

Art in the FSL classroom

Interdisciplinary activity: co-organization and co-teaching insights and reflections on co-teaching in the Core French program.

Author: Chafica Al-Dahr with the support of Mother Cabrini Catholic School

Consultant: Dominique Scheffel-Dunand

Instructional designer: Pauline Le Bot

This file is licensed under the CC-BY-NC-SA Creative Commons license



Thanks	3
Part 1: Key concepts and philosophy	4
Scope and purpose of the project	4
Objectives of the project	4
Co-teaching project planning resources	4
Reference documents	4
Tools:	6
Individuals	6
About the <i>Art in the FSL Classroom</i> project	7
Genesis of the project	7
The turnaround	7
Overcoming the impasse	7
From ignorance to confidence	8
Important aspects to highlight in this project	9
From art in FSL to all subjects in FSL	10
Project timeline	11
Part 2: Teaching guide and pedagogical elements	12
First to third years	12
Specific objectives	12
Targeted expectations under the Ontario program	12
Assessment strategies	13
Scaffolding activities	13
The project	15
Students' works	15
Grades 4 to 8:	22
Project outcomes	22
Targeted expectations according to the Ontario Curriculum for Arts Education	22
Skills fostered by the visual arts	23
Assessment strategies	23



Scaffolding activities	24
Students' works	27
Success criteria	44
Event invitation letter for parents/guardians	44
Appendices Synthesis of Ontario Curriculum for Arts Education Expectations	
46	



Thanks

I'd like to thank my director, my colleagues, my students and their parents for supporting me in this project.

I'd also like to thank Pauline Le Bot for all her hard work. Your involvement and commitment are truly remarkable. I consider myself fortunate to have had the opportunity to work with you to conceptualize this project.

Many thanks to Mrs. Dominique Scheffel-Dunand for the trust you placed in me and for supporting me when I needed it. Your analyses, observations and always pertinent comments have been a source of improvement and inspiration. Your benevolence, open-mindedness and vision of future education really helped push me to overcome so many obstacles in my teaching endeavours.

Part 1: Key concepts and philosophy

Art in the FSL classroom is an undertaking that leads to concrete production. While this project serves to engage students in the production and description of artworks, it also aims to model collaboration and co-organization, as well as project-based learning.

Scope and purpose of the project

As part of a project funded by [Camerise](#), the [Mother Cabrini Catholic School](#) initiated a multi-disciplinary project entitled *Art in the FSL Classroom*, which involved the whole school as well as parents and student leaders. The project was a collective effort by all the school's teaching staff.

The *Art in the FSL Classroom* project has made it possible to achieve the following [United Nations Sustainable Development Goals](#):

- [Goal 4: Quality education](#) by teaching basic French in other subjects such as Art.
- [Objective 10: Reduced inequalities](#) by contributing to the vitality of French in a minority context outside Quebec in Canada.
- [Objective 17: Partnerships](#) for domestic and global teaching and learning of French.

Objectives of the project

- Model collaboration and organization of multidisciplinary work within the school and community.
- Promote French in the community by involving teachers, parents and guardians in the *Art in the FSL Classroom* project.
- Create an authentic learning situation in which students perform the task of communicating their ideas either in writing or orally by describing their work.

Co-teaching project planning resources

Reference documents

- **Ontario Curriculum**

- for French as a second language.

Click on the links below for a French translation.

- [The Ontario Curriculum, French as a Second Language, Grades 1-8. 2013](#) by the Ministry of Education, Government of Ontario | © All rights reserved.

- [The Ontario Curriculum, French as a Second Language, Grades 9-12. 2014](#) by the Ministry of Education, Government of Ontario | © All rights reserved.
 - for Arts Education.
 - [The Ontario Curriculum, Grades 1-8 - The Arts \(2009\)](#) | © All rights reserved.
- **Explanation of the action-oriented approach**
 - [A Guide to Reflective Practice for Core French Teachers: Action-Oriented approach](#) by Transforming FSL | © All rights reserved.
- **Explanation of the project-based approach**
 - [La pédagogie de projet: définition, étapes et exemples \(French\)](#) by Bien enseigner | © All rights reserved.
 - Jacques Tardif, [L'approche par compétences : un changement de paradigme \(French\)](#), 2013 | all rights reserved
 - [What is PBL?](#) by Buck Institute for Education | © All rights reserved. Project Based Learning (PBL) is a teaching method in which students learn by actively engaging in concrete, personally meaningful projects.
 - [Gold Standard PBL: Essential Project Design Elements](#) by Buck Institute for Education | © All rights reserved.
- **Articles on collaborative pedagogies**
 - Bouchetal, T., Crocé-Spinelli, H., Guignard, M. & Gather Thurler, M. (2022). Vers des processus coopératifs émancipatoires au sein des établissements scolaires. Analyse d'une recherche-action centrée sur le développement de compétences d'autoévaluation. *Recherches qualitatives*, 41(1), 335-357. <https://doi.org/10.7202/1088807ar>
 - Gamble, J. (2002). Pour une pédagogie de la coopération. (Cooperative Pedagogy). *Éducation et francophonie*, 30(2), 188-219. <https://doi.org/10.7202/1079531ar>
 - Allaire, S. 2022. Le codesign d'un guide pédagogique sur la mise en réseau des classes : une expérience de développement professionnel collectif de longue haleine. *Revue Internationale Du CRIRES : Innover Dans La Tradition De Vygotsky*, 6(3), 100-109. <https://doi.org/10.51657/ric.v6i2.51725>
 - Portelance, L., Gervais, C., Boisvert, G. & Quessy, M. (2018). Interactional dynamics at the service of professional co-development among associate teachers in a community of practice. *Phronesis*, 7(4), 65-79. <https://doi.org/10.7202/1056320ar>

- Toullec-Théry, M. (2020). Cooperative didactic engineering and co-teaching to contribute to inclusive schooling. *Éducation et francophonie*, 48(2), 116-138. <https://doi.org/10.7202/1075038ar>
- Tremblay, M. & Dion-Routhier, J. (2018). COÉLABORATION DE CONNAISSANCES SUR LES FACTEURS D'ENGAGEMENT À UNE COMMUNAUTÉ DE PRATIQUE POUR LE DP (CODP). *McGill Journal of Education / Revue des sciences de l'éducation de McGill*, 53(3). <https://doi.org/10.7202/1058417ar>
- Jianwei Zhang, Marlene Scardamalia, Richard Reeve & Richard Messina (2009) Designs for Collective Cognitive Responsibility in Knowledge-Building Communities, *Journal of the Learning Sciences*, 18(1), 7-44, DOI: [10.1080/10508400802581676](https://doi.org/10.1080/10508400802581676)

Tools:

- Art tools: canvas, brushes, paints, paper, glue, crayons, etc.
- Display tools: panels, pins, fasteners, etc.
- [Event invitation letter for parents/guardians](#)

Individuals

- Teachers to prepare students for the meeting with the guest artist and to work on the goals and tasks of the project.
- Guest artist or alternative (external expert such as an art teacher, parents, enthusiastic students), external experts in multimedia products, ... to lead the art workshop.
- Administrative staff, teachers and volunteers to promote on social media.
- Parents and guardians invited to support the final Nuit Blanche event.

About the Art in the FSL Classroom project

Testimony of Chafica Al-Dahr, teacher in charge of the *Art in the FSL Classroom* project at Mother Cabrini Catholic School.

Enclosing the project podcast with Chafica Al-Dahr : [Le pouvoir de l'art dans l'apprentissage du français: Une discussion avec Chafica Al-Dahr](#) (French) by Dominique Sheffel-Dunand. CC BY-NC-SA.

Genesis of the project

The *Art in the FSL Classroom* arose from **a conversation between a parent, the school principal and me, being the project's lead teacher**, late during the academic year 2021-2022.

This parent, herself an artist, proposed **running an art workshop at school** so that **each student could produce a painting**, and all the works could be **collected in the form of a gallery to raise funds** to buy technology for the school.

So I decided to have my students work on **oral production activities** to negotiate prices and sell their works.

The principal, the parent and I have agreed to carry out this **multidisciplinary Art-French-mathematics activity** at the beginning of the 2022-2023 year.

The turnaround

Due to difficult circumstances, the parent was unable to continue with me. However, she introduced the idea at the first **meeting with the parents' committee**. Everyone was enthusiastic and gave the green light.

But I found myself with two **issues**:

- I was the **only one** involved in an art project.
- Students were not allowed to **sell** anything in the school building.

Overcoming the impasse

So, I decided to **convince my colleagues to run a multidisciplinary Art and French project**. However, mobilizing all the teachers around the project proved to be one of the biggest challenges. Even though Art is taught in all classes as a Curriculum subject, the idea of running this project on a school-wide scale was difficult to get teachers to adopt. As it happened, an artwork, with a deadline and high-quality

potential, had caused a great deal of tension between all of us teachers, as we were not trained in that field.

Thanks to the principal's support and persistence in carrying out this project at all costs, and after lengthy discussions with the teachers, it was decided to **recruit an artist** with the approval of our school board.

This artist leads art workshops in schools, complying with the requirements of the Ontario Curriculum Art Program. She sent us **a list of artists from which the teachers chose an artistic style and the name of an artist for their students.**

This decision eased the situation, as the teachers took on the role of students' supervisors, while the hired artist worked with them.

From ignorance to confidence

My students and I embarked on **an adventure of exploration and learning.** For me, it was a time of teaching and learning. We started with **basic information** such as:

- primary colours,
- secondary colours,
- warm and cool colours,
- colour meanings,
- lines and their meanings,
- prepositions of place (up, down, on, next to, etc.).
- Vocabulary was adapted to suit the level of the class.

We discussed **various aspects**, including:

- Portraits (3rd, 4th, 5th and 6th grades);
- Useful expressions to describe a work of art (grades 4-8) ;
- Classroom activities (in a museum, level A1 and A2) ;
- Description of one of Claude Monet's masterpieces (8th grade).

As soon as I received the teacher-selected artists' names, I proceeded to familiarize my students with the artist chosen by their teacher, through the artist's **biography, the art school to which he or she belonged, and the prevailing culture of the time.**

After reproducing their works following a particular artist's style, assisted of course by the recruited artist, the students were faced with a new challenge: **to describe a piece of art.** To succeed in this project, they had to learn to **use the language tools** they had already acquired. As they came to realize these descriptions would be

presented to parents and the community, the students worked harder, with **greater interest and determination**.

At the end, we **collected the works** and **invited parents** to a **Nuit blanche-inspired** event.

Important aspects to highlight in this project

1- Project-based learning

Art in the FSL Classroom is a project based on **the student-centered action and project** approaches. This project gives **meaning to students' learning** and **encourages** them **to discover new knowledge**. It allowed **several subjects** to be combined at the same time: **French, Art and culture**. The learning process was not broken down into activities that made no sense, but on the contrary, this project succeeded in training students in **a videographic logic** (Jacques Tardif, [*L'approche par compétences : un changement de paradigme \(French\)*](#), 2013. © All rights reserved) - one where students take an active role in their own learning, and are all motivated by the same objective, which is to create a work of art and then describe it. So the scenario doesn't follow a model learned by rote, but on the contrary, the students were put in a situation where they had to use new knowledge.

2- Mobilizing all teachers and parents around the project

This project required a high degree of **collaboration and consultation**. As I mentioned early in this study, each teacher has her own plan, and adding more tasks to their schedule would be a pain. So the idea of recruiting an artist turned this experience from one of discomfort to one of pride. And there's no doubt that the project unleashed a contagious energy among students and teachers alike.

For my part, being an itinerant teacher makes **my classroom practices accessible to colleagues** who stay in the classroom most of the time while I teach my students, and teaching art, a subject taught by them, in their classrooms has of course excited their curiosity to discover, compare my approach with theirs, and witness the students' achievement. **Parents were also involved in this school activity, and their encouragement and presence during the Nuit blanche was enthusiastic.**

This dialogue between **teachers** would make them **more open to changes in their professional culture** and encourage them to collaborate in the future.

3- The importance of being an autonomous learner

As I've already confessed, when I embarked on this project, I had no idea whatsoever about art. Little by little **I began to learn and teach my students what I**

had learned, choosing what they needed to know, what resources were useful and where to find the information. Participating in a major project of this kind increased my **motivation** and **self-confidence** as I progressed through the program.

From my students, it was clear that "learning by doing" brought authenticity to the class, and that learning was alive through such an active pedagogy. Students are challenged to collaborate and think critically in order to analyze their work. In addition, creating a product and a presentation for an audience served to connect them to the real world.

