê -

63 Gm $E\flat M7$
 - - ve pour tou - jours mieux fai - re — é - cou - te - les tes i - dées lu - miè -

66 $G7$ $Cm7$ $A\flat$ Gm $E\flat M7$
 - - re. Reste en forme dé - ten - teur de rê - ve, pour tou - jours mieux fai - re, — é -

71 $G7$ $Cm7$ Fm Gm
 cou - te - les tes i - dées lu - miè - re. Tout c'que tu veux fai - re, —

76 $A\flat M7$ $B\flat$ Fm $B\flat/D$
 pour tou - jours mieux faire. — Tout c'que tu veux fai - re. Tes i - dées lu - mière. —

80 $A\flat$ Gm $E\flat M7$
 — Tes i - dées lu - mière, tes i - dées lu - mière, — pour tout c'que tu —

83 *Tes idées lumières* Gm $Cm7$ $A\flat$ *guitare*
 — veux fai - re, — tou - jours mieux faire. —

87 Gm $A\flat M7$ Gm $E\flat 9$

91 $G7/B$ Cm $A\flat$ *fadeout*

IDEAS OF LIGHT

English song: "Ideas of light"
 Lyrics and music: Olivier Baier
 Participation: Students from école FACE
 de la Commission scolaire de Montréal
 Recording: Flik Studio
 DVD: video-clip – track 06
 music – track 08

Intro ♩=110

C#m9
 mp
 Our

The musical notation for the intro is in 4/4 time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of a series of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

6 C#m9
 friend-ship has the co-lors of a— rain - bow!— The cul-tures we share co - ver the earth,—

The musical notation for the first line of the song is in 4/4 time, starting with a treble clef and a key signature of three sharps. The melody consists of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

9 G#m7 Bm7
 we could be for peace an ex - am - ple— all a-round— the world.—

The musical notation for the second line of the song is in 4/4 time, starting with a treble clef and a key signature of three sharps. The melody consists of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

13 F#m7 C#m9
 Our dreams are made of sun - shi - ny days—

The musical notation for the third line of the song is in 4/4 time, starting with a treble clef and a key signature of three sharps. The melody consists of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

18 G#m7
 ev - ery - one a-round is in - vi - ted— to con - fi - gure a much bet - ter way!—

The musical notation for the fourth line of the song is in 4/4 time, starting with a treble clef and a key signature of three sharps. The melody consists of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

21 Bm7 F#m7
 — Your i - deas— of light!— Look all a-round—

The musical notation for the fifth line of the song is in 4/4 time, starting with a treble clef and a key signature of three sharps. The melody consists of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

26 AM7 G#m7 G F#m7
 — you,— please feel free to show us the way!— Your con - tri - bu -

The musical notation for the sixth line of the song is in 4/4 time, starting with a treble clef and a key signature of three sharps. The melody consists of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

30 AM7 G#m7 Bm C#m7 C#m9 mp
 - tion— is gon - na bring a brigh - ter day.— Our

The musical notation for the seventh line of the song is in 4/4 time, starting with a treble clef and a key signature of three sharps. The melody consists of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

34
 friend-ship has the co-lors of a— rain - bow! The cul-tures we share co - ver the earth,—

The musical notation for the eighth line of the song is in 4/4 time, starting with a treble clef and a key signature of three sharps. The melody consists of quarter notes: G#4, A4, B4, C#5, followed by a half rest, then G#4, A4, B4, C#5, and finally a quarter note G#4. The dynamic is marked *mp*.

