

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

CULTURAL ACTIVITIES

SECONDARY

Culture-Education
2020-2021

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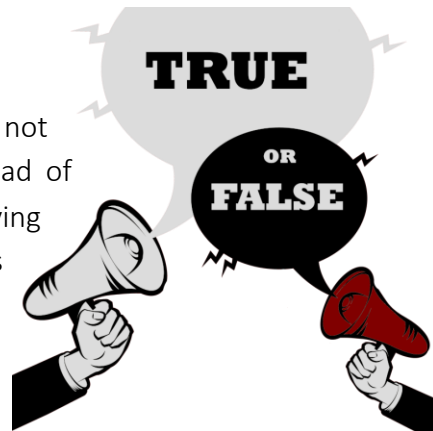
2020-2021 Cultural Activities

The activities suggested here are intended to support teachers in their role as cultural mediators. Grouped around a common theme, they propose original ways of drawing on cultural references from a variety of backgrounds.

The activities proposed were designed by people from the education community. These stakeholders worked together to develop subject-specific cultural activities that still leave teachers the room to adapt them to the reality of their own school or classroom.

Theme: *True of False*

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



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

What?



Integration of the cultural dimension into the schools

We are surrounded by culture all the time, in both what we do and who we are. Each of us can make it a part of ourselves and, in turn, contribute to it. It has no borders, extending as it does to the arts and languages, professional development, the social sciences, mathematics, science and technology. Culture is, without a doubt, at the heart of school life.

Culture extends, therefore, to all subjects. As cultural mediators, teachers play a key role in guiding students on the path through school, providing cultural references that make learning more meaningful.

How?



Cultural references

Generally speaking, references are guideposts that help us to determine where we are and where we are going. The same is true of cultural references, which help us to see significant social phenomena or cultural trends—in other words, to see where we stand in relation to a particular subject. In school, they enable students to develop their relationships to themselves, others and the world as a whole.

Such cultural references can stem from the past or present, the young person's immediate cultural framework, i.e. knowledge and surroundings, or from a broader cultural context. They can take a variety of forms, as long as they have a specific meaning in the cultural sphere.

Since it is impossible to draw up an exhaustive list of cultural references, it is up to the teacher to select a number of them and place them in context, so that students can have a better sense of what they are learning, create links between subjects and look at their daily surroundings with fresh eyes.

Why?



Positive effects of the integration of the cultural dimension into the schools

Discussing culture in the classroom is conducive to sharing common references. Taking cultural elements into account is both instructive and stimulating for young people. Access to culture fosters student retention and academic success. It helps to shape students' identity, hone their critical skills and expand the horizons of their world while encouraging them to play an active role in it. By creating links between subjects, placing learning in its proper context and fostering a firm grasp of learning, culture plays a decisive role in students' engagement in school.

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Dance

PHANTOM FOOTWORK



Cultural references

- › Contemporary choreographers
- › Natural phenomena

Introduction

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

Context

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



Activity 1

Body and object

Students watch excerpts from pieces by contemporary choreographers who create dances without dancers. A discussion about the nature of dance and the possibility of replacing the body with an object ensues. Students also imagine different ways to bring objects to life.



Activity 2

Blowing in the wind

Students learn about winds of varying strength—airflow “visible” only through the movement it generates. Through structured improvisation, they vary movement dynamics depending on whether the airflow has the force of a gust, a tornado, or a gentle breeze. Then, using devices of their choice, they make small objects move.



Activity 3

The force of things

Students are inspired by Mette Ingvarsen’s [Artificial Nature Project](#) to create a dance that showcases objects. The students create different types of movement by varying the force applied to the objects using props. This poetic dance is performed against a projected background of natural phenomena in motion.

Additional resources

Targeted elements of the QEP

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

Questions that students could be asked during the activity

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

Suggestions for activities with cultural partners

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

References

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

Drama

BEWITCHED



Cultural references

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

Introduction

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

Context

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



Activity 1

Shadowy figures

Students read legends and folktales and get to know the characters by identifying their main characteristics. They use this information to imagine a contemporary character associated with witchcraft. After looking into the fictional languages created by Gauvreau and Tolkien, they write an incantation for their own characters.



Activity 2

A supernatural universe

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



Activity 3

Submit to the surreal

Students work in groups to write a short play based on the same news item. The play must include a character with some connection to witchcraft. The combination of magic incantations and the reality of the news story give the scene a surreal feeling. Costumes, makeup, sound effects and set design enhance the characters, the aesthetics and the atmosphere of the play.