Certainly, my students and I have acquired interdisciplinary knowledge and competencies, including to **be an autonomous learner**, which would be a new requirement in the job market, and in a world constantly changing at every level. In my opinion, being an autonomous learner would be an indispensable competency to overcome the obstacles that surround us in the contemporary world, and indeed teaching by project would be the best way to keep students engaged in relevant education and also prepare them for what's happening in the professional world.

From art in FSL to all subjects in FSL

The art project has obviously had an impact on my teaching practices, and I wonder how we could spread the idea of project-based teaching to all school subjects.

I've noticed that students put in more effort when they have a goal and a reason for doing their work. By introducing projects based on meaningful problems or creative ideas, we can direct learning towards finding solutions and developing critical thinking skills.

Finding an authentic project takes practice and creativity. However, the more we collaborate in applying the pedagogical approaches of project-based teaching, the easier it will be to implement them, and the more students will be captivated by their learning. So, by moving towards true co-teaching, i.e. real collaboration between the school's teachers, especially French as a second language teachers, and then creating multidisciplinary projects involving math, science, history, religion, health, physical education and French, we'll be able to make work more fun and improve relations between teachers.

And by using two languages to present or describe a process or task, we can help students deepen their knowledge of the project in question. My priority in future planning will be to embed the culture of project-based learning in the school. I want to take FSL out of the language classroom and open it up to all subjects in the years to come.

Project timeline

To prepare for this project, here is an overview of the key stages

Schedule	Stages	
Early October	The teacher initiates the project. Discussion with parents.	
October 3 to 14, 2022	Project discussed with management and then the teacher concerned. Convincing teachers to join the project. Project presentation to parents.	
November 2022- January 2023.	Student preparation with the FSL teacher.	
	November 21-24, 2022	Recruitment of an artist to run the art workshop. Creation of works by students according to the art school chosen by their teachers.
	November 25- December 16, 2022	Students work on describing their work.
	November 25, 2022- December 23, 2022.	While the students are working on their project, the teacher circulates around the classroom to provide feedback and correct any mistakes.
December 1, 2022	Invitation sent to parents and guardians, teachers at our school and other schools.	
D-Day: The Nuit blanche January 18, 2023	Nuit blanche celebration at school with guests.	

Part 2: Teaching guide and pedagogical elements

First to third years

Specific objectives

Students will:

- Describe a work of art
 - Examine pieces of popular artists
 - Explore colours, lines, shapes, space and texture by Chafica Al-Dahr.
 - Explore colour symbolism, lines, shapes, space and textures
 - Use descriptive language to talk about their own work.
- Make connections between visual art and human expression
- Explore an artist's biography
 - Meet a local artist at school
 - Collaboratively reproduce works inspired by a popular artist

Targeted expectations under the Ontario program

At Mother Cabrini, Core FSL programs start in the first year. This is not a reality represented in the Curriculum, and so there are no targeted expectations formulated by the Ministry as they start in fourth grade.

As part of our project, to address this absence, we used the expectations for Arts Education in the teaching of core French. They are as follow:

- B1. produce a variety of two- and three-dimensional works by applying the fundamentals studied and following the artistic creation process.
- B2. communicate his/her analysis and appreciation of various works of art, using the right terms and the process of critical analysis.
- B3. recognize the social and cultural dimensions of the visual arts and the fundamentals covered in various works of art, past and present, from near and far. (Common criteria for grades 1 to 8 in the [The Ontario Curriculum, Grades 1–8: Language](#))

Assessment strategies

In an environment based on acceptance, openness and encouragement, the following strategies will be used by the teacher :

Observation	<ul style="list-style-type: none"> ● Observe work habits, frustrations, joys and degree of perseverance. ● Observe the ability to work independently and in collaboration with others. ● Observe feelings and attitudes towards visual arts. ● Observe students' ideas development and improvement.
Questioning	<ul style="list-style-type: none"> ● What kind of things do you see in this work of art? ● What words would you use to describe this work of art? ● Which colour is used the most in this work of art? ● What's going on in this work of art? ● Identify the artist. ● What is the title of the work of art?
Performance review: success criteria	<p>The students applied the following criteria for self-evaluation:</p> <ul style="list-style-type: none"> ❖ I give the work a title, ❖ I describe everything in the picture, ❖ I talk about the colours, ❖ I describe the feelings the painting evokes.
Conversation between student and teacher	<p>A conversation takes place to review the student's work in real time and offer suggestions.</p>

Scaffolding activities

Objective: Describe a work of art

1. Introducing vocabulary and concepts

[Art in the FSL classroom - The artwork project](#) by Chafica Al-Dahr. CC BY-NC-SA

2. Reinforce vocabulary with videos

a. Prepositions of place

Lexicon used in the videos: Under, on, in, to the left of, to the right of, between, next to, behind, in front of, above, below.

- Prépositions de lieu (Prepositions of place) by Mademoiselle Catherine | CC BY <https://youtu.be/G3uTjdz4kA>
- Prépositions de lieu - Les concepts spatiaux pour les enfants - Les positions - Où est le chat ? (Prepositions of place - Spatial concepts for kids - Positions - Where's the cat?) by Smile and Learn | © All rights reserved. <https://youtu.be/mOhf1pUcHII>

b. Geometric shapes

Lexicon used in the video: a circle, a triangle, a square, a rectangle, a rhombus, a star, a heart, a cross, a moon.

- Les formes géométriques pour les enfants - Vocabulaire infantile (Geometric shapes for children - Children's vocabulary) by Smile and Learn | © All rights reserved. https://youtu.be/d-T5tmv_87g

c. The colours

Lexicon present in the video: red, blue, yellow, black, white, green, orange, grey, violet, pink, brown (= brown).

- Colours in French // Les couleurs en français by Primary QuickClips | CC BY. <https://youtu.be/qGVSjpaJJz0>

d. Listening comprehension

- [Fle maternelle activité de compréhension orale \(French as a Foreign Language - Kindergarten listening comprehension activity\)](#) by Virginie Monfroy | © All rights reserved.

Objective: Explore an artist's biography

The teachers have chosen to study a well-known artist with their students. In the presentation below, you can see a selection of the artists who have been chosen, arranged by grade from first to eighth.

[Art in the FSL classroom - A short biography](#) by Chafica Al-Dahr | CC BY- NC- SA

Objective: Make connections between visual art and human expression

Have students watch a video on Vincent Van Gogh's biography and discuss his mental disorders and how he reflected his melancholy in his paintings.

- The First and Second Years watched the biography of Vincent Van Gogh in English: [The life story of Vincent van Gogh](#) by NowYouKnowAbout (Youtube) | © All rights reserved.)

The project

Collaboratively reproduce works inspired by a popular artist. Here are the steps we followed:

- a. Examine pieces of popular artists
- b. Describe the works
- c. Reproduce the works of famous artists during a workshop led by a local artist invited to the school.
- d. Exhibit the reproductions during an event inspired by Nuit Blanche.

Students' works

First and second years

The chosen artist was Vincent Van Gogh. The students reproduced *Starry Night* (1888).

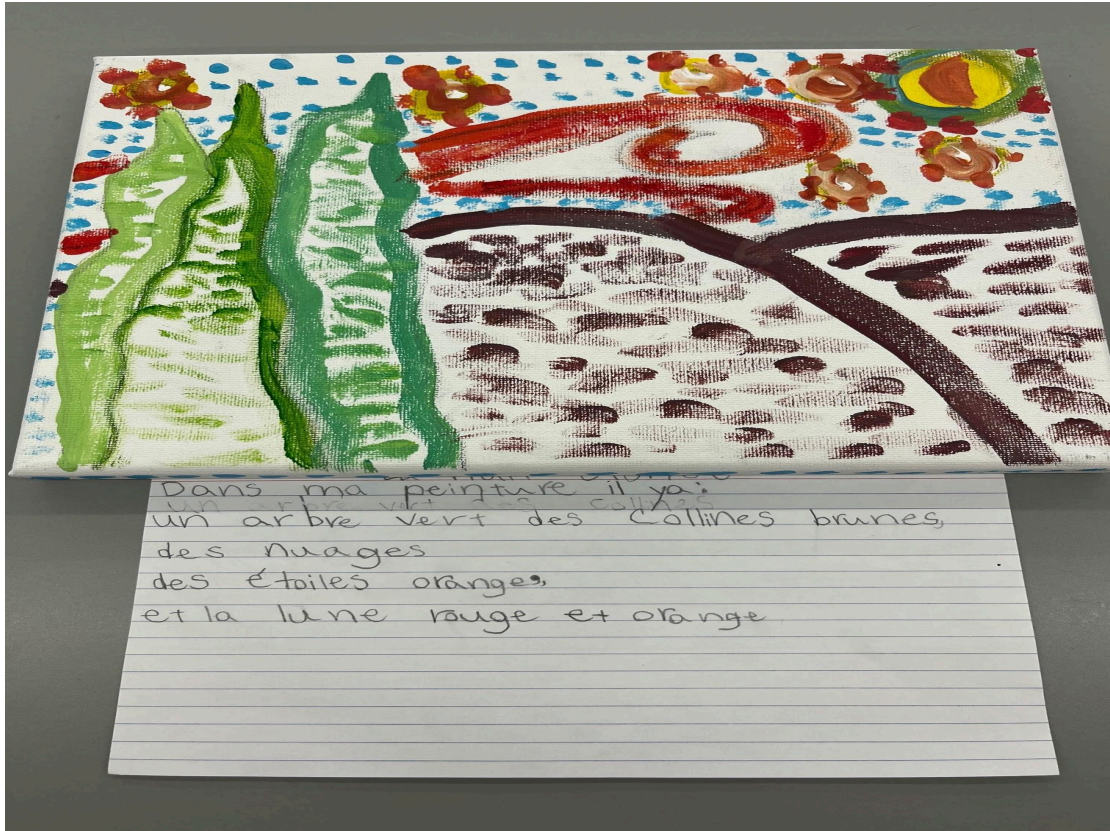
On the exhibition panel, each work was accompanied by a written assignment in which the students used descriptive language to talk about their works.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

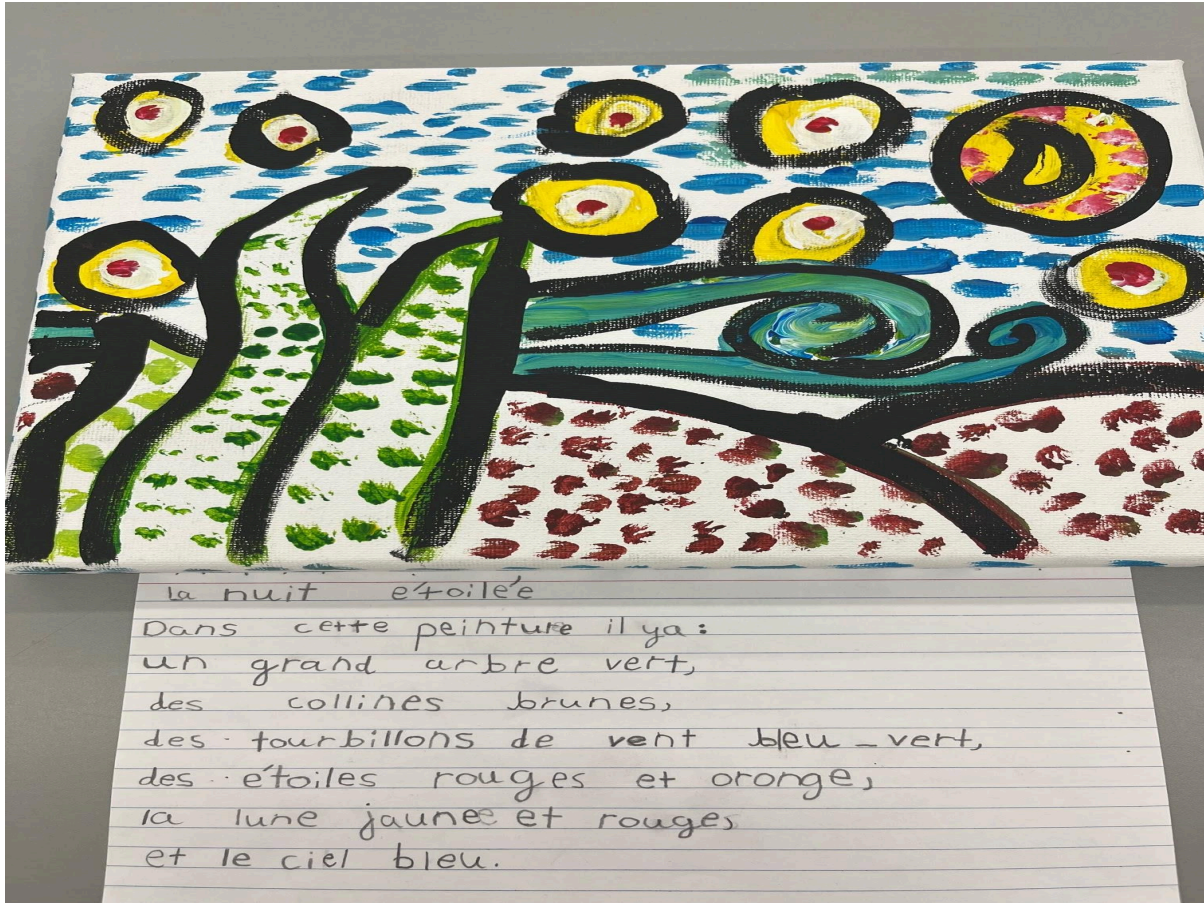
The Second-Year panel.

