



# LESSON PLAN

*Educational workshops and resources | 2015 - 2016*

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## Roadmap

1. Introduction: 3-5 class hours
  1. Watching performances and discussion of categories
  2. Presentation technique exercises
  3. Creative insights on bilingual composition
  
2. Preparation workshops: 4-6 class hours
  1. Poetry and songwriting: stylistic devices, rhythm and tone
  2. Storytelling: structure and composition exercises
  3. Character development
  4. Dramatic reading: the monologue
  
3. Composition: 5-9 class hours
  1. Brainstorming
  2. Theme/category selection (suggested deadline: November 23, 2015)
  3. Writing the piece
  
4. Presentation:
  1. Rehearsals
  2. Class and video presentation / competition or showcase opening

*\* This Lesson Plan comes with appendices with readings and educational resources. The appendices contain tools, videos and suggested readings for each lesson, intended to facilitate class exercises.*

*When the symbol (📎) appears, refer to the appendices at the end of this document for additional resources.*



# 1. Introduction

Jeunes Artistes is a new creative arts showcase and competition that offers students an opportunity to demonstrate their bilingual skills through creative arts. This project is an excellent opportunity to involve students in an event that promotes creativity and English/French bilingualism. This resource is built for students in high school, specifically aimed at grades 10-12.

*Students have the opportunity to be involved in one of 6 categories. As the teacher, you may select one or all of the categories to focus on. This lesson plan is intended to help provide ideas for all the categories and work through lesson supports for different components of the 6 categories. For full information on the Contest rules, categories and judging criteria, please see the website dedicated to this event: [jeunesartistes-cpf.com](http://jeunesartistes-cpf.com)*

Please take a moment in class to introduce the event to your students. Discuss the various categories, the challenge and use of a bilingual creation, as well the contest structure.

This Lesson Plan will help you work on writing and understanding various literary styles with your students, in order to help them create their own piece for the competition. Keep in mind that the purpose of this event is to foster each student's creativity. However since a mark is required, we have developed evaluation criteria.

*For more details on Contest rules, please refer to the following document: "How to organise a Jeunes artistes contest."*

## 1.1 Watching performances in various literary categories

You will find enclosed a selection of videos (📺 - Appendix 1) that represent the various categories in Jeunes Artistes. These videos are intended to open the creative mind in your students while showcasing samples in each category.

Once the project is introduced, ask your students to watch the remaining videos as homework. Ask them to select one performance that inspires them and to write down their observations on:

text	rhythm	tone
stage presence	body language	voice
communicating emotions	outlook	theme

Mention that the homework is due for the beginning of preparatory workshops.

## 1.2 Presentation technique exercises

Before the start of the lesson, take a few minutes to get acquainted with the advice in the video "[Réciter : mettre son poème en scène](#)", from the Les voix de la Poésie festival. (📺 -



Appendix 2). Start the lesson by playing the video (10 min). After the video, discuss with your students what key advice they received from the video. Then, start the following the presentation exercises.

### **Exercise 1: Pick a simple sentence**

e.g. : I never said he stole the money.

In this example, 5 students stand in front of the class or in a group and in turn, say that same sentence while emphasizing a different word or group of words each time.

le: (reading this sentence and emphasize the words in **bold**):

**I** never said he stole the money.

I **never said** he stole the money.

I never said **he** stole the money.

I never said he stole the **money**.

Then, ask 4 of these students to repeat that sentence again and to insert a silence at various moments. Discuss with the class the impact of these changes on the message and the context of what is being said.

### **Exercise 2: Pick a short excerpt**

Pick a short excerpt of a text and ask a group of students to say it in turn, with various tones and rhythms suggested by you. If there are singers/performers in your class, you can also ask them to sing the excerpt.