Additional resources

Targeted elements of the QEP

- › Characterization
- › Character
- › Ensemble work
- › Styles of theatre
- › Theatricality

Questions that students could be asked during the activity

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

Suggestions for activities with cultural partners

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

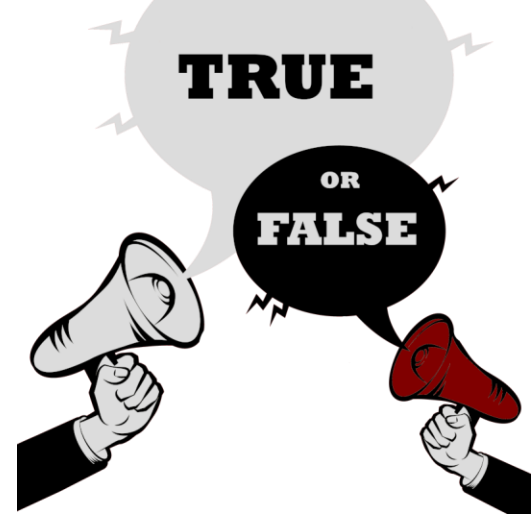
References

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

Music

(guitar or piano)

DIABOLUS IN MUSICA



Cultural references

- › Tritone and perfect cadence in the history of medieval and Renaissance music
- › Artists or composers of the Middle Ages and the Renaissance

Introduction

Did you know that in the Middle Ages, certain musical intervals were forbidden by the Church? The tritone interval was dubbed “Diabolus in musica” (the Devil in music) because of its instability, which creates musical tension. The tritone became acceptable when perfect cadence came into fashion during the Renaissance, allowing for the resolution of the interval. Pretty paradoxical!

Context

The tritone interval has been very important in the development of Western music. Through the interpretation of a melody, an improvisation, or a composition, students sharpen their listening skills and learn to distinguish the tension created by tritones and the resolution brought by perfect cadence.



Activity 1

Play a melody

Students become familiar with the use of tritones and perfect cadence in the Middle Ages and the Renaissance. By listening and playing, they learn about this interval and its resolution in different contexts. They play a simple two-part melody that includes a perfect cadence, and the other students try to recognize it.



Activity 2

Improvisation

Students learn the principle of perfect cadence resolution and discover its evolution from the Middle Ages to the Renaissance. As they play their instrument, they become familiar with perfect cadence and tritones. Each student improvises a melody that ends in a perfect cadence.



Activity 3

Composition

Students learn about the visual arts of the Middle Ages and the Renaissance. They choose a work associated with one period or the other and, based on the artwork, they compose a simple melody that ends in a perfect cadence. Students then assemble the various melodies they have composed into a collective creation, played against the backdrop of the projected works of visual art they chose.

Additional resources

Targeted elements of the QEP

- › Rhythmic organization: unmeasured or based on a definite number of beats
- › Melodic organization: musical phrase, conjunct/disjunct motion
- › Harmonic organization: chords

Questions that students could be asked during the activity

- › How do you recognize a wrong note?
- › What is the place of dissonance in different musical currents and cultures?
- › What connections can be made between works of visual art from the Middle Ages or the Renaissance, and music from the same periods?
- › What cultural references are associated with tritones?

Suggestions for activities with cultural partners

- › As part of the [Culture in the Schools program](#), invite a Québec musician or composer who is listed in the [Répertoire culture-éducation](#), and who specializes in music of the Middle Ages or Renaissance, to introduce students to period instruments and their tonalities
- › Invite an art historian to present works from the Middle Ages and the Renaissance to the class

References

- › Browse [The Quinte juste](#) website to find out more about the music from the two eras studied (in French)
- › Discover tritonic classical works on [France Musique](#) (in French)
- › Find information on music history, musical excerpts and pedagogical resources on the Philharmonie de Paris [Éduthèque](#) (in French)
- › Read about and listen to [harmonic cadences](#) (in French)

Visual Arts

NOW YOU SEE IT...



Cultural reference

› Anamorphosis

Introduction

Did you know that if you look at the famous Hans Holbein painting *The Ambassadors* a certain way you can see a skull? Albrecht Dürer called it “the art of secret perspective.” Anamorphosis is a distorted representation that is only visible from a specific angle.