Below are photos of students' reproductions of Vincent Van Gogh's *Starry Night*.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

In my painting, there's a green tree, brown hills, clouds, orange stars and a red and orange moon.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

The starry night. In this painting, there's: a big green tree, brown hills, blue-green wind swirls, red and orange stars, the yellow and red moon and the blue sky.

Third year

Third-year students watched a video on the biography of Alma Thomas in English.

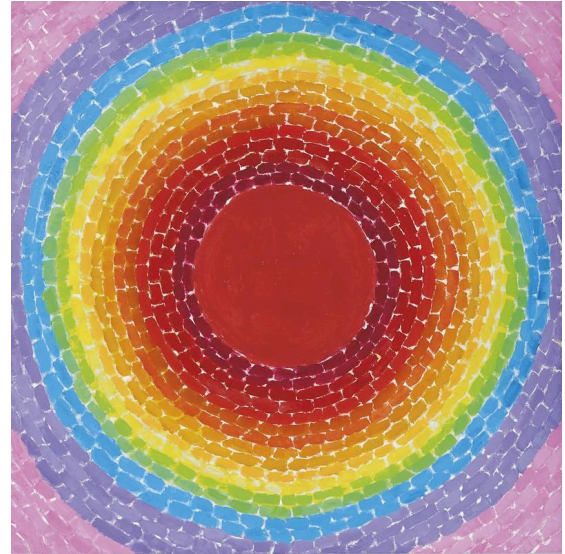
Source: [Ablaze with colour: A Story of Painter Alma Thomas](#) by Ms. Martinez the Art Teacher (YouTube) | © All rights reserved.)

They also did a reading of Alma Thomas's biography, and we discussed the time of segregation and how this era influenced Alma Thomas's art.

Source : Alma Thomas in [Art in the FSL Classroom - A short biography](#) by Chafica Al-Dahr| CC BY- NC- SA

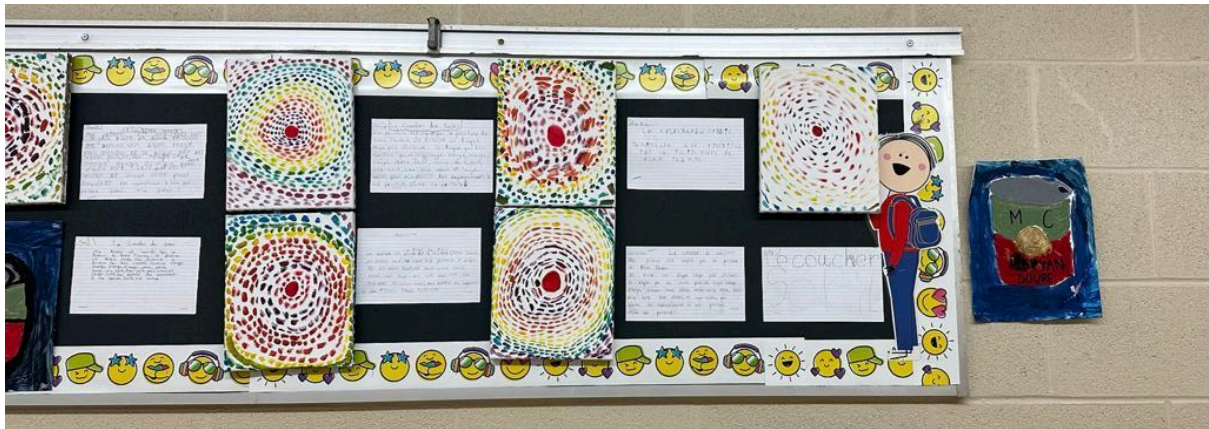
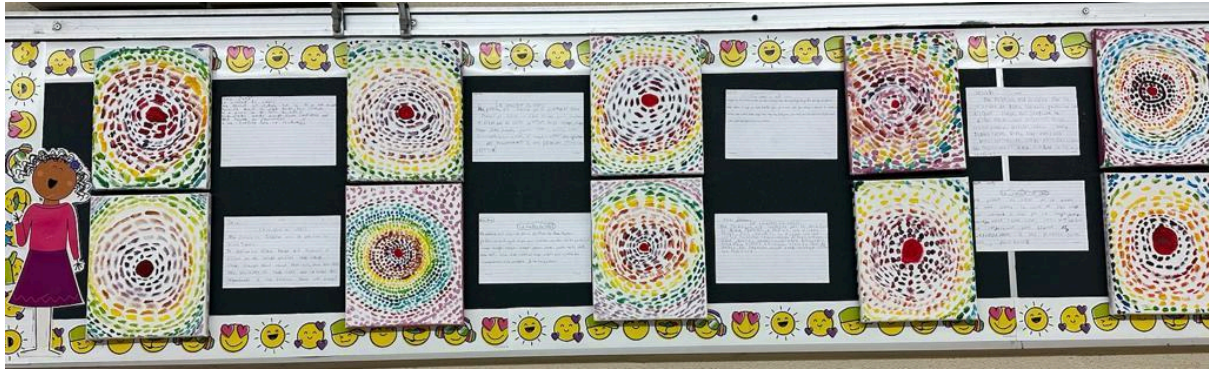


[Portrait of a Lady \(Alma Thomas\)](#) public domain



[Alma Thomas - Fantastic Sunset \[1970\]](#) by Gandalf's Gallery. CC BY-NC-SA

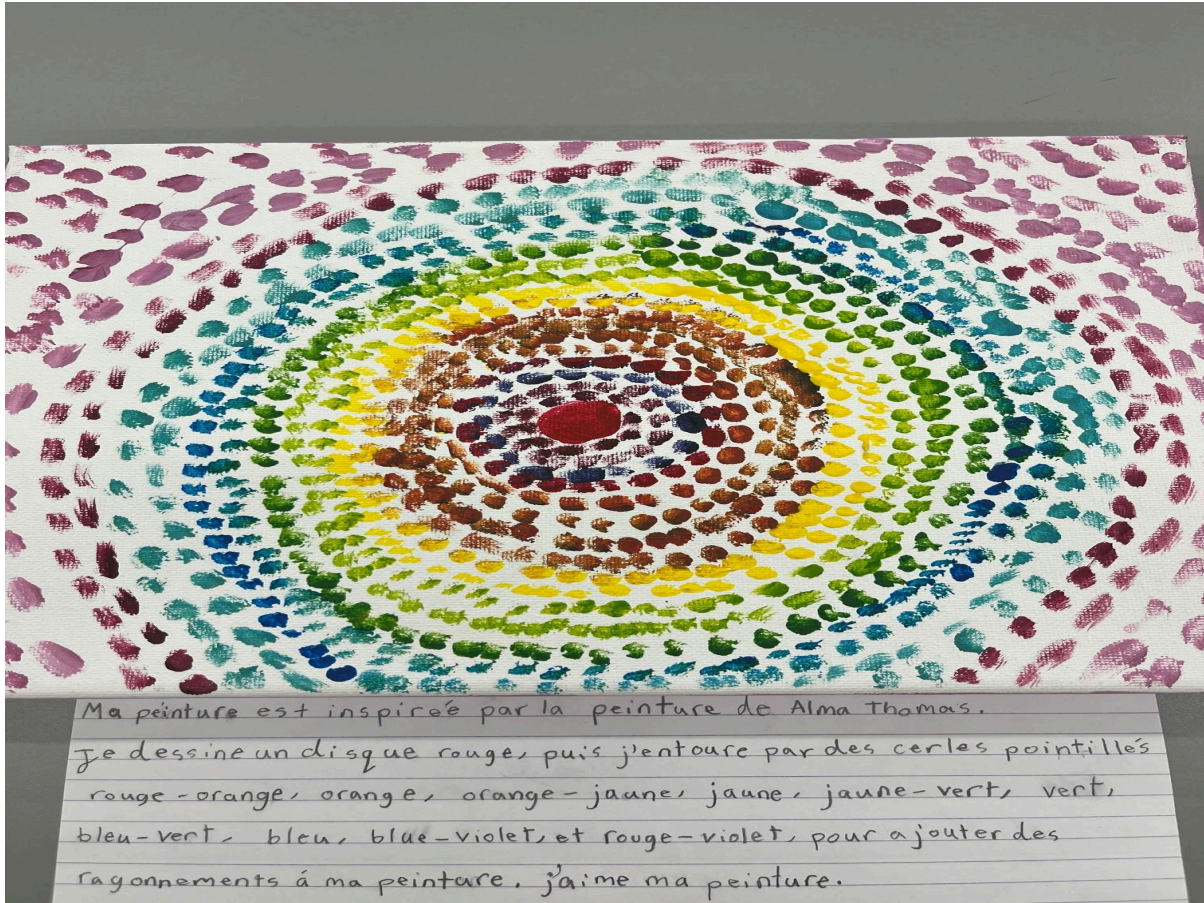
- Born in 1891 in Columbus, Georgia
- Died in 1970
- Painter and teacher.
- She moved to Washington at the age of 15.
- She lived there for the rest of her life.
- She taught Art for 38 years.
- She began her career as a painter after retirement.
- She was the first African American woman to have an exhibition at the Whitney Museum in New York.
- Her paintings are inspired by nature and make us happy.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

The Second- and Third-Year panel.

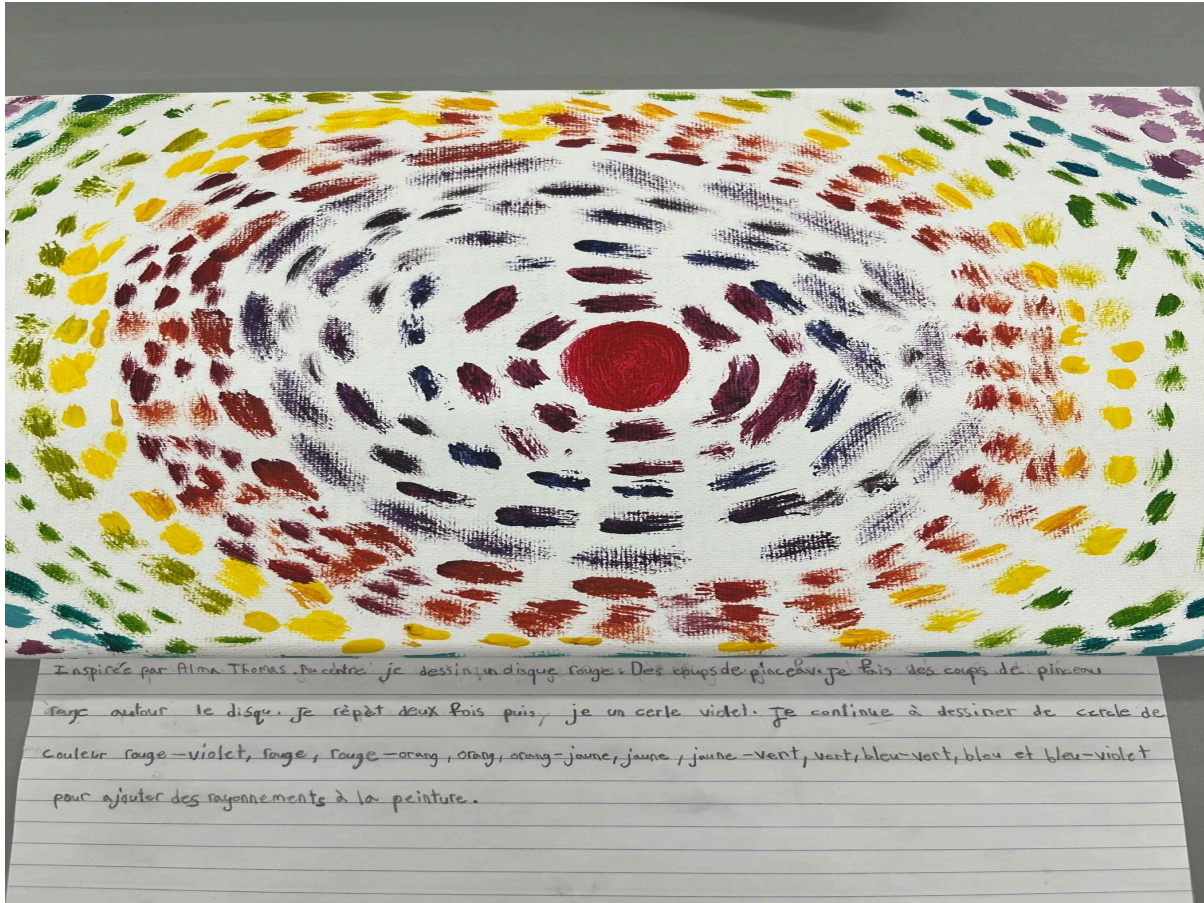
Below are photos of the students' reproductions of *A Fantastic Sunset* by Alma Thomas.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

My painting is inspired by the work of Alma Thomas.