- Tone: Intense/soft/sober/joyful/delighted/determined/uncertain/aggressive
- Rhythm: Descending/ascending inflexions
- Pace: Fast/slow
- Accenting a word/group of words
- Inserting a silence or dramatic pause

### **Exercise 3: Selecting a few texts**

While picking a selection of a few texts, say a verse or sentence in a neutral manner to each student and ask them to repeat it with the rhythm and tone they feel from the text.

Students must listen to the text to capture its music and voice, and express it spontaneously.

References: <http://www.studygs.net/francais/interpretive.htm>  
<http://www.lesvoixdelapoesie.com/poemes/conseils-pratiques/reciter>

## **1.3. Creative insights for bilingual literary composition**

Introduce the topic by listening or reading the song "*I Lost My Baby*" by Jean Leloup. This song is a beautiful example of a piece that includes both English and French, without translating the content word for word.



After watching the video, ask students to read suggested poetry translations (📖 - Appendix 3), including the lyrics of the song “I Lost My Baby”.

You can select among the following exercises which one you do in class, or leave to individual work.

### **Exercise 1: Experiment with blending both languages**

For this exercise, ask your students to translate part of a story and find dramatic elements in the content or in the rhythm of **L’histoire infinie** (📖 - Appendix 4). Do not hesitate to include both languages in a same sentence. If they wish, students can also add to the story.

### **Exercise 2: Variations on a song**

For this exercise, replace the existing chorus of a French song with English, or the opposite. Encourage students to select a song from their favourite singer, or suggest your own list of songs.

### **Exercise 3: Creating a bilingual stanza**

After introducing a song segment, encourage your students to create a bilingual verse. They can use any of the following structures:

EEFF/ FFEE

EFEF/ FEFE

EFEE / FEEF

### **Exercise 4: Creating a bilingual dialogue**

This last exercise consists of creating a bilingual dialogue between characters who speak different languages. This exercise allows students to use their creativity as well as their French and English writing skills. This exercise can be done in dyads to facilitate writing. Ideally, team a skilled French writer up with a skilled English writer.

If necessary, finish these exercises as homework.

## **2. Preparation workshops**

### **2.1 Poetry and songwriting: stylistic devices, rhythm and tone**

Ask students to read the text “**Comment étudier un poème**” (📖 - Appendix 5). Make sure you review with them these various stylistic devices:

Metaphor

Repetition

Symbolism

Comparison

Rhymes

Assonance

Imagery

Alliteration

#### **Exercise 1: Reading a selected text**

In class or in small groups, students analyze a poem or song and find the theme, tone and stylistic devices it contains. If desired, use the lyrics from the following song: **Ariane Moffat - Réverbère** (📖 - Appendix 6).



## **Exercise 2: Writing a complementary verse** (as homework)

Students pick a poem or song in the list and write a complementary verse in French, then translate it in English (or the other way around). They can refer to the exercises and examples from the bilingual composition workshop.

## **2.2 Storytelling: Structure and composition exercises**

To introduce the concept of storytelling adequately, ask your students to read the following document: **Narrative outline** (📄 - Appendix 7) as preparatory homework, and discuss it in class before starting the exercise.

### **Group exercise: Improvisation on an object**

Ask students to bring an object in class. It can be an unusual, or everyday object. Starting from that object, students determine a basic script for creating a story. They define the object, the main character and the trigger.

1. Split the class in groups of 4-5 students. Each group sits in a circle around the objects, discusses and picks one single object.
2. Then, they must imagine a character to whom this object belongs.
3. In turn, students describe or interpret their character for the group. The group picks one character.
4. Finally, the group consults and picks a trigger.
  - a. What is this object for? / What is special about this object?
  - b. Whom does the object belong to? / Which character relates to this object?
  - c. What happens with this object that impacts the life of this character?

Trigger suggestions:

Found on a crime scene	Received in a package
Creates an encounter	Lost
Becomes animated	Claimed by someone
Explodes	Multiplies

Once the trigger is selected, students return to their desks and work individually at finishing the story in a narrative outline and compose a bilingual synopsis to share with the class.