37 **G#m7** **Bm7**
 we could be for peace an ex - am - ple — all a - round — the world! —

41 **F#m7** **C#m9**
 The arch of blos - som is - n't ea - sy way out, —

45 **G#m7**
 we're in for life — it's a ne - ver en - ding flight! — No won - der

48 **Bm7**
 what the world would be — with - out — your i - deas — of light! —

51 **F#m7** **AM7** **G#m7**
 Look all a - round — you! Please feel free to show us your way! —

56 **G** **Em7** **F#m7** **AM7** **G#m7** **Bm** **C#m**
 Your con - tri - bu - tion, is gon - na bring a brigh - ter day! — Yeah! —

61 **Fm7** **AM7** **G#m7** **G** **Em7**
 Look all a - round — you! Please feel free to show us your way! —

65 **F#m7** **AM7** **G#m7** **G** **Em7**
 Your con - tri - bu - tion, is gon - na bring a brigh - ter — day! — Yeah! —

69 **F#m7** **AM7** **G#m7** **Bm7** **Cm7**
 Look all a - round — you, please feel free to show us the way! —

73 **F#m7** **AM7** **G#m7** **Bm7** **Cm7**
 Your con - tri - bu - tion — is gon - na bring a brigh - ter day! —

77 $F\sharp m7$ $AM7$ $G\sharp m7$ G $Em7$

Look all a-round— you, please feel free to show us the way!—

81 $F\sharp m7$ $AM7$ $G\sharp m7$ Bm $C\sharp m7$

Your con - tri - bu - tion— is gon - na bring a brigh - ter day!—

85 $F\sharp m7$ $AM7$ $G\sharp m7$ G $Em7$

Look all a-round— you, please feel free to show us the way!—

89 $F\sharp m7$ $AM7$ $G\sharp m7$ $Bm7$ $C\sharp m7$

Your con - tri - bu - tion— is gon - na bring a brigh - ter day!—

guitar solo

93 $F\sharp m7$ $AM7$ $G\sharp m7$

96 G $Em7$ $F\sharp m7$ $AM7$

99 $G\sharp m7$ Bm $C\sharp m7$

101 $F\sharp m7$ $AM7$ $G\sharp m7$ G $Em7$

Look all a-round— you, please feel free to show us the way!—

repeat until cue

105 $F\sharp m7$ $AM7$ $G\sharp m7$ Bm $C\sharp m7$

Your con - tri - bu - tion— is gon - na bring a brigh - ter day!—

Appendix 2

Creation of the images used in the 2006 Arts and Culture Week in Québec Schools

ELEMENTARY LEVEL

DVD: track 01

Jessy-Ann Audy-Gagné, Jade Bronsard, Pierre-Yves Brouillette, Jean-Gabriel Charest, Olivier Cossette, Carl Daigneault, Alyson Dénomme, Gabriel Deslauriers, Naomie Dontigny, Justine Fortin-Houde, Maco Gignac, Yan Gignac-Rousseau, Amély Gionet, Roxanne Goulet-Massicotte, Maély Hoans, Vincent Labrie-Labonté, Vincent Laliberté, Rosalie Lirette, Andy Massicotte, Laurie-Ève Massicotte, Emy Pronovost, Jessica St-Louis, Stéphanie Veillette and Alexandre Veillette-St-Louis, students in Elementary Cycle One (grade 2) at École de la Solidarité, Commission scolaire du Chemin-du-Roy.

Supervision and Support

Lucie Grenon, visual arts teacher at École de la Solidarité, and Deborah Davis, guest artist.



SECONDARY LEVEL

DVD: track 02

Nadie Côté, Andréa Fréreau, Caroline Glaude, Katia Jonhson, Annie-Claude Nadeau-Lapointe, Cathy Picard, Dominique Picard and Marie-Pier Varin, students at Polyvalente Louis-Saint-Laurent, Commission scolaire des Hauts-Cantons.

Supervision and Support

Marie-Josée Lippée, visual arts teacher at Polyvalente Louis-Saint-Laurent, and Deborah Davis, guest artist.

Supervision

Johanne Marchand.

Appendix 3

Poems for the 2006 Arts and Culture Week
in Québec Schools

ELEMENTARY LEVEL

DVD: track 03

TEXT:

Kimberley Deleon,
Cycle 3 student of Linda
Racine, who teaches at école
Marguerite-Bourgeoys,
of the Commission scolaire
de la Capitale.