I draw a red disk, then surround it with dotted circles of red-orange, orange, orange-yellow, yellow, yellow-green, green, blue-green, blue, blue-violet, and red-violet, to add radiation to my painting. I love my painting.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Inspired by Alma Thomas. In the center, I draw a red disk. Brushstrokes, I make red brushstrokes around the disc. I repeat twice. Then I make a purple circle. I continue to draw circles in the colours red-purple, red, red-orange, orange-yellow, yellow, yellow-green, green, green-blue, blue, and blue purple to add radiation to the paint.

Grades 4 to 8:

Project outcomes

Students will :

- Examine pieces of popular artists
- Explore colours, lines, shapes, space and texture by Chafica Al-Dahr.
- Explore colour symbolism, lines, shapes, space and textures
- Make connections between visual art and human expression
- Meet a local artist at school
- Collaboratively reproduce works inspired by a popular artist
- Use descriptive language to talk about their own work.

Targeted expectations according to the Ontario Curriculum for Arts Education

The expectations set out in the Ontario Curriculum for Arts Education (2009) for visual arts in Grades 4 to 8 are presented along three axes:

1. Production and expression
2. Analysis and assessment
3. Knowledge and understanding

You can access them in detail in the appendix [Synthesis of Ontario Curriculum for Arts Education expectations](#).

The FSL classroom art project focused on three key Curriculum objectives.

1. B1.2: create two-dimensional works inspired by the work of modern artists or artists from other eras. (p. 118, eighth-grade objective).
2. B1.3: create works using key elements, aesthetic principles and techniques that correspond to a particular artistic movement (e.g., cubism, impressionism, pop art, surrealism and modernism). (p. 118, eighth-grade objective).
3. B2.1: use the process of critical analysis to analyze and appreciate various works of art (cross-curricular content from grades 1 to 8).

This approach enabled us to go beyond the expectations set by the Ministry, to explore the possibilities offered by transdisciplinarity and the co-conceptualization of teaching scenarios adapted to each level. These scenarios incorporate activities that go beyond the usual level-based expectations, integrating not only linguistic or subject-specific concepts, but also cultural ones.

Skills fostered by the visual arts

- Develop critical thinking skills, i.e. the ability to analyze and appreciate various forms of representation in works of art, both one's own and those of others;
- Articulate and communicate fluently and appropriately in French through the arts;
- Develop creative thinking and the ability to use the creative process;
- Use the arts to learn about and appreciate the artistic contributions of other cultures;
- Establish links between the arts and other curriculum subjects and facilitate their understanding of concepts extending beyond the confines of a single discipline;
- Appreciate a holistic education.
- Teach students that there is more than one solution to a problem.
- Learn to take other points of view into account. Teach students that minor differences can have major effects.
- Teach students to value perseverance.

Source: New Brunswick Department of Education and Early Childhood Development. 2014.

Teaching visual arts: Kindergarten to Grade 2 curriculum.

<https://www2.qnb.ca/content/dam/qnb/Departments/ed/pdf/K12/curric/Arts/VisualArts-GradeK-2FI.pdf>

Assessment strategies

In an environment based on acceptance, openness and encouragement, the following strategies will be used by the teacher :

Observation	<ul style="list-style-type: none"> ● Observe work habits, frustrations, joys and degree of perseverance. ● Observe the ability to work independently and in collaboration with others. ● Observe feelings and attitudes towards visual arts. ● Observe students' ideas development and improvement.
Questioning	<ul style="list-style-type: none"> ● What kind of things do you see in this work of art? ● What words would you use to describe this work of art?

	<ul style="list-style-type: none"> • Which colour is used the most in this work of art? • What's going on in this work of art? • Identify the artist. • What is the title of the work of art?
Performance review: success criteria	<p>The students applied the following criteria for self-evaluation:</p> <ul style="list-style-type: none"> ❖ I give the work a title, ❖ I describe everything in the picture, ❖ I talk about the colours, ❖ I describe the feelings the painting evokes.
Conversation between student and teacher	A conversation takes place to review the student's work in real time and offer suggestions.

Scaffolding activities

Lexical reinforcement to describe a work of art

1. Explore useful elements (colours, shapes, lines) and expressions.

[Art in the FSL classroom: Scaffolding activities](#) by Chafica Al-Dahr for Camerise. CC BY-NC-SA.

[\[Tuto\] Comment décrire une oeuvre/ Arts plastiques \(French\)](#) by Chez Madame Freitag | © All rights reserved.

2. Reading four-digit numbers (classroom activity and game)

As a group, we studied numbers between 10 and 100, with intervals of 10, along with numbers like 1000, 2000 onwards. Then I gave the students numbers to write down, and we played games on the board. One of the students would give a number, and the others had to write it down as soon as they heard it, with the first one to write it down being the winner.

3. Reading comprehension: reading sentences

This resource for A1 level involves reading sentences and choosing whether they are true or false. It is suitable for the following levels: Grades 4, 5 and 6 .

Source : [Lecture de phrases. Au musée. Niveau 1 \(French\)](#) by Ysèle for École de crevette | © All rights reserved.

4. Directions and prepositions

Have students watch the videos, then work on the new expressions.

- [Prépositions de lieu \(French\)](#) by Mademoiselle Catherine | CC BY

5. Description of a person

This resource for level A1 is suitable for the following levels: Grades 4, 5 and 6.

- **Studying body parts and clothing**

[French lessons for learners: Body - the head](#) by French-games.net | © All rights reserved.

[French lessons for learners: Body - hair colour](#) and style by French-games.net | © All rights reserved.

[French lessons for learners: People - clothes 1](#) by French-games.net | © All rights reserved.

- **Have students watch a video about people with their descriptions and work on understanding the video:**

[Chapitre 04 - vocabulaire en contexte: le portrait physique \(French\)](#) by COERLL. CC BY

6. Vocabulary for describing a painting

[Vocabulaire de la description d'images 1 \(French\)](#) by Sandrine Escoffier French teacher | © All rights reserved.

Reading comprehension: reading sentences

For grades 7 and 8.

[Lecture de phrases. Au musée. Niveau 2 \(French\)](#) by Ysèle for École de crevette | © All rights reserved.

Activities on Haitian culture and works:

Source : [Les îles francophones. Dossier pédagogique : Couleurs de la francophonie dans la peinture d'Haïti \(French\)](#) by Université de Genève | © All rights reserved.

Level : Grades 7 and 8

The objectives:

Discover Haitian culture and artworks

Learn to describe images

Build up vocabulary



Activity 1: Comprehensive observation: Describe a work of art using the given vocabulary.

Activity 2: Work on prepositions; Answer the questions by choosing the prepositions shown in the box.

Activity 3: Written production: Describe a photo using the given vocabulary and prepositions.

Activity 4: Reading and oral production: Underline the passages in the text that are similar to the picture, then tell the story.

Short biographies:

[Art in the FSL classroom - A short biography](#) by Chafica Al-Dahr| CC BY- NC- SA

<https://docs.google.com/presentation/d/15O7PUWpAlYxhfnTBA9gsnzTJEiEUNZ2us1InYtsnHno/edit#slide=id.p>

Students' works

Photos of students' paintings by class and some examples of student descriptions.

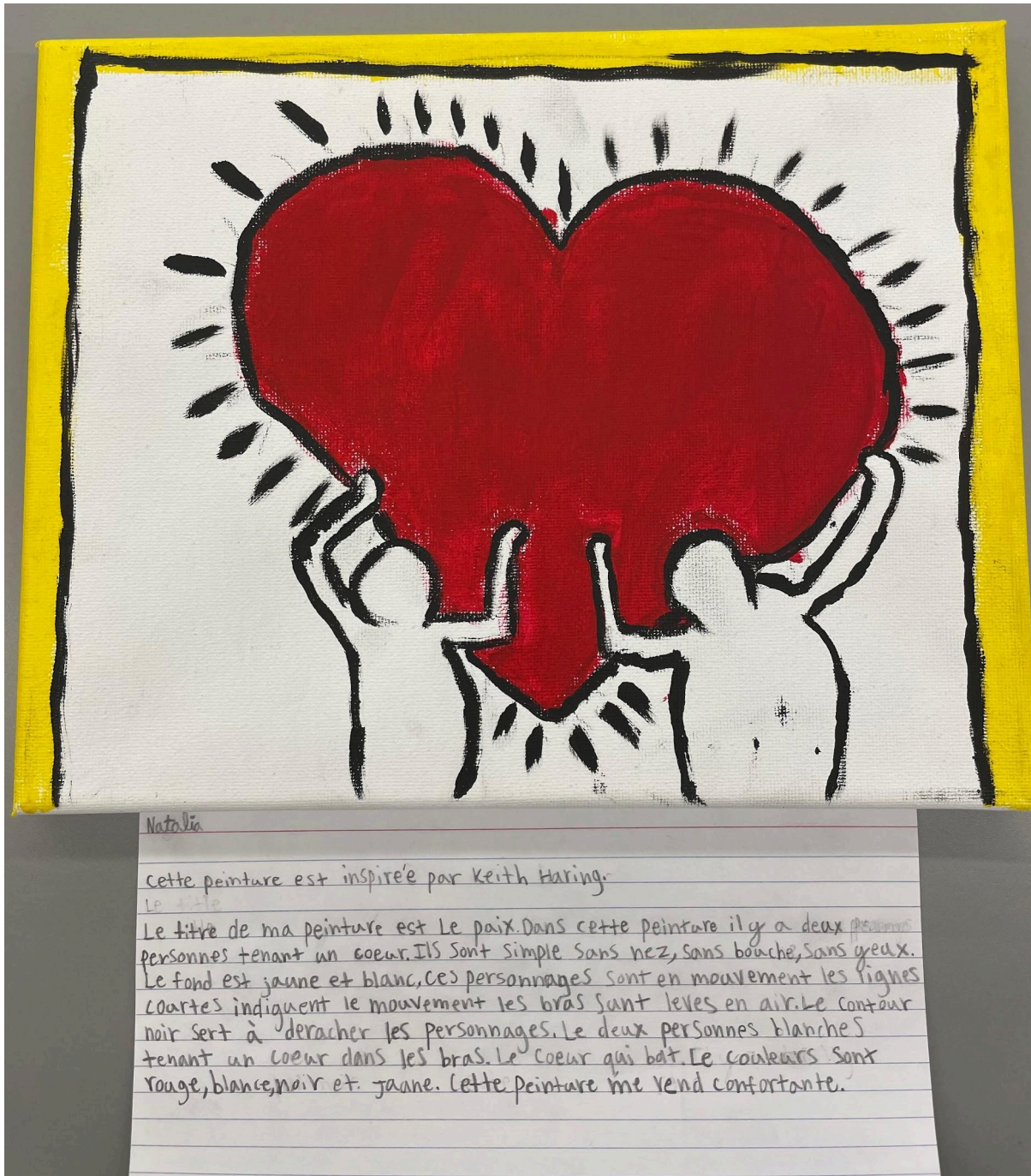
Grades 4-5: Keith Haring

The Fourth- and Fifth-Years panel inspired by Keith Haring.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Below are photos of the students' reproductions of Keith Haring's *Two Figures with Red Heart*, 1987.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: This painting was inspired by Keith Haring. The title of my painting is Peace. In this painting, two people are holding a heart. They are simple, with no nose, no mouth, no eyes. The background is yellow and white, and the figures are in motion, with short lines indicating movement and arms raised in the air. The black outline is used to detach the characters. The two white people holding a heart in their arms. The beating heart. The colours are red, white, black and yellow. This painting comforts me.