## **2.3. Character development**

Distribute the following document: **“Développer un personnage”** (📄 - Appendix 8) to the class.

### **Exercise 1: Developing a character**

Invite your students to create a first character based on a celebrity, a garment or accessory brought in class by students. They must determine the character's components and write them on the document.



### Exercise 2: Create a variation

After creating a character, invite your students to read the text on creative insights from the Alex Osborn questions (1950). After reading the text, ask your students to create a caricature or variation on the original character.

## 2.4. Dramatic reading: Monologue

Invite your students to read the document **Monologue dans le théâtre classique** (📄 - Appendix 9) as homework before starting this lesson or at the beginning of the class.

### Exercise 1: Text analysis

Check the following website for [a selection of short monologues](#). Individually or in groups, students analyze the text and find its function (deliberation, introspection or dramaturgy), recipient and signs of interior turmoil in the character. Also discuss what body language, tone and rhythm the text requires.

### Exercise 2: Presentation

If time allows, ask students to pick a short monologue and present it in front of the class.

## 3. Composition

After completing all the exercises, your students are ready to start writing for Jeunes Artistes . The components of this section will help you guide your students in their creative process.

### 3.1 Brainstorming

Brainstorming is a key step in creation. Here is a selection of themes to help you guide your students. Ask your students to pick one of the themes in the list and write it down at the top of a lined page, and pass the page to their neighbour.

The objective in this exercise is to respond spontaneously to a word or sentence. Once this is done, ask students to pass the page they have in hand to their neighbour until the sheet has gone around the class. The result will give students creative insights inspired by their classmates.

#### Personal, individual

creativity	learning	free expression
confusion	clarity	conflict
identity	social role	taking one's place
introversion	extraversion	

#### Universal, community

war	mutual assistance	climate warming
difference	family	inclusion/exclusion



friendship

travel

freedom/control

justice

civilization

city/country

nature

human evolution

### 3.2 Theme/category selection

The suggested deadline for selecting category and theme is November 23, 2015. After that date, students start their composition and the final version should be ready before the Christmas break.

### 3.3 Writing

Once the theme and category are selected. Students start their composition. Building from preparatory workshops, theory documents and evaluation criteria, they write a first version. Editing and vocabulary enrichment may be done by you, but also by sharing with the class. The final version must be ready before the Christmas break. We suggest planning one or two classes for a first presentation before the holidays. You can suggest filming the students' rehearsals, to prepare for January class rehearsals and final presentation.

## 4. Presentation

Presentations by each student are planned for early January. Keep in mind that class, school and district-wide contests have to be planned between January 15 and February 5. If unsure about competition dates, feel free to refer to the [Jeunes Artistes](#) webpage.

### 4.1 Rehearsals

Starting on January 5, students practice their performances. Group students into categories so they can rehearse together and give each other positive criticism and advice. For students who wish to register in the Ghost Writer category, you can invite inter-class collaboration and supervise partner work. Do a last rehearsal in front of the class before filming (if desired) and starting the contest.

### 4.2 Class and video presentation

In order to submit an entry for the provincials, a student's performance must be filmed and recorded, per our instructions on the website. Each teacher and organiser has the liberty to record the student submission at any time during in the process (in the classroom, at the school level, at the school district level, or once the students has one the regional competition).

With that said, some students are not necessarily comfortable with the idea of a public presentation, and Jeunes Artistes wishes to be inclusive to all students. Therefore, we strongly encourage that you accept video submission at any level if the student doesn't feel comfortable presenting in front of an audience.

Also keep in mind even though it is subjective, we want to emphasize and award creativity throughout this project, not only on the quality of the writing.



Please refer to [Jeunes Artistes Timeline](#) for deadlines and check with your school and school district to determine contest dates at the various levels.