Context

Anamorphosis creates a magical relationship with the viewer. An unexpected image suddenly springs up to meet the gaze of the beholder. The revelation becomes a secret, and the viewer who is in on it can choose to keep it a secret, or to reveal it. In this project, students will trick the eye by exploring different aspects of anamorphosis.



Activity 1

Truly seeing

Students learn about anamorphosis and situate it in history. They familiarize themselves with mirror anamorphosis by reproducing a drawing on a curved grid and observing its transformation using a flexible mirror.



Activity 2

The illusion of chaos

Students discover the work of sculptor Éric Lapointe, who uses anamorphic processes in sculpture. By assembling and creating installations using cut-out shapes, students explore the distorting potential of optical illusion. They also produce a model of a three-dimensional anamorphic sculpture.



Activity 3

Points of view

Students appreciate the processes involved in optical illusions in a life-sized space featured in the music video of the American band OK Go. By arranging shapes and playing with colour in an indoor or outdoor space, they explore different ways of creating illusions to make a video using anamorphic installations.

Additional resources

Targeted elements of the QEP

- › Creative dynamic
- › Techniques: mixed media, drawing, collage, painting, digital creation, photography, art video, installation
- › Visual arts language: shape, line, colour, light, texture, pattern, volume, spatial organization, spatial representation

Questions that students could be asked during the activity

- › Why do some artists choose to represent reality differently from others?
- › What are the different types of works in which anamorphosis can be observed?
- › How should you look at a work of art to discover the optical effects it includes?
- › If you had a chance to create an anamorphic work of public art, where would you do it and what optical effect would you choose?
- › Other than anamorphosis, do you know of any other optical effects in the arts?

Suggestions for activities with cultural partners

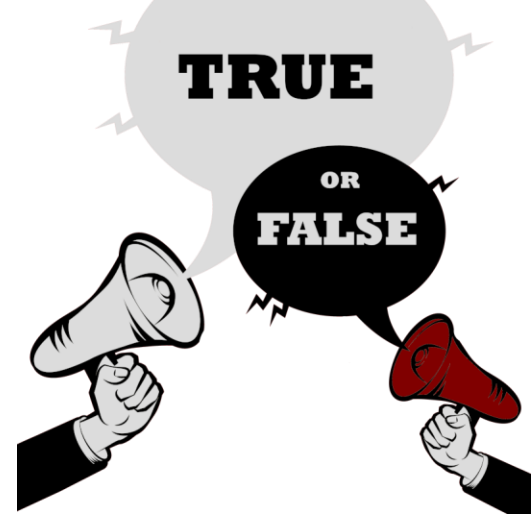
- › Invite an art historian (from a museum, university, college, or other institution) to speak to the class about the use of optical effects past and present
- › As part of the [Culture in the Schools program](#), invite a Québec visual or multimedia artist listed in the [Répertoire culture-éducation](#) and whose work includes optical effects

References

- › Understanding [cylindrical mirror anamorphosis](#)
- › Discover the most famous example of anamorphosis in painting, [The Ambassadors](#) (in French with English subtitles)
- › Watch the Fabrique culturelle episode [“Les sculptures anamorphiques d’Éric Lapointe: l’illusion du chaos”](#) to see how sculpture-installations can create illusions (in French)
- › Watch music videos that use optical effects, such as [“The Writing’s on the Wall”](#) by the American band OK Go, and [“Dynabeat”](#) by French singer-songwriter Jain
- › Discover the world of a contemporary artist by exploring the principle of anamorphosis in the [photographs of Georges Rousse](#)

Ethics and Religious Culture

UNDER THE RADAR



Cultural references

- › Media
- › Current events

Introduction

Did you know that filmmaker Jordan Peele made a viral video in which he borrowed Barack Obama's face and his voice to demonstrate how the use of artificial intelligence can be used to create ambiguity?

Context

Are yesterday's rumours today's fake news? Information is no longer delivered solely by journalists, which means readers have to be rigorous and selective. Students learn about news manipulation techniques and reflect on the critical skills required when consuming and sharing news.



Activity 1

The news through different lenses

Today, as in the past, verified facts circulate alongside hoaxes. Students choose a current fact and discover how it has been communicated and transformed through various means of communication. An exchange ensues on individual and collective responsibility for how information is processed.



Activity 2

Dissecting the news

Students reflect on the mechanisms that allow fake news to proliferate, and the conditions that ensure the veracity of a fact. Following the analytical approaches on the Bibliothèque et Archives nationales du Québec (BAnQ) website to help detect fake news, they consider a few unproven "facts" and communicate their findings to the group.