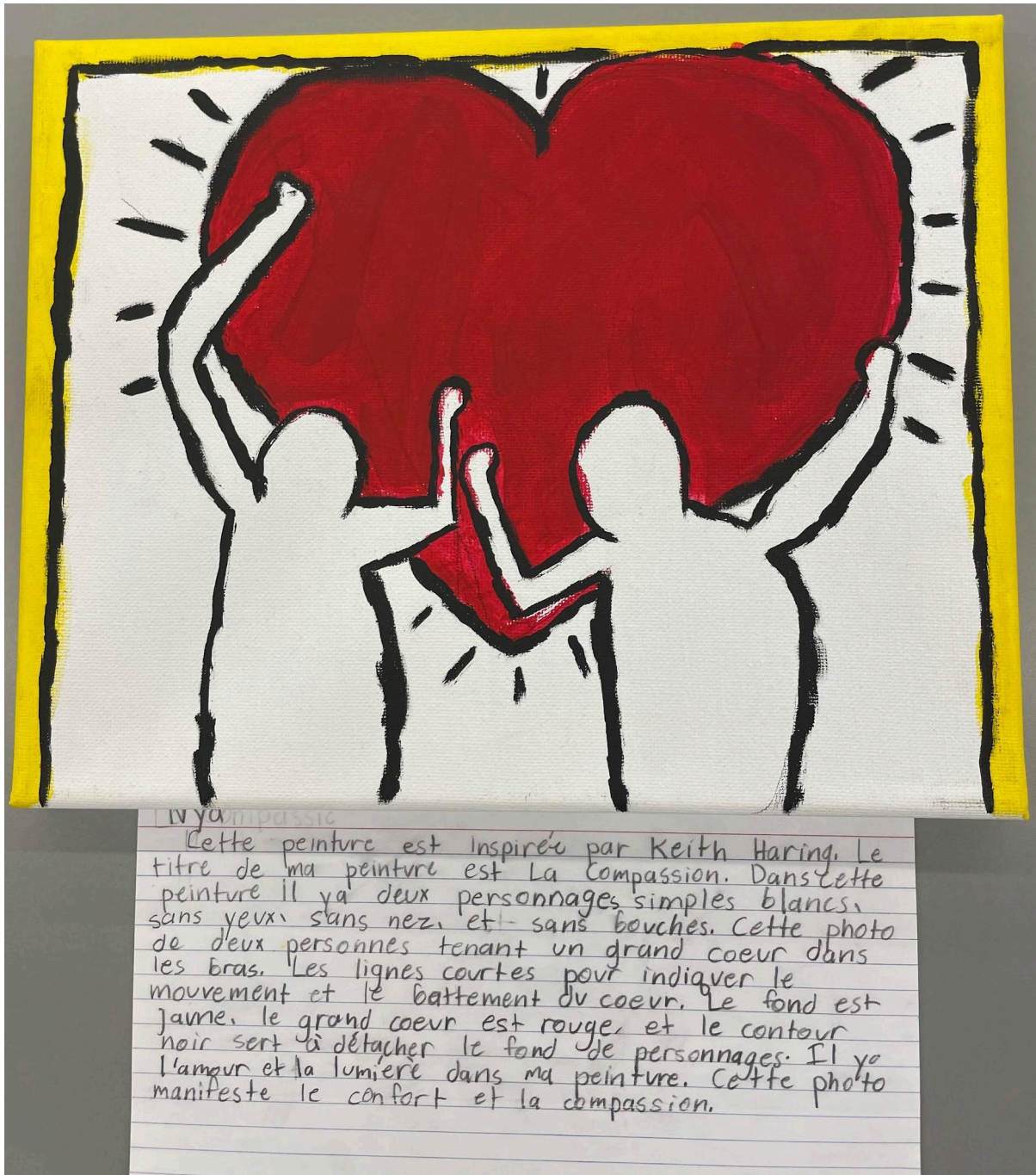


Dappy

Cette peinture est inspiré par Keith Haring. le titre de ma peinture est la compassion. Dans ma peinture il ya deux personnage simple, sans nez, sans bouch, sans yeux. tenant un grand coeur Rouge les lignes courtes indiquent l'energie, joie et la lumiere. les fond est jaune et les contour est noir. cette peinture est agreable. peinture agreable.

Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: This painting was inspired by Keith Haring. The title of my painting is Compassion. In my painting, there are two simple figures, with no nose, no mouth and no eyes. Holding a large red heart, the short lines indicate life, energy, joy and light; the background is yellow, and the outline is black. This paint is pleasant.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: This painting was inspired by Keith Haring. The title of my painting is Compassion. In this painting, there are two simple white figures, with no eyes, noses or mouths. This photo of two people holding a large heart in their arms. Short lines to indicate movement and heartbeat. The background is yellow. The large heart is red, and the black outline is used to separate the background from the characters. There's love and light in my painting. This photo shows comfort and compassion.

Grades 5-6 : Pablo Picasso

Here's the Fifth and Sixth Grade panel inspired by Pablo Picasso.

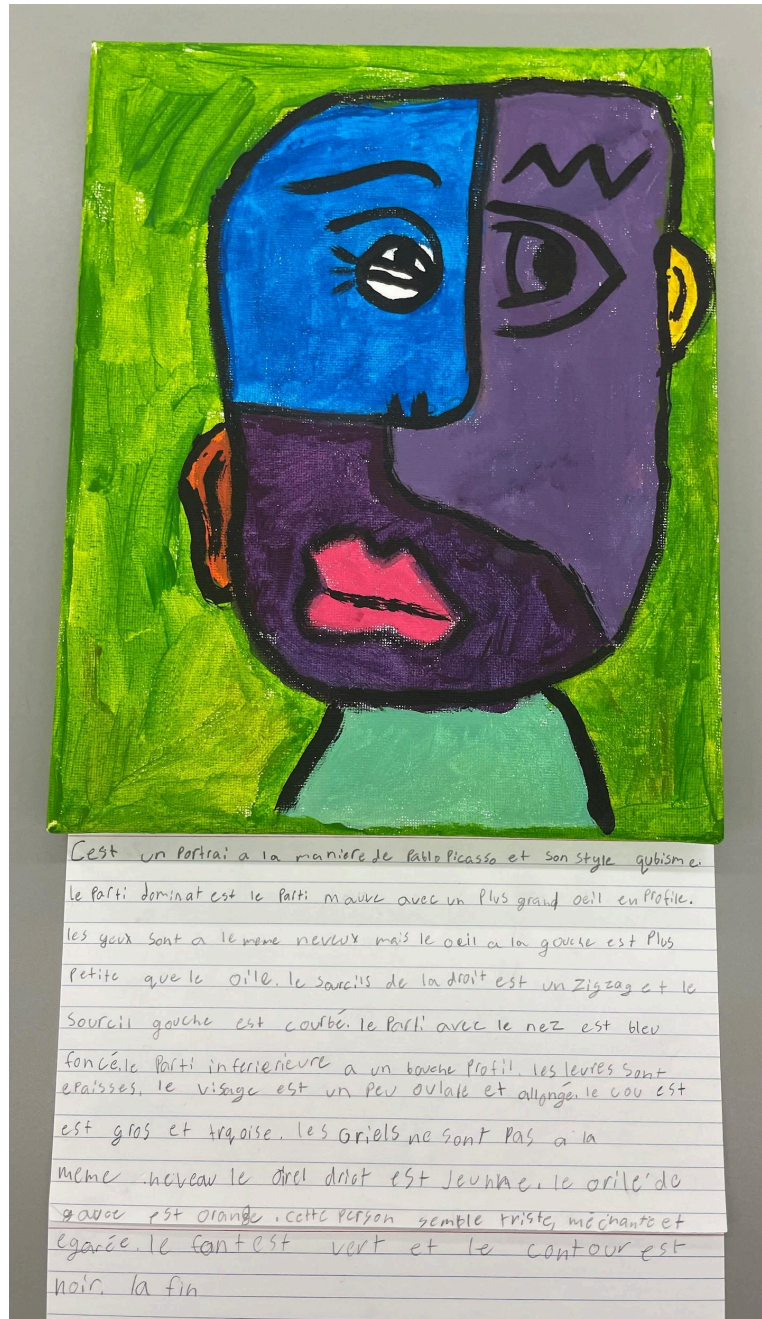


Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.



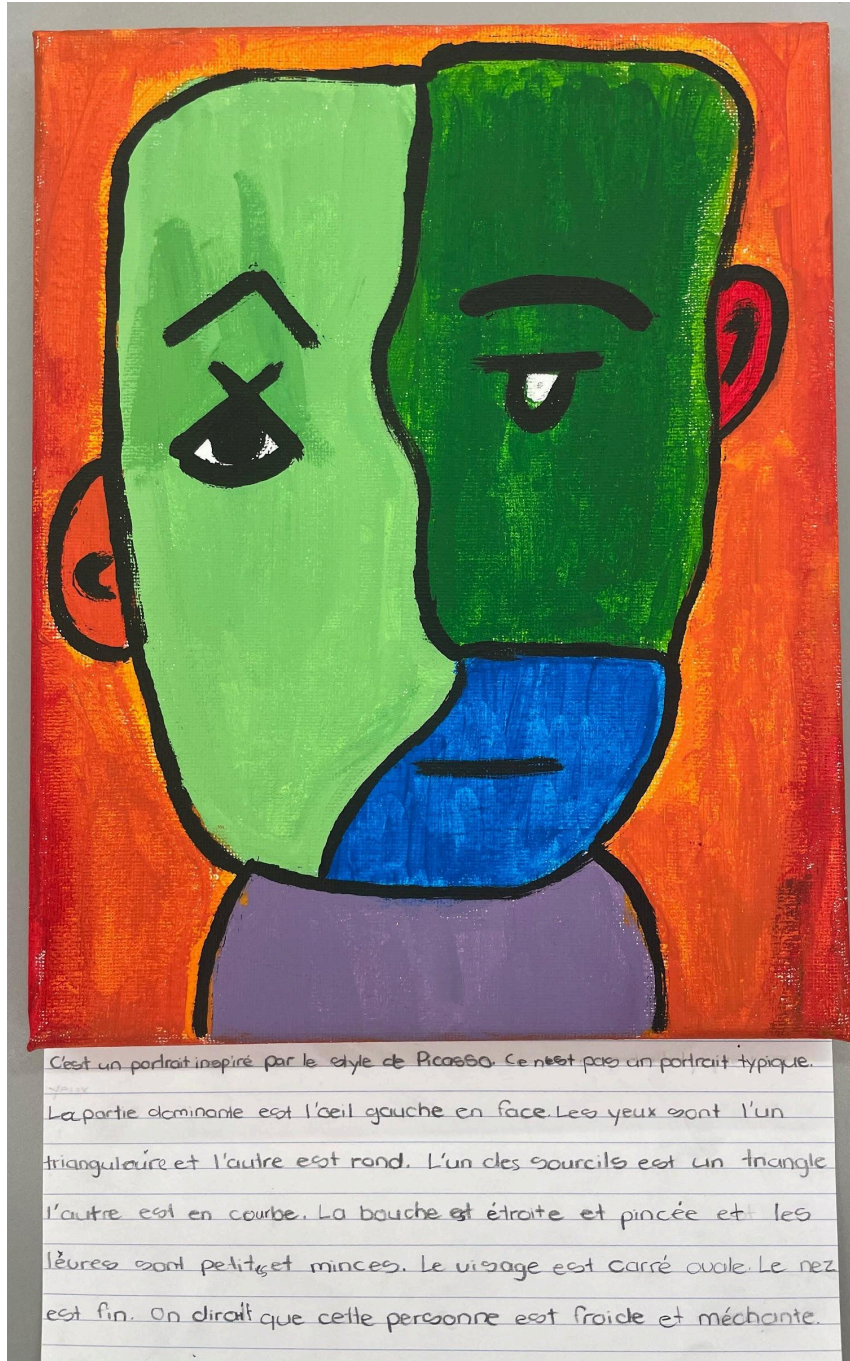
Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Below are photos of the students' reproductions of a portrait in the style of Pablo Picasso.