## APPENDIX 1 – List of videos representing all 6 categories

### Selection of videos and texts - per category

Category	Artist	Title	Video
Storyteller	Najoua Darwiche	Pas chassés sur la courbe du monde (excerpts)	<a href="https://www.youtube.com/watch?v=u0sxtD7hc7c">https://www.youtube.com/watch?v=u0sxtD7hc7c</a>
	Fred Pellerin	L'arracheuse de temps (excerpt)	<a href="https://www.youtube.com/watch?v=fqQ49yQpTzg">https://www.youtube.com/watch?v=fqQ49yQpTzg</a>
	Jean-Marc Massie	Marathon du Conte	<a href="https://www.youtube.com/watch?v=F58HaEYIRUo">https://www.youtube.com/watch?v=F58HaEYIRUo</a>
	Le Festival international du conte du Québec	Medley	<a href="http://www.festival-conte.qc.ca/2015/youtube/">http://www.festival-conte.qc.ca/2015/youtube/</a>
Poetry	Grand Corps Malade	Rencontres	<a href="https://www.youtube.com/watch?v=UDVRjGVJZ0k">https://www.youtube.com/watch?v=UDVRjGVJZ0k</a>
	Luciole	Paraît que la terre tourne	<a href="https://www.youtube.com/watch?v=M30bBcpqrxQ">https://www.youtube.com/watch?v=M30bBcpqrxQ</a>
	Luciole	Demain je serai femme (with singing)	<a href="https://www.youtube.com/watch?v=94vixOwpGaE">https://www.youtube.com/watch?v=94vixOwpGaE</a>
Singer-songwriter	Zaz	Je veux	<a href="https://m.youtube.com/watch?v=-F_9fgtEKYg">https://m.youtube.com/watch?v=-F_9fgtEKYg</a>
	Bernard Adamus	Fulton Road	<a href="https://www.youtube.com/watch?v=S0Xm17lkFJs">https://www.youtube.com/watch?v=S0Xm17lkFJs</a>
	Cœur de Pirate	Comme des enfants	<a href="https://m.youtube.com/watch?v=7ch2ERjRpTQ">https://m.youtube.com/watch?v=7ch2ERjRpTQ</a>
	Diams	Cœur de bombe	<a href="https://www.youtube.com/watch?v=cy5AyGT5TfE">https://www.youtube.com/watch?v=cy5AyGT5TfE</a>
	Akhenaton	Deuxième chance	<a href="https://www.youtube.com/watch?v=d7iVwLohLHw">https://www.youtube.com/watch?v=d7iVwLohLHw</a>
Dramatic reading	Vanessa Paradis	La fille sur le pont (French with English subtitles)	<a href="https://www.youtube.com/watch?v=VAZH_HXICG4">https://www.youtube.com/watch?v=VAZH_HXICG4</a>
	Xavier Dolan	J'ai tué ma mère	<a href="https://www.youtube.com/watch?v=zios2M3GsYs">https://www.youtube.com/watch?v=zios2M3GsYs</a>
Dramatic reading – Comedy	Mariana Mazza	L'évènement avenir	<a href="https://www.youtube.com/watch?v=nSKD5UKl1js">https://www.youtube.com/watch?v=nSKD5UKl1js</a>



### monologue

Dramatic reading – Comedy monologue	André Sauvé	Le corps humain	<a href="https://m.youtube.com/watch?v=Aq1q8Blyeo0">https://m.youtube.com/watch?v=Aq1q8Blyeo0</a>
Ghost Writer	Ghost Writer entrants have the opportunity to select the type of text and presentation that suits them best.		
Documentary film	Éric Bouchard	Le Libraire	<a href="https://vimeo.com/57252816">https://vimeo.com/57252816</a>
Documentary film	Guillaume Desjardins	Symptômes d'amour	<a href="http://www.les-courts-metrages.fr/symptomes-damour-2/">http://www.les-courts-metrages.fr/symptomes-damour-2/</a>