SUPERVISION:

Michel Clément,
consultant French,
language of instruction.

DANS MON JARDIN

Dans mon jardin il y a un soleil
Qui creuse un trou
Dépose une boîte pleine de rayons
Plus tard il revient
Un bébé soleil est né
La terre est chaude
Le soleil et son bébé sont heureux
À réchauffer notre planète

Dans mon jardin il y a un nuage
Qui voit une petite fille
Essayant de remplir une piscine
Il lance une soudaine pluie
La fillette est heureuse
Elle peut enfin se baigner

Dans mon jardin il y a un oiseau
Il cherche un arbre pour installer un nid
C'est le nid de la paix
L'oiseau trouve un arbre
Les bébés nés
La paix vole dans l'air

SECONDARY LEVEL

DVD: track 04

TEXT:

Sabrina Ratté,
grade five student in the
class of Éric Mancheron,
French teacher at pavillon
Wilbrod-Dufour, of the
Commission scolaire
du Lac-Saint-Jean.

SUPERVISION:

Michel Clément,
consultant French,
language of instruction.

LE CIEL

Le ciel, repère des oiseaux merveilleux
Endroit où ceux-ci peuvent s'envoler sans gage
Pour ainsi subjuguier le plus grand des sages
En planant doucement de la terre vers les cieux

Lors des jours maussades, tristes et orageux
Où tu déclenches la colère des nuages
Furieux moments sujets au dommage
Qui provoquent la souffrance à ces malheureux

Soir venu, berceau du soleil chaud, tu t'éveilles
D'étoiles et de galaxies tu nous émerveilles
Faisant place à la luminosité nocturne

Avec l'aide de ta noirceur, tu nous emmènes
Admirer les splendeurs aériennes
Voyant la lune tel un anneau de Saturne

Appendix 4

Drama scenario for the 2006 Arts and Culture Week in Québec Schools

DVD: track 09

Writer's block, or fear of the blank page, is a phobia shared by many creative artists. To create a story, we need ideas or some kind of illumination. The following scenario is an outline that will remain unfinished until another idea is found. Maybe you will be the person to find it!

We have chosen to base the scenario on one of the most successful inventions of modern times: photography. A young author on a creative quest decides to seek inspiration in photographs from various sources. However, pictures, like ideas, are not always clear. They have to be placed, in order or disorder, before the observer can invent a past and begin a story.

AN UNFINISHED STORY

SCENE 1

A desk with a fountain pen and a sheet of paper. A female writer is seated at the desk, lit by an electric bulb.

Marilyn

To start with, an empty image. Everything has already been done; everything has already been invented. How can I do something special, something original? *(Pause.)* You need to have an outline before you can colour it in. You need an idea, an obsession, a character! *(Images of characters file past.)* "A description of the character that Marilyn would like to create!" A background, a historical period – a great period! 1945.

Background music is heard faintly, and gets stronger for the fade-in to Scene 2.

SCENE 2

Everything is the colour sepia. There is a kitchen table with a light bulb hanging above it. A young woman, holding a cup of coffee, is reading a newspaper announcing the end of the war. She sits down to read, looking concerned. Someone knocks at the door – a white-haired man.

Audrey

Yes? *(Pause.)* Who are you?

Raphael

Have you got five minutes?

Audrey

Yes, of course, come in.

They sit.

Raphael

I've just come back from the Canadian Armed Forces. Are you the wife of Charles Durivage?

Audrey

Yes. Why? What's happened?

Raphael

When was the last time you heard from him?

Audrey, panicking

He wrote to say he was in training. He wanted to know what I was doing, and I told him I had a new hairstyle, and that I was knitting a blue sweater for him. Where is he? Is he OK?

Jeremy, arriving suddenly

Of course I'm OK!

Audrey, full of emotion!

You!... You're crazy!... I love you.