Produced by a student at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: This is a portrait executed using Pablo Picasso's cubism style. The dominant part is lilac with a larger eye in profile. The eyes are at the same level, but the left eye is smaller. The right eyebrow is zigzag-shaped and the left eyebrow is curved. The nose part is dark blue. The lower part has a profile mouth. Lips are thick. The face is slightly oval and elongated. The neck is large and turquoise. The ears are not at the same level, the right ear is yellow. The left ear is orange. This person looks sad, mean and lost. The background is green, and the outline is black. The end



Caption: It's a portrait inspired by the style of Picasso. This is not a typical portrait. The dominant part is the left eye in front. The eyes are triangular and round. One eyebrow is a triangle, the other a curve. The mouth is narrow and pinched, and the lips are small and thin. The face is square-oval. Fine nose. This person looks cold and mean.

Grades 6-7: Joan Miro

Here's the Sixth- and Seventh-Years panel inspired by Joan Miró.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr, all rights reserved.

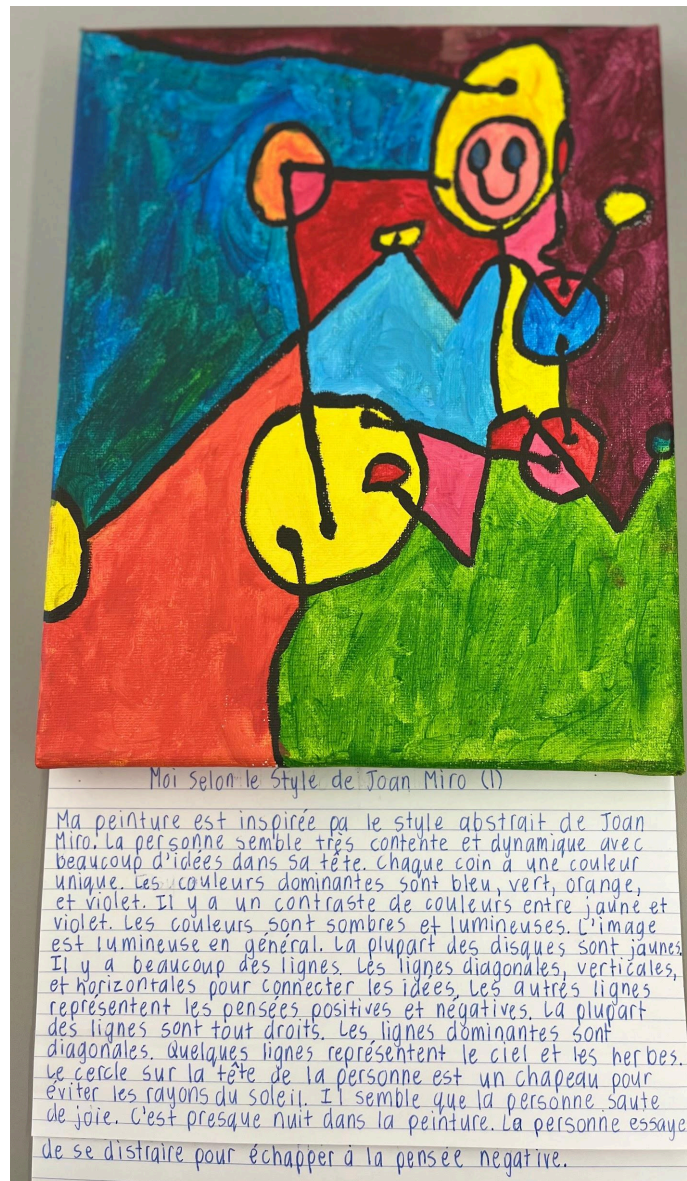
Below are photos of the students' reproductions of a painting in the style of Joan Miró.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: The juggler.

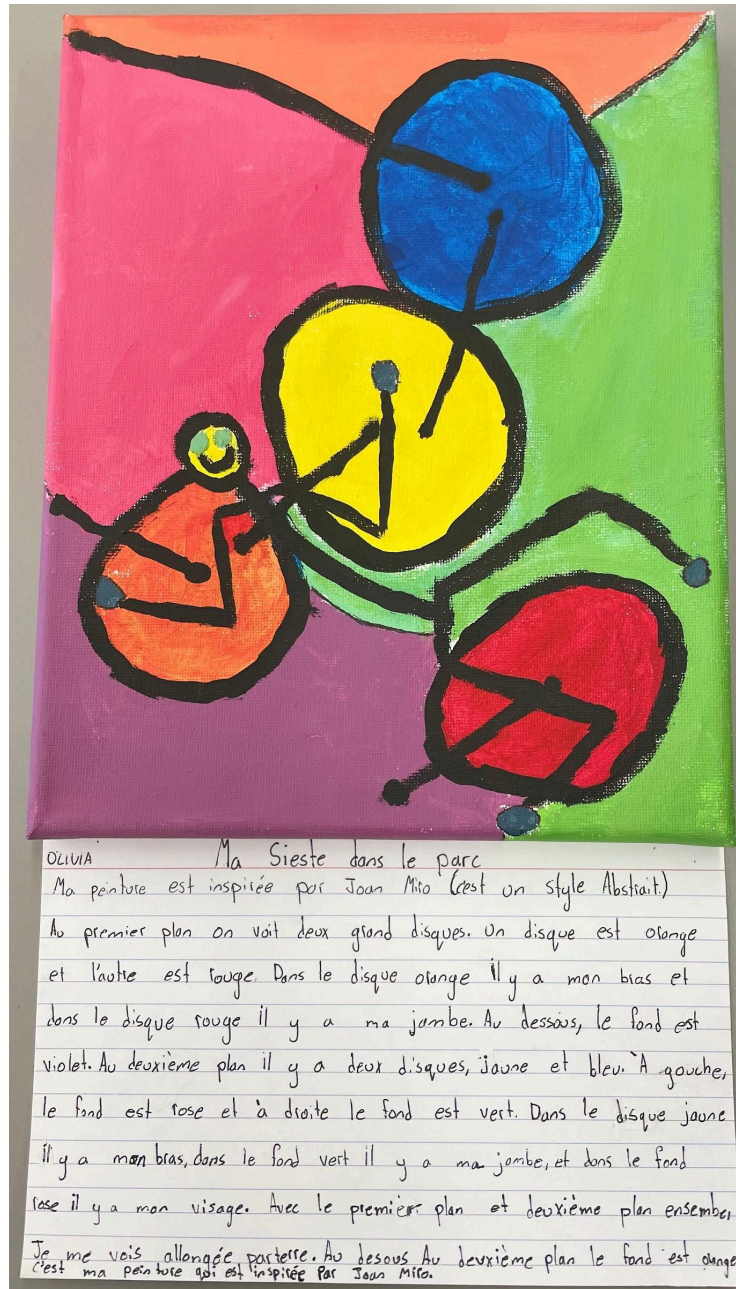
This painting is inspired by Joan Miro's abstract style. The dominant colours in the painting are red and pink. In the foreground we see the disc, the diagonal lines that express movement, and the colours pink, red, purple and green. In the second shot, we see two discs, the curved lines suggesting comfort and ease, and a girl juggling several tasks. In the background are the colours red, lilac, green, and blue, and a disk, and straight lines, I feel joy looking at this painting.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: Me in the style of Joan Miro

My painting is inspired by the abstract style of Joan Miro. The person seems very happy and dynamic with lots of ideas in his head. Each corner has its own unique colour. The dominant colours are blue, green, orange and violet. The colours are dark and bright. The image is generally bright. Most discs are yellow. There are lots of lines. The diagonal, vertical and horizontal lines connect ideas, while the other lines represent positive and negative thoughts. Most lines are straight lines. The dominant lines are diagonal. A few lines represent the sky and grass. The circle on the person's head is a hat to keep out the sun's rays. It seems the person is jumping for joy. It's almost night in the painting. The person tries to distract himself to escape the negative thought.

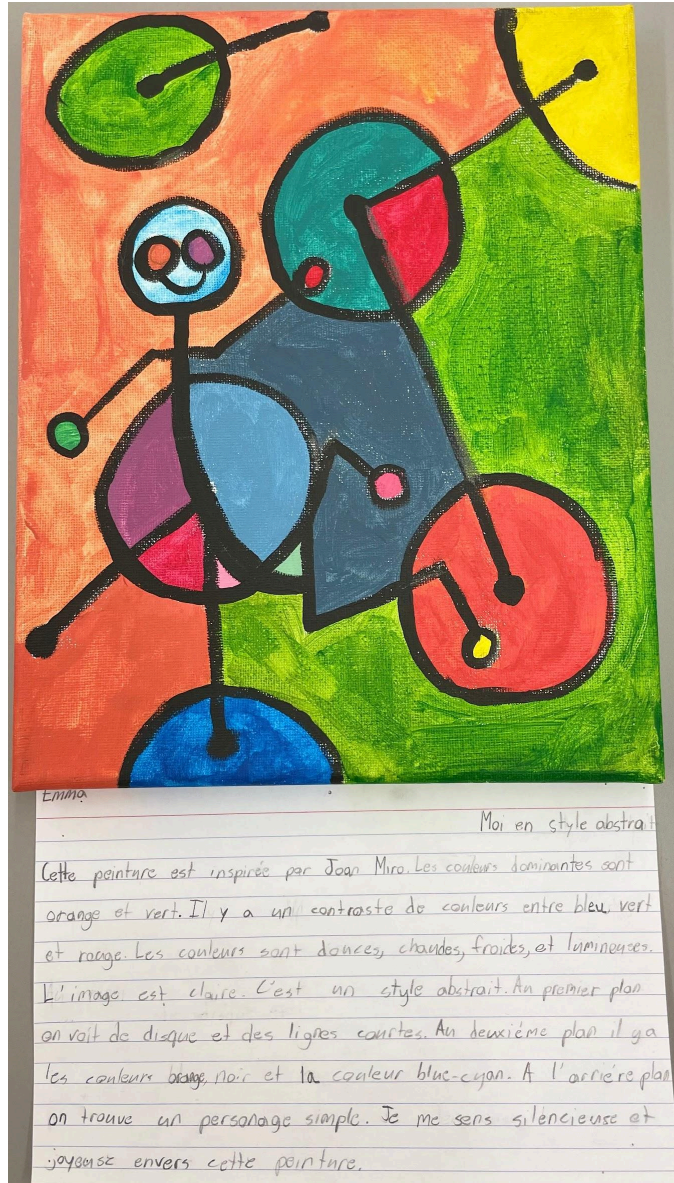


Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: My nap in the park

My painting is inspired by Joan Miro (it's an Abstract style).