### Selection of videos and texts (by artist)

Artist	Title	Video	Text
Sol	La purée culture	<a href="https://www.youtube.com/watch?v=YIXZYNRxlyY">https://www.youtube.com/watch?v=YIXZYNRxlyY</a>	<a href="http://hugolemey.com/?p=217">http://hugolemey.com/?p=217</a>
Grand Corps Malade	Un verbe	<a href="https://www.youtube.com/watch?v=j-o-kq0JDgl">https://www.youtube.com/watch?v=j-o-kq0JDgl</a>	<a href="http://www.paroles.net/grand-corps-malade/paroles-un-verbe">http://www.paroles.net/grand-corps-malade/paroles-un-verbe</a>
Luciole	Un grain de sable	<a href="https://www.youtube.com/watch?v=3JSLxSv9qWM">https://www.youtube.com/watch?v=3JSLxSv9qWM</a>	<a href="http://www.paroles.net/luciole/paroles-grain-de-sable">http://www.paroles.net/luciole/paroles-grain-de-sable</a>
Victor Hugo	Il faut que le poète	<a href="https://www.youtube.com/watch?v=cDQ64Dztrd4">https://www.youtube.com/watch?v=cDQ64Dztrd4</a>	<a href="http://www.poesie-francaise.fr/victor-hugo/poeme-il-faut-que-le-poete.php">http://www.poesie-francaise.fr/victor-hugo/poeme-il-faut-que-le-poete.php</a>
Samian & Loco Locasse	La paix des braves	<a href="https://www.youtube.com/watch?v=0lkwu4kh20g">https://www.youtube.com/watch?v=0lkwu4kh20g</a>	<a href="http://genius.com/Samian-la-paix-des-braves-lyrics">http://genius.com/Samian-la-paix-des-braves-lyrics</a>
Cœur de Pirate	Le long du large	<a href="https://www.youtube.com/watch?v=By8HH9Eeyv8">https://www.youtube.com/watch?v=By8HH9Eeyv8</a>	<a href="http://www.parolesmania.com/paroles_coeur_de_pirate_54150/paroles_le_long_du_large_937497.html">http://www.parolesmania.com/paroles_coeur_de_pirate_54150/paroles_le_long_du_large_937497.html</a>
Jean Leloup	Le dôme	<a href="https://www.youtube.com/watch?v=O3-z1lrCRc">https://www.youtube.com/watch?v=O3-z1lrCRc</a>	<a href="http://lecastel.org/songs/partitions.php?ginID=le_dome">http://lecastel.org/songs/partitions.php?ginID=le_dome</a>



Ariane Moffat	Réverbère	<a href="https://www.youtube.com/watch?v=YI5qIX4ujdE">https://www.youtube.com/watch?v=YI5qIX4ujdE</a>	<a href="http://www.parolesmania.com/paroles_ariane_moffatt_18088/paroles_reverbere_1100680.html">http://www.parolesmania.com/paroles_ariane_moffatt_18088/paroles_reverbere_1100680.html</a>
Akhenaton	Vivre maintenant	<a href="https://www.youtube.com/watch?v=Rie8WoEVhYk">https://www.youtube.com/watch?v=Rie8WoEVhYk</a>	<a href="http://www.paroles.net/akhenaton/paroles-vivre-maintenant">http://www.paroles.net/akhenaton/paroles-vivre-maintenant</a>
Les Colocs	Tassez vous de d'là	<a href="https://www.youtube.com/watch?v=v5gidM31MCM">https://www.youtube.com/watch?v=v5gidM31MCM</a>	<a href="http://www.paroles.net/les-colocs/paroles-tassez-vous-de-d-la">http://www.paroles.net/les-colocs/paroles-tassez-vous-de-d-la</a>
Dobracaracol	Étrange	<a href="https://www.youtube.com/watch?v=UCnHVWz66Bk">https://www.youtube.com/watch?v=UCnHVWz66Bk</a>	<a href="http://musique.ados.fr/Dobacaracol/Etrange-t129563.html">http://musique.ados.fr/Dobacaracol/Etrange-t129563.html</a>