Jeremy

I never got to go and fight. It was all over by the time I was ready to leave. This is my new friend from the squad. He's a photographer for the newspapers.

Raphael

Pleased to meet you! *(She hits him.)* It was his idea ... I thought you'd come home later.

Audrey, full of emotion!

That's right, but I would have been dead with worry!

Raphael

The war is over ... you should see St. Catherine Street, it's like one big party! Break out the champagne, we're going out. Wait! Stand closer together!

He takes a photo, which is projected on the stage.

CREATORS/PERFORMERS:
Raphael Hernandez,
Audrey Mailhot, Marilyn T.
Durivage and Jeremy Pratte,
Secondary IV students in the
international program at
École Jacques-Rousseau,
Commission scolaire
Marie-Victorin.

STAGE DESIGN:
Guillaume Sauriol-Lacoste,
teacher at école
Jacques Rousseau,
of the Commission scolaire
Marie-Victorin and
Laura Bougot, student in the
visual arts course.

SOUNDTRACK:
Diable au corps
by Francis Covan
Sortilège
by Francis Covan
Don't be that way
by Benny Goodman,
Edgar Sampson
and Mitchell Parish
Body and Soul
by John Green,
Robert Sour, Edward
Heyman and Frank Eyton.

SCENE 3

Back in the writer's office. She is under another light bulb, this time in the attic, facing an old trunk.

Marilyn

It needs more colour ... The white-haired man ... Who is he? He needs to be more mysterious. *(She opens the trunk, looks at some old photos)* Look, here's grandmother ... in the park where she always stopped off after work. She looks quite upset. *(She leafs through the photos)*

SCENE 4

A man is taking photographs in a park. A young nurse walks to a bench and sits down. She looks upset. The man is captivated by the young woman's beauty, and takes several shots of her. She lifts her head and sees him.

Jeremy, uncomfortable

Excuse me, Miss.

Audrey

You could have chosen a better time. *(Pause. She smiles at him)* I've had a rough day. A man died in my arms.

Jeremy

You must be ...

Audrey

A nurse.

Jeremy

A very pretty nurse.

Audrey

That's not a very appropriate thing to say.

Jeremy, hesitates

Uh ... That's not what I meant to say ... Well, it is, but ... Sorry about what happened. I'm a photographer. *(Pause)* He died in good company.

Audrey

He had white hair, but his skin was yellow. He had a deep, mysterious look in his eyes, as though he had had a difficult past. I went to see him every day. Every morning, I took him his breakfast and I watched him eat. He never said a word, but his smile told me he was glad to have the company. One morning, he got up from his bed ... He danced around the room, all alone, without any music.

The white-haired man enters holding a rose and dances around the park bench. He gives the rose to Audrey and exits.

Jeremy

Are you alright?

Audrey

Yes, I'm fine.

Jeremy

Do you want to come and have a coffee?

They stand up.

SCENE 5

Marilyn

Really, everything has already been done ... but not by me. I am like light and colour. When you mix them up you get a new work of art. What about me? I still have a whole world to invent.

Appendix 5

Choreography for the 2006 Arts and Culture Week in Québec Schools

DVD: track 09

NOTE FROM THE TEACHER

After several hikes in the forest, I found inspiration in the light, colours and textures of autumn. I brought back rocks, twisted branches and phragmites, a kind of long grass that dances in the wind along the roadside.

My students explored various movements with these elements, and we also discussed what these organic elements meant for them. We worked on the notion of weight with the rocks and the sounds they made. We used the phragmites to explore extended movements. The phragmites became bamboo stalks, but we kept the idea of extending the body like streaming hair. Several elements do not appear in the video, because we ran out of time, such as the pieces of dried wood that we used to make

sounds and rhythms to accompany our exploratory movements. The twisted pieces of wood looked like deer antlers, and we used them to work on animal-like movements. The other high point of last autumn was a visit to the Chinese Lanterns exhibition at the Montréal Botanical Garden. These magical, captivating moments inspired me to create something to communicate the feeling of happiness I felt.