In the foreground are two large discs. One disc is orange and the other is red. In the orange disc is my arm and in the red disc is my leg. Below, the background is purple. In the background are two discs, yellow and blue. On the left, the background is pink; on the right, it's green. In the yellow disc is my arm, in the green is my leg, and in the pink is my face. With foreground and background together. I see myself lying on the floor. Underneath, in the second shot, the background is orange. My painting is inspired by Joan Miro.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: Me in abstract style

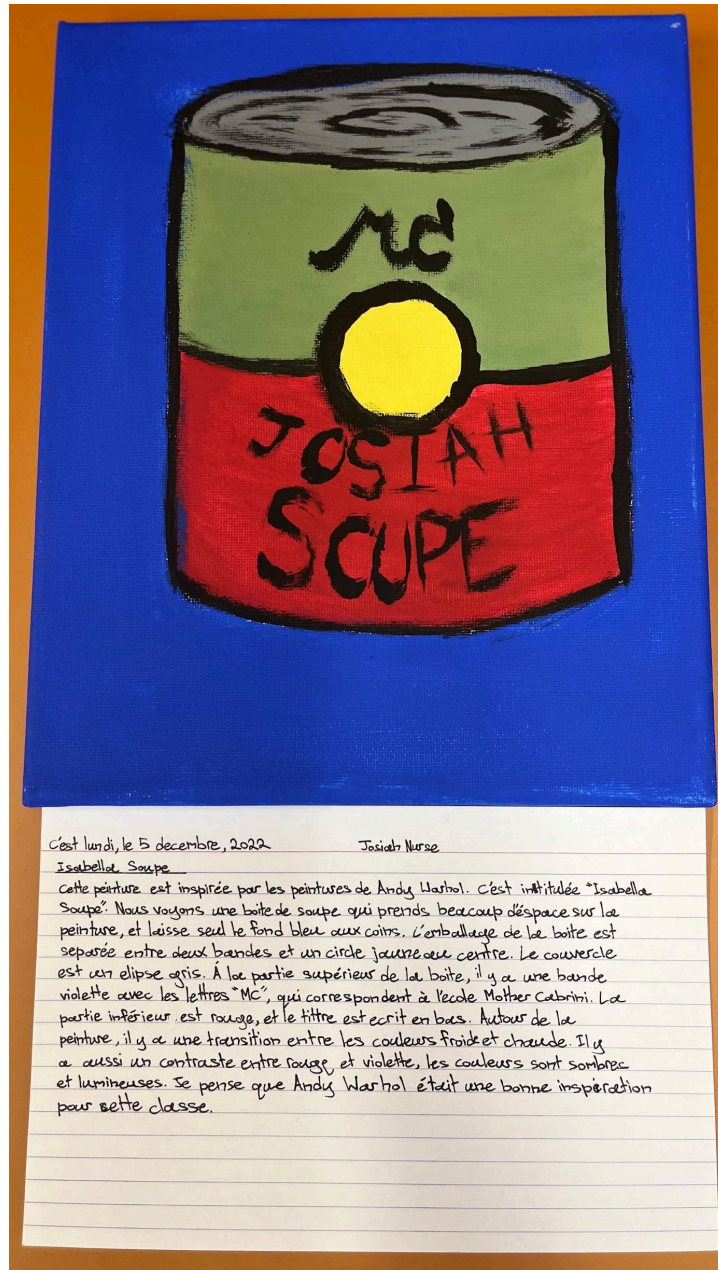
This painting was inspired by Joan Miro. The dominant colours are orange and green. There is a colour contrast between blue, green and red. The colours are soft, warm, cool and bright. The image is clear. It's an abstract style. In the foreground we see discs and short lines. In the second shot orange, black and blue cyan. In the background we find a simple character. I am completely speechless and joyful towards this painting.

Grade 8 Andy Warhol

Here's the Eighth Years panel inspired by Andy Warhol.

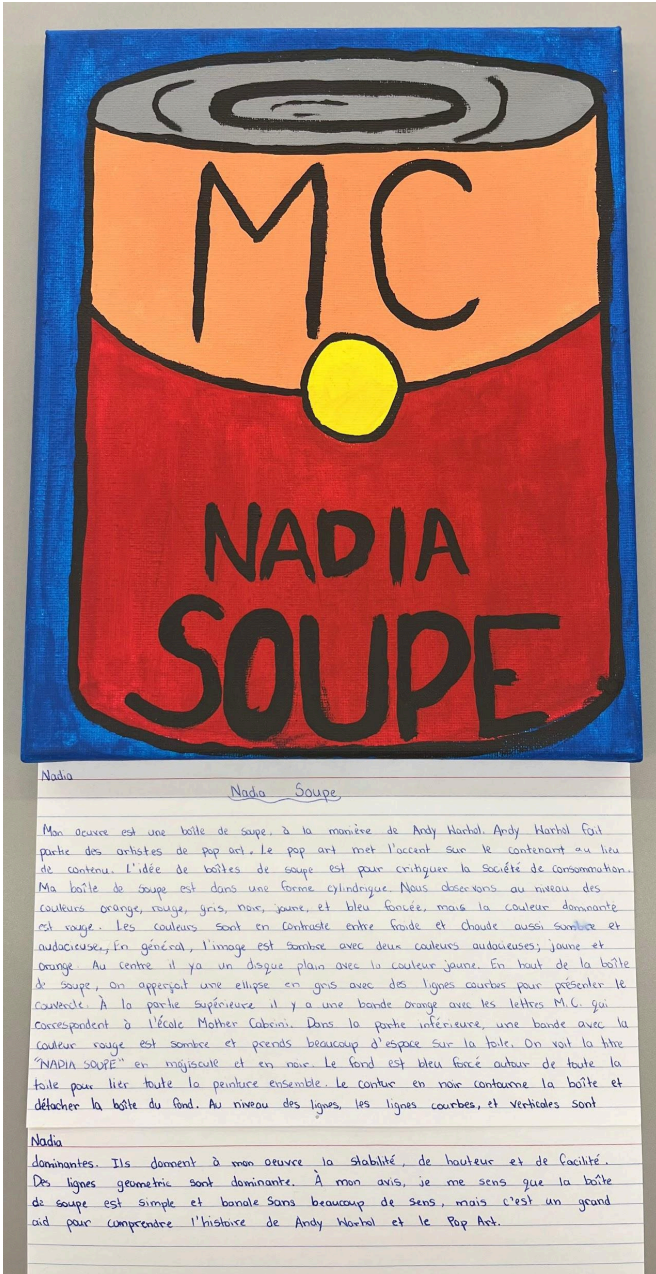


Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: This painting is inspired by Andy Warhol's paintings. It's called "Isabella Soupe". We see a soup can that takes up a lot of space on the painting, leaving only the blue background in the corners. The box packaging is separated by two bands and a yellow circle in the centre. The lid is a grey ellipse. At the top of the box, there's a purple band with the letters "MC", which stand for Mother Cabrini School. The lower part is red, and the title is written at the bottom. Around the painting, there is a transition between cold and warm colours. There's also a contrast between red and purple, the colours are dark and bright. I think Andy Warhol was a good inspiration for this class.

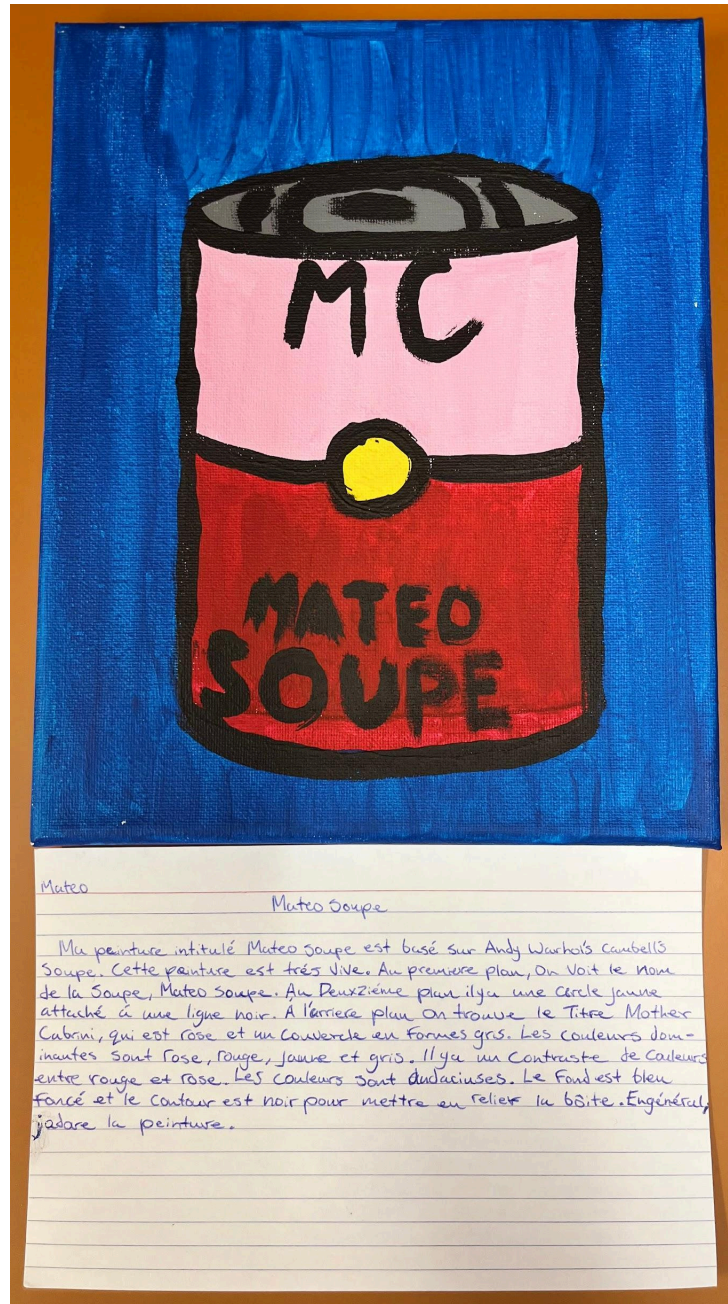


Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: My work is a soup can, after the style of Andy Warhol. Andy Warhol is a pop artist. Pop art emphasizes the container rather than the content. The idea of soup cans is to criticize consumer society.

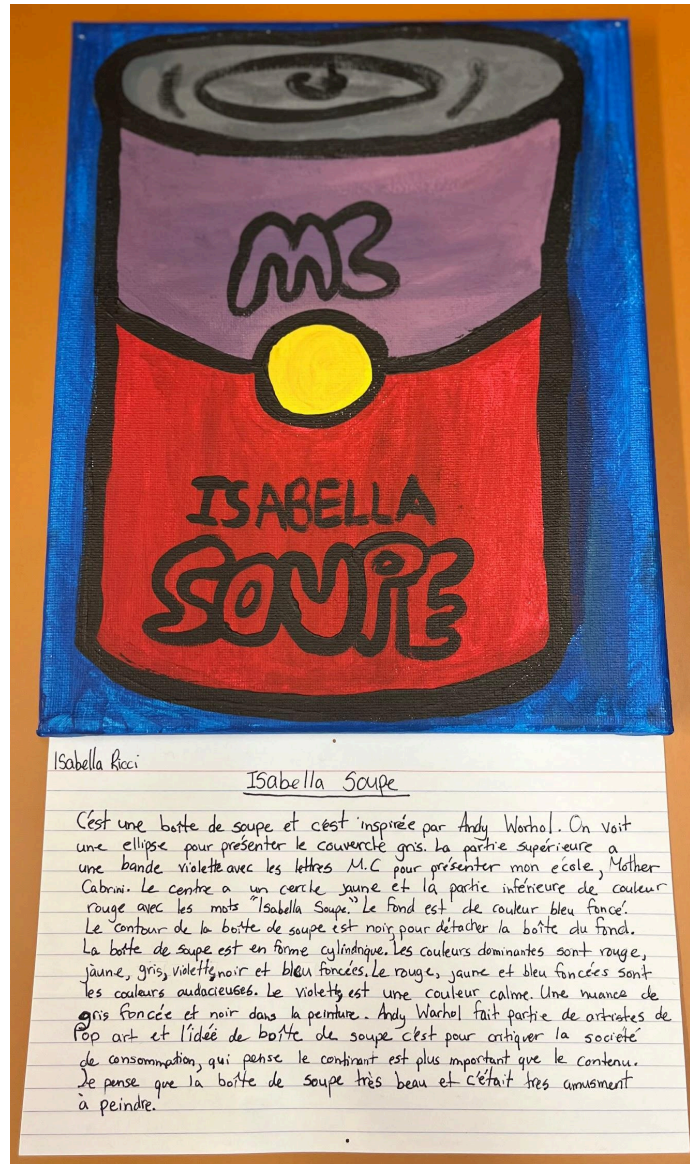
My soup can is shaped like a cylinder. The colours are orange, red, grey, black, yellow and dark blue, but the dominant colour is red. The colours contrast cool and warm, dark and bold. As a whole, the image is dark with two bold colours: yellow and orange. In the centre, there's a plain disk with the colour yellow. At the top of the soup can is a grey ellipse with curved lines to present the lid. At the top there's an orange stripe with the letters M.C., which stand for Mother Cabrini School. In the lower part, a band of dark red takes up a lot of space on the canvas. We see the title "NADIA SOUPE" in capital letters and in black. The background is dark blue around the entire canvas to bind all the paint together. The black outline goes around the box, detaching it from the background.

In terms of lines, curved and vertical lines dominate. They give my work stability, height and ease. Geometric lines are dominant. In my opinion, I feel that the box is simple and banal without much meaning, but it's a great help in understanding the history of Andy Warhol and Pop Art.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: My painting Mateo Soupe is based on Andy Warhol's Campbell's. Soup. This painting is very vivid. In the foreground, we see the name Soupe, Mateo Soupe. In the second shot is a yellow circle attached to a black line. In the background we find the Mother Cabrini title, which is pink, and a lid in grey shapes. The dominant colours are pink, red, yellow and grey. There's a colour contrast between red and pink. The colours are bold. The background is dark blue, and the outline is black to highlight the box. Overall, I love painting.



Produced by students at Mother Cabrini Catholic School. Photo by Chafica Al-Dahr. all rights reserved.