Activity 3

Good news

Far from relying on objective inquiry, alternative facts appeal to the emotions and distort reality. Students produce a pamphlet or (faked) video to sensitize the school community to the pitfalls of the proliferation of information and the need to distinguish between real information and fake news.

Additional resources

Targeted elements of the QEP

- › Ethics theme: social order
- › Content: transformation of values and norms
- › Dialogue: deliberation
- › Means for developing a point of view: explanation, justification

Questions that students could be asked during the activity

- › How can we adapt to the era of fake news?
- › What elements in our culture can bias how we relate to information?
- › How do you choose what information you read and share?
- › What conspiracy theories do you find most credible?
- › What is the role of artificial intelligence in producing content and disseminating information?

Suggestions for activities with cultural partners

- › Invite a journalist to class to present strategies used to ensure the accuracy of the texts they produce
- › Invite web and digital experts to speak to the class to encourage students to consider the issues surrounding the proliferation of news

References

- › Use the [Détecteur de rumeurs](#) tab on the Agence Science-Presse website for objective information on scientific issues (in French)
- › Consult the [Facts on Education](#) tab on the EdCan Network website to help students detect fake news
- › Watch the [Enquête episode on deepfakes](#) to learn more about convincing fake audio and video (in French)
- › Read the Bibliothèque et Archives nationales du Québec (BAnQ) [webpage on fake news](#) (in French) to find out how to identify fake news and for resources on the subject (in French and English)

Physical Education and Health

SHORT CIRCUIT



Cultural references

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

Introduction

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

Context

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



Activity 1

All about the race

Students are invited to tell myths from facts about running and the preparation required: warming up, technical aspects, clothing, stretching, and so on. They follow a circuit that involves exploring a variety of functional exercises and answering true-or-false questions at stations along the way. They then discuss motivations for racing.



Activity 2

I am an athlete

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



Activity 3

Charting my course

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

Additional resources

Targeted elements of the QEP

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

Questions that students could be asked during the activity

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

Suggestions for activities with cultural partners

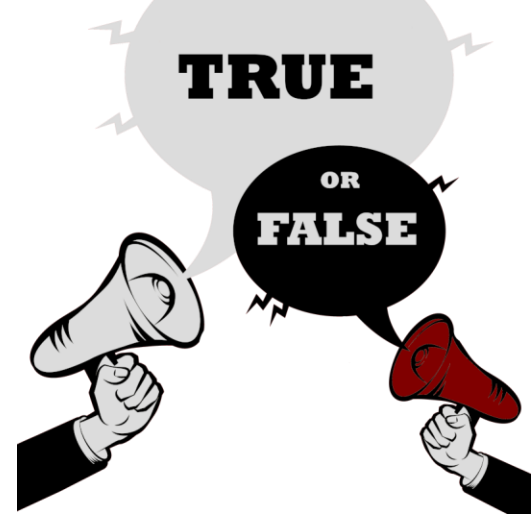
- › Invite the organizer of a race in support of a local cause to speak to the class
- › Invite an elite athlete to speak to the class through the [Jouez gagnant](#) program
- › Invite a Québec sports historian to speak to the class

References

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

English as a Second Language

TALL TALES



Cultural references

- > Legends
- > Sociolinguistics

Introduction

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

Context

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



Activity 1

Lies within the legend

Students discover the legend of the bogeyman. They discuss the plays used to get children to go to bed by questioning some other things that parents try to make children believe. They express their opinions and share their recommendations in a podcast for parents.



Activity 2

A legend of mine

Students discover that some legends are cautionary tales because they are meant to have an effect on behaviour. They identify real-life problems that cautionary tales might address by relating them to the main fictional elements of the legend. They also create a cautionary tale to overcome a challenge they are experiencing.



Activity 3

Catch me if you can!

Students identify the physical and psychological characteristics of the bogeyman. Who is the bogeyman and what does he do in his down time, when he's not enforcing bedtime? In groups, they write and act out a story to depict what happens to unruly children who are captured by the bogeyman.