In my opinion, a bright idea does not have to be something grandiose, because it's more like a feeling, in this case a pleasant, happy feeling that celebrates life and the beauty of the world.

TITLE OF THE CHOREOGRAPHY:

Autumn Lights

In the beginning, I see nothing,

I am blind to the riches around me,

I find my way in the dark.

Someone arrives and restores my

confidence: he guides my

movements and gestures, and leads

me towards the light.

Suddenly, a quintet of rocks comes

to life. Creating their own music,

they knock together, and produce

a bright, creative spark.

This wakes up the forest of

bamboos. Who is leading the dance?

The dancer or the bamboo?

In the centre, a strange being

awakens, from his head spring

hundreds of bright ideas that

become a movement to celebrate

life, dragging everything else

along with them.

The incandescent fire is transformed

into a soft light, the tiny inner flame

found in every individual ...

Adaptations

CREATORS/PERFORMERS:
Myriam Bastien, Catherine Bergeron, Laurence Carra, Sophie-Anne Charron, Catherine Desjardins, Sophie-Andrée Gagné-Melançon, Tania Gauthier, Isabelle Guénette, Catherine Lamarche, Caroline Laporte-Côté, Lysiane Pilon, Jordan Revel, Camille Rochefort-Racicot and Christine Sauvé, Secondary III students in the specialized dance program at École secondaire Augustin-Norbert-Morin, Commission scolaire des Laurentides.

MUSIC:
Les lingères légères,
Cie Tenon Mortaise

SUPERVISION:
Lisa Saint-Laurent, dance teacher at École secondaire Augustin-Norbert-Morin, of the Commission scolaire des Laurentides and Martin Lefebvre, guest artist, from the Cirrus Cirkus company

The duo with the blind person:

Perform with eyes closed. This makes the dancers more aware of inner sensations, because other senses take over, like kinesthetic sense and the sense of movement. The work with the partner who guides the movements develops trust, like children playing Blind Man's Bluff. The duo can be performed at any age, using more complex movements as needed.

CONCEPTS AND NOTIONS:

Relationship between partners (carry, transport, reject, support).

Rocks:

Work in contact with the floor and an object. The use of the object focuses attention on parts of the body that generally receive less attention (hands, soles of feet, back). The object is also used to make sounds.

CONCEPTS AND NOTIONS:

Movements based on the relationship between the floor and the energy of weight (strong, direct, repoussé).

Bamboo:

Manipulate a long object, like a Japanese bamboo. The bamboo must be part of the movement.

CONCEPTS AND NOTIONS:

Movement in space (amplitude, aerial trajectory, orientation).

Hair:

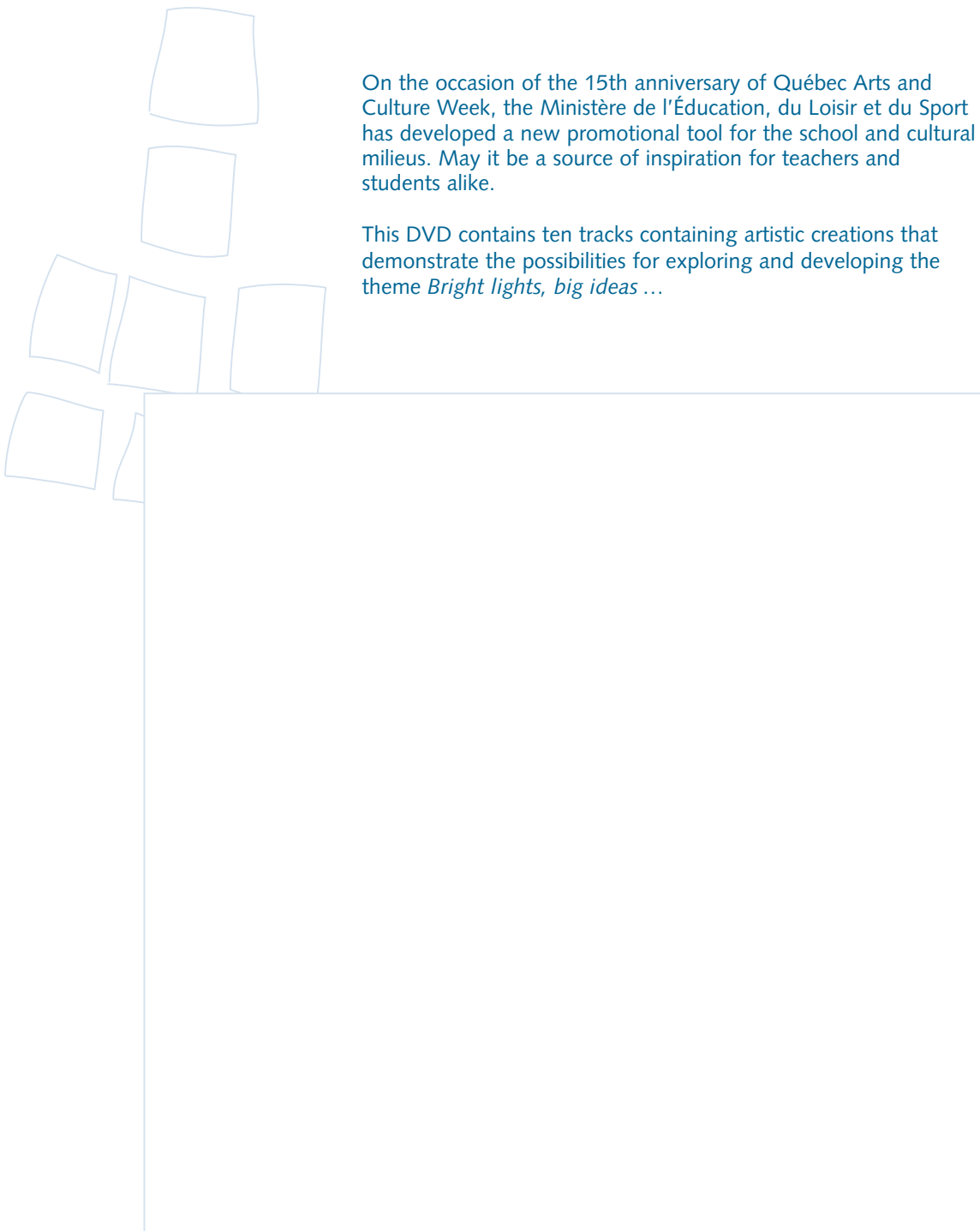
Circular movement starting from the head. To move the hair naturally, it is important to involve the head, but also the mobility of other parts of the body to make the movement more expressive.

Chinese lanterns:

Link movements inspired by the Poi Dance from New Zealand. This dance brings together the worlds of dance and circus.

CONCEPTS AND NOTIONS:

Dynamic principles of movement (transfer of weight, start of movement from the rotation of the arms and the weight of the object, coordination of movements of different parts of the body).



On the occasion of the 15th anniversary of Québec Arts and Culture Week, the Ministère de l'Éducation, du Loisir et du Sport has developed a new promotional tool for the school and cultural milieus. May it be a source of inspiration for teachers and students alike.

This DVD contains ten tracks containing artistic creations that demonstrate the possibilities for exploring and developing the theme *Bright lights, big ideas ...*

TRACK 01: poster for the preschool and elementary levels
TRACK 02: poster for the secondary level
TRACK 03: poem for the elementary level
TRACK 04: poem for the secondary level
TRACK 05: videoclip for the French song
TRACK 06: videoclip for the English song
TRACK 07: music for the French song
TRACK 08: music for the English song
TRACK 09: drama scenario
TRACK 10: choreography

This audiovisual document was created by Les productions Guy F. inc.

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Ministère de l'Éducation, du Loisir et du Sport
Ministère de la Culture et des Communications