Caption: It's a soup can and it's inspired by Andy Warhol. We see an ellipse to present the grey lid. The top part has a purple stripe with the letters M.C. to introduce my school, Mother Cabrini. The centre has a yellow circle and the bottom part red with the words "Isabella Soupe." The background is dark blue. The outline of the soup can is black to separate the can from the base. The soup can is shaped like a cylinder. The dominant colours are red, yellow, grey, purple, black and dark blue. Red, yellow and dark blue are the bold colours. Purple is a calm colour. A shade of dark grey and black in the paint. Andy Warhol is a Pop artist, and the idea of the soup can is a criticism of consumer society, which believes that the container is more important than the content. I think the soup can was very beautiful and fun to paint.

Success criteria

Description of the painting

- a. I give the work a title.
- b. I describe how the image is organized, and everything in the image:

In the foreground you can see... In the second shot there is...In the background

you can see...On the right you can see..... On the left is

- c. I talk about colours and lights: The dominant colours are.....There's a colour contrast between ... and.....The colours are soft/audacious, warm/cold, dark/brightThe image is dark/bright/bright.
- d. I talk about the element that dominates the composition.
- e. I describe the feelings conveyed by this painting: silent or talkative/comforting or unsettling/cheerful or somber.

Personal accounts of the experience

Here are some videos featuring recordings of the feedback activities students experienced following the Nuit blanche.

- [L'art dans la classe de FLS - Entretien des élèves de la huitième année \(Art in the FSL classroom - Interview with eighth-grade students\) led by Chafica Al-Dahr.](#) Camerise. CC BY NC SA for audio only.
- [L'art dans la classe de FLS - L'art dans la classe de FLS - Entretiens des enseignants menés par les élèves \(Art in the FSL Classroom - Art in the FSL Classroom - Student-led teacher interviews\)](#) by Chafica Al-Dahr. Camerise. CC BY NC SA for audio only.

Event invitation letter for parents/guardians

To invite parents and guardians to the Nuit blanche event, we've sent out a letter that you can find below. You can reuse it and adapt it to your context [using this template](#).

Dear parents and guardians,

We are pleased to invite you to Nuit Blanche at Mother Cabrini School on Thursday, January 12th from 7 to 9 PM. On that day, our students will be turning the school into an art gallery, where all the students' reproductions will be displayed alongside descriptions of their paintings in French.



As you may have known, Mother Cabrini School staff had introduced something new this year, by providing students an opportunity to learn about art straight from an expert. Students got the opportunity to create paintings with an artist, who showed them that there is more than one way to solve a problem and to be creative.

Our students worked diligently on their art project and learned about different schools of art, such as cubism, impressionism, Pop Art, and abstract. They have also learned the sense of colours and lines in a painting and how to describe a piece of art in French. Each class had read the biography of their chosen artist in French as well.

We are so pleased by our students' work and achievements, and we would like to thank you for supporting this event. It couldn't have happened without your help.

We look forward to seeing you while celebrating our students' hard work, as your presence would encourage them to move forward in their learning.

Your teaching partners,

Mother Cabrini Staff

Appendices

Synthesis of Ontario Curriculum for Arts Education Expectations

This summary is based on [The Ontario Curriculum, Grades 1-8 - Arts Education \(2009\)](#) | © All rights reserved.

Production and expression

Production and expression	B1.1	B1.2	B1.3	B1.4
Grade 4	use the creative process to create various works of art.	create two- or three-dimensional works to illustrate interests or hobbies (e.g., sports, music groups, astronomy).	create portraits (e.g., full-length, bust, caricature) by applying key elements, aesthetic principles and the technique of a form of representation (e.g., drawing, sculpture).	use a variety of techniques to create your own work (e.g., charcoal drawing, wash painting, polystyrene printing, subtractive sculpture).
Grade 5	Idem	create two- or three-dimensional works exploring different viewpoints (e.g., airplane view, underwater view, space view).	develop works that express an emotion (e.g., Jacques-Louis David's "La douleur d'Andromaque", Edvard Munch's "La jeune fille malade") or an opinion on a particular theme (e.g., joy, pride, fear, sport, family celebration, environment, agreement, disagreement) by applying key elements, aesthetic principles and technique (e.g., drawing, sculpture, digital photography).	Idem (e.g., perspective in drawing, cameo in painting, stencil in printing, cardboard in sculpture).
Grade 6	Idem	create two- or three-dimensional works inspired by another artistic field (e.g., dance [drawing a pose], music [sculpting an instrument], drama [painting a character]).	create a two-dimensional work that gives the impression of distance, using linear perspective with a vanishing point .	Idem (e.g., ink drawing, solid paint, collograph print, paper-mache in sculpture).

Production and expression	B1.1	B1.2	B1.3	B1.4
Grade 7	idem	create works to raise awareness among peers of a sociocultural message (e.g., conformity, racism, taxing, water conservation).	develop works using a variety of key elements, aesthetic principles and techniques to create an optical illusion (e.g., M. C. Escher's "Waterfall", Bridget Riley's "Radiance 3").	use complex techniques to create your own work (e.g., contour drawing, tempera in painting, linocut in printing, creating animation with modeling clay in sculpture).
Grade 8	idem	create two- or three-dimensional works inspired by the work of modern artists (e.g., "Two Cheeseburgers, with Everything" by Claes Oldenburg, "Roue de bicyclette" by Marcel Duchamp, "Inner Structure" by Kazuo Nakamura, Land Art by Bill Vazan, Crystal at the Royal Ontario Museum by architect Daniel Libeskind).	create works using key elements, aesthetic principles and techniques that correspond to a particular artistic movement (e.g., Baroque, Cubism, Dadaism, Fauvism, Impressionism, Land Art, Pop'Art, Realism, Romanticism, Surrealism).	idem (e.g., linear perspective with two vanishing points in drawing, mixed media in painting, woodcut in printing, model in architecture).

Analysis and assessment

Analysis and assessment	B2.1	B2.2	B2.3
Grade 4	use the process of critical analysis to analyze and appreciate various works of art.	analyze several works (e.g., portraits, self-portraits, busts, caricatures) by various artists (e.g., portraits by Élisabeth Vigée-Lebrun, self-portraits by Leonardo da Vinci, caricatures by Honoré Daumier), using the fundamentals covered.	express in a variety of ways (e.g., orally, in writing, with musical accompaniment) their appreciation of works representing people(e.g., portraits by Daphne Odjig, Jean-Paul Lemieux, Mary Cassat, busts by Auguste Rodin, Amedeo Modigliani, Camille Claudel, caricature by Hermann Mejia).
Grade 5	idem	using the fundamentals covered, analyze several Canadian works (e.g., <i>Group of Seven</i> , <i>Micheline Beauchemin</i> , <i>Ozias Leduc</i>), <i>Michael Snow</i> , <i>Armand Vaillancourt</i>).	express their appreciation of Canadian works (e.g., paintings by <i>Emily Carr</i> , <i>Robert Bateman</i> , sculptures by <i>Bill Reid</i> , prints by <i>David Blackwood</i> , multimedia works by <i>Joyce Wieland</i> , photographs by <i>Edward Burtynsky</i>) in a variety of ways (e.g., orally, in writing, through a collective drama).
Grade 6	idem	analyze, with the help of the fundamentals covered, several commemorative works (e.g., war paintings by <i>A. Y. Jackson</i> , historical figure [" <i>Sir John A. Macdonald</i> " by <i>Louis-Philippe Hébert</i>], heroines and heroes [" <i>Terry Fox</i> " by <i>John Hooper</i>]).	express in a variety of ways (e.g., orally, in writing, with a dance) their appreciation of ancient and contemporary works of visual art with the same theme (e.g., idealized self-portraits by <i>Raphaël</i> , <i>Albrecht Dürer</i> and <i>Paul Gauguin</i> ; the notion of play in <i>Diego Rivera's "La Piñata"</i> and <i>Allen Sapp's "Fun with Friends"</i>).
Grade 7	Idem	using the fundamentals covered, analyze several works by different artists that use the same form of representation (e.g., sculptures by <i>Nikki de Saint-Phalle</i> , <i>Alexandre Calder</i> , <i>Rose-Aimée Bélanger</i> , <i>Henry Moore</i> , <i>Louise Nevelson</i>).	express their appreciation of contemporary visual arts (e.g., paintings by <i>Claude Tousignant</i> , cartoons by <i>Frédéric Back</i>) in a variety of ways (e.g., orally, in writing, with a musical composition).
Grade 8	idem	analyze several artistic movements (e.g., Baroque, Romanticism, Impressionism, Cubism), using the fundamentals covered.	express their appreciation of architectural works (e.g., <i>Douglas Cardinal's Canadian Museum of Civilization</i> , <i>John M. Lyle's Toronto Central Station</i> , <i>Canadian Parliament</i>) in a variety of ways (e.g., orally, in writing, through creative dance).

Knowledge and understanding

Knowledge and understanding	B3.1	B3.2	B3.3	B3.4
Grade 4	recognize the use of key elements, aesthetic principles and forms of representation in several portraits or self-portraits.	identify the forms of representation, techniques and materials associated with different cultures (e.g., <i>Aboriginal wooden totem poles, Egyptian hieroglyphs on stone, Chinese jade sculpture</i>).	identify the places where various forms of visual art are presented in your province, your country and elsewhere in the world (e.g., in the U.S. and Canada), <i>historic monument, Art Gallery of Ontario, Aboriginal Cultural Centre, park</i> .	interpret various socio-cultural clues, including cultural references to the French-speaking world found in the works studied.
Grade 5	explain the use of monochromatic colours (e.g., <i>Pablo Picasso's "Tragedy"</i>) and complementary colours (e.g., <i>Paul Cézanne's "Montagne Sainte-Victoire"</i>) to achieve a desired effect (e.g., <i>monochromatic colours can evoke emotion; complementary colours can attract attention</i>).	identify materials and techniques used to create textures in various forms of representation (e.g., <i>pencil hatching, wax crayon rubbing, knife incisions in clay</i>).	note the use of visual arts in the media to promote an idea, message or product (e.g., <i>magazine, poster, newspaper ad, television, Internet</i>).	idem
Grade 6	identify key elements that illustrate aesthetic principles (e.g., <i>harmony, balance, contrast</i>) in your own, your peers' and other artists' work (e.g., <i>flowing lines evoke harmony, symmetrical forms recall balance, complementary colours illustrate contrast</i>).	recognize in works the use of perspective (e.g., <i>linear perspective with a vanishing point, aerial perspective, use of several planes</i>) to create an effect of depth.	show how emerging technologies are influencing the visual arts (e.g., <i>increased access to works of art through the Internet, digital art, introduction of new techniques [digital camera, printing and printer enlargement]</i>).	Idem

Knowledge and understanding	B3.1	B3.2	B3.3	B3.4
Grade 7	comment on the use of key techniques and elements to create particular effects (e.g., <i>the converging lines of linear perspective give an effect of depth; high solid painting makes shapes stand out; the technique of pointillism softens shapes and gives luminosity to the work</i>).	compare works belonging to several art movements (e.g., <i>abstract art [Wassily Kandinsky], Bauhaus [Walter Gropius], cubism [Picasso], fauvism [Henri Matisse], impressionism [Edgar Degas], Land Art [Robert Smithson], Pop'Art [James Rosenquist], realism [Mary Pratt]</i>) using the fundamentals covered.	describe the function of the visual arts as a tool for identity-building (e.g., <i>the creation of the Franco-Ontarian flag [symbols used, choice of colour], Brian Jungen's sculptures and his Aboriginal identity</i>).	compare various socio-cultural clues, including cultural references to the French-speaking world found in the works studied.
Grade 8	compare different styles of architecture in Ontario, Canada and elsewhere (e.g., <i>classical [Claude Perrault], contemporary [Raymond Moriyama], Egyptian [temples], organic [Frank Lloyd Wright, Douglas Cardinal], neo-Gothic, Victorian</i>) according to specific criteria (e.g., <i>materials, technological development, cultural influence</i>).	describe linear perspective with two vanishing points, using a work of art (e.g., <i>the painting "The Ideal City" by Piero della Francesca</i>).	explain how place (e.g., <i>mountain, city, desert</i>), time, materials, technology (e.g., <i>invention of the elevator, reinforced concrete, steel joist</i>) and function can influence the creation of architectural structures (e.g., <i>buildings [Science North in Sudbury], houses, monuments, bridges [Confederation Bridge between New Brunswick and Prince Edward Island]</i>).	compare various socio-cultural clues, including cultural references to the French-speaking world found in the works studied