Additional resources

Targeted elements of the QEP

- › Authentic texts
- › Reacting to texts
- › Use of functional language and vocabulary related to text components, response and writing processes
- › Response process: exploring the text, establishing a personal connection, generalizing
- › Supporting the response process: open-ended questions, graphic organizers

Questions that students could be asked during the activity

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

Suggestions for activities with cultural partners

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

References

- › Read up on hypotheses behind the etymology of the [bogeyman](#)
- › Explore the structure and development of [cautionary tales](#)
- › Listen to [Bonhomme Setter](#), a band that mixes Celtic music with other sounds
- › Read *Bogeyman 101: A Guide to Bogeymen Around the World* to learn seven different versions of the bogeyman legend
- › Read *The Boogeyman Investigation* to find out more about the legendary character
- › Create a podcast by following the steps suggested by [RÉCIT](#) or on [Learn Québec](#)

Mathematics

MATHEMATICALLY AUGMENTED REALITY



Cultural references

- › Origin and evolution of surveys and sources of bias
- › Information manipulation

Introduction

Did you know that today, out of 100 people contacted by telephone pollsters, only about 30 answer? How can the data collected be interpreted when the answers of the other 70 potential respondents are not known?

Context

The Internet is revolutionizing the market research and polling industries. In the media, information is presented without much detail and is interpreted by many people, which results in multiple sources of bias. In the following activities, students gather and analyze information and then attempt to distort it.



Activity 1

Honing your critical skills

Students look into in the evolution of opinion polls from the 1930s to the present. They learn about the methods used by polling firms and explore the limitations and sources of bias of various polling methods.



Activity 2

Manipulating the facts

Using a table or diagram showing data from a statistical study, students modify the presentation of results to deliberately mislead readers. They produce posters showing how results were transformed in order to raise awareness about disinformation.



Activity 3

You be the pollster

Based on the results of a survey on a given topic, students conduct a comprehensive statistical study on that topic, following a strict protocol regarding sample selection, methodology and data collection. After comparing results, they prepare an information exhibit for parents and other students.

Additional resources

Targeted elements of the QEP

- › Conducting a survey or a census
- › Organizing and choosing certain tools to present data
- › Analyzing situations involving a one- or two-variable distribution
- › Measures of central tendency, dispersion, position and correlation

Questions that students could be asked during the activity

- › How do you validate information and statistics presented in the media?
- › How is it possible to distort reality based on the results of a survey?
- › What are the implications of survey results in everyday life?
- › How does the interpretation of statistical studies influence public opinion and political decisions?
- › What new methods might emerge as polling evolves?

Suggestions for activities with cultural partners

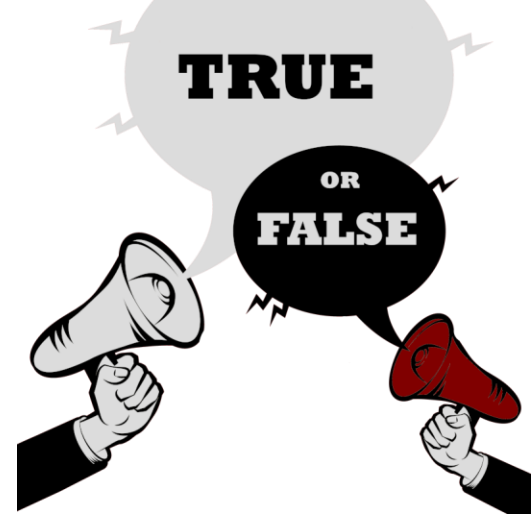
- › As part of the [#30sec to check it out](#) project, invite a journalist from the Fédération professionnelle des journalistes du Québec to speak to the class to raise awareness about disinformation
- › Invite a local polling firm employee to speak to the class to explain their work and the approach used in a statistical survey

References

- › Browse the [France Culture](#) website to find out more about the evolution of polling (in French)
- › Learn more about sample selection and probability sampling on the [Statistics Canada](#) website
- › Listen to the audiobook [Petit cours d'autodéfense intellectuelle](#) to develop critical thinking skills about beliefs and published information (in French)
- › Browse the [Institut de la statistique du Québec](#) and polling firm websites for statistical study results
- › Learn about [fake news](#) generators

Science and Technology

ANIMAL, HUMAN, CYBORG



Cultural references

- › Fantastic animals from mythology
- › Transhumanism

Introduction

Did you know that a 40 000-year-old figurine of a man with a lion's head was discovered in Germany in 1939? It is considered to be the oldest representation of a human-made hybrid creature to date.

Context

The presence of hybrid creatures in myth and in the belief systems of some societies is not new. Using observation and creativity, students learn about the adaptations of animals, both real and fantastic, and use these adaptations to design devices to enhance the physical capabilities of humans.



Activity 1

Origins of the creature

Students learn about ecological concepts such as habitat and ecological niche. They research the main physical and behavioural characteristics of creatures from different mythologies and match these creatures with the natural environments in which they might live.



Activity 2

Beastly adaptation

In small groups, students select a habitat they have studied previously and imagine a hybrid creature that might live there. They describe its main physical and behavioural characteristics, and create a visual representation of their own or another group's imaginary animal.



Activity 3

Cyborgs at school

Students learn about transhumanism, a movement whose aims include designing external artificial organs attached like an exoskeleton to create physically enhanced humans. The activity can be followed by an ethical discussion on guidelines scientists should set for themselves regarding improvements that can be made to the human body.

Additional resources

Targeted elements of the QEP

- › Habitat
- › Ecological niche
- › Physical and behavioural adaptations
- › Engineering

Questions that students could be asked during the activity

- › Can you name any imaginary creatures from local folklore?
- › What are the main physical and behavioural adaptations that animals living on Québec territory need?
- › What are the possible impacts of significant climate change on populations that have adapted to their environments?
- › What are some recent advances in cybernetics?
- › What ethical issues arise from enhancing human capabilities by adding smart prostheses or implants?

Suggestions for activities with cultural partners

- › Invite a speaker from the Réseau Technoscience [Innovateurs à l'école](#) program to speak to the class
- › Visit the *Human* exhibition at the Montréal Science Centre
- › Visit one of Québec's many zoos or aquariums

References

- › Watch the Futuremag video [L'humain augmenté](#), which shows examples of cyborgs and can act as a starting point for thinking about transhumanism (in French)
- › Learn more about the mythical creatures of local folklore on the [Radio-Canada](#) website (in French)
- › Read Jorge Luis Borges's *Book of Imaginary Beings* to learn more about mythical creatures from different cultures
- › Learn about Sedna, the half-human, half-fish goddess, in the [Canadian Encyclopedia](#)

Geography

ONE CLICK AWAY FROM REALITY



Cultural reference

- › Photographs of tourist sites (Old Cairo, the Forbidden City in Beijing, and so on)

Introduction

Did you know that it's possible to be in London, Paris or Las Vegas while being physically in China? The Chinese have pushed imitation to the extent that they have actually recreated buildings and monuments from different places around the world—and even entire cities—that bear a striking resemblance to the originals.

Context

Photographs promoted by tourist offices around the world always show idyllic locations. Unfortunately, these pictures don't tell the whole truth. Students learn about the gap between official photos and the reality of actual places and create their own illusionary representations.



Activity 1

Real photos, or touch-ups?

Using a database of images from different cities around the world, students learn to distinguish between photos that depict the reality of places and those that have been manipulated. After locating these cities on a map, they note the differences between the two types of photos and question the reasons for the differences they have noted.



Activity 2

Tourist facades

Working in groups, students select one promotional and one neutral photograph of a tourist attraction in Beijing, Cairo or elsewhere. They then create a fact sheet, including the location of the tourist attraction, the date it was created, and the differences between the two images, and present it to the group. Finally, they discuss territorial issues covered up in the retouched photos.



Activity 3

Behind the scenes

In order to create a promotional event focusing on tourist attractions in their region, students take photos of the attractions and retouch them as a tourism organization might. They design a booth with a facade that shows a place in an idealized way and in its actual state, revealing less attractive realities and issues that are usually hidden from view.

Additional resources

Targeted elements of the QEP

- › Development of metropolises, heritage cities and tourist regions
- › Location of metropolises, heritage cities and tourist regions
- › Issues regarding metropolises, heritage cities and tourist regions

Questions that students could be asked during the activity

- › Why don't tourist offices use photos that show things as they really are?
- › How can you recognize a tourist photo that has been altered?
- › How can we better align countries' tourism objectives with the territorial issues involved?
- › Why would tourists want to visit a reproduction of a tourist attraction rather than the actual site?

Suggestions for activities with cultural partners

- › As part of the [Culture in the Schools program](#), invite a photographer listed in the [Répertoire culture-éducation](#) to speak to students about photograph-enhancing techniques
- › Invite a marketing professional to explain to students how photos are used to promote dream destinations

References

- › Browse the [UNESCO](#) website for information on World Heritage sites
- › Learn about [tourism in Canada](#)
- › Find images from [Beijing](#) and [Cairo](#)
- › Read about [Overtourism: A Growing Global Problem](#)
- › Watch the documentary [Venise, Barcelone, Dubrovnik: Les ravages du tourisme de masse](#) to understand the issues related to overtourism (in French)



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