### **Selection of monologues**

Le menteur de Jean Cocteau	<a href="https://compagnieaffable.wordpress.com/2015/02/26/le-menteur-de-cocteau-un-monologue-ecrit-pour-jean-marais/">https://compagnieaffable.wordpress.com/2015/02/26/le-menteur-de-cocteau-un-monologue-ecrit-pour-jean-marais/</a>
Le présentateur télé dans Le Satyre de La Villette de René de Obaldia	<a href="https://compagnieaffable.wordpress.com/2015/04/06/le-presentateur-tele-dans-le-satyre-de-la-villette-de-rene-de-obaldia/">https://compagnieaffable.wordpress.com/2015/04/06/le-presentateur-tele-dans-le-satyre-de-la-villette-de-rene-de-obaldia/</a>
Donata in Se trouver de Pirandello	<a href="https://compagnieaffable.wordpress.com/2015/09/09/monologue-de-donata-dans-se-trouver-de-pirandello/">https://compagnieaffable.wordpress.com/2015/09/09/monologue-de-donata-dans-se-trouver-de-pirandello/</a>
Cléopâtre in Rodogune de Pierre Corneille	<a href="http://www.etudes-litteraires.com/corneille.php">http://www.etudes-litteraires.com/corneille.php</a>
Monologue d'une femme au portable très énervée by Raymond Prunier	<a href="http://jepeinslepassage.lenep.com/jepeinslepassage/category/theatre/monologue/">http://jepeinslepassage.lenep.com/jepeinslepassage/category/theatre/monologue/</a>
List of monologues by many artists	<a href="https://compagnieaffable.wordpress.com/2015/01/14/notre-liste-de-textes-pour-une-audition-de-theatre/">https://compagnieaffable.wordpress.com/2015/01/14/notre-liste-de-textes-pour-une-audition-de-theatre/</a> <a href="http://otheatre.over-blog.org/article-les-26-plus-celébres-monologues-classiques-115014490.html">http://otheatre.over-blog.org/article-les-26-plus-celébres-monologues-classiques-115014490.html</a>



## APPENDIX 2 – Useful tips for reciting poetry

Source: <http://www.lesvoixdelapoesie.com/poemes/conseils-pratiques/reciter>

### Voice and articulation:

Use your voice to bring the poem to life.

Your rhythm and volume are key:

- Project your voice
- Keep a natural rhythm, accelerate or slow down as required by the text
- Speak up or down at different moments, as required by the text
- Decide how much time you stop at each punctuation mark
- Decide if a verse cut requires a pause, and what duration
- Make sure you verify your pronunciation with your teacher before finalizing your performance

Avoid:

- Mispronunciations
- Screaming or speaking too low
- Reciting too fast or too slow
- Reciting on a monochord tone
- Sing on a tune especially when reciting poetry with rhymes

### Physical presence:

Here is how to take control of the stage when reciting:

- Stand up straight
- Look the public on the eye with confidence and ease
- Control your hand gestures (<https://www.youtube.com/watch?v=ooOQQOQdhH8>)

Avoid:

- Arching your back
- Shifty or nervous eyes
- Nervous gestures



## APPENDIX 3 – Bilingual composition exercises

The following works are suggestions of bilingual compositions, or include translation in both languages (English and French).

### Bilingual works

#### **Jean Leloup - I Lost My Baby**

Source: <https://www.youtube.com/watch?v=ByV2m8kdDA8>

I lost my baby  
I lost my darling  
I lost my friends  
I lost my mind

Pour une fille d'Ottawa  
Grandie à Ste-Foy  
D'un père militaire  
Et d'une belle fille qui fut sa mère

Qui écoutait du country  
Entre deux caisses de bière  
Et partait le samedi  
Pour un lac de Hawkesbury  
Rejoindre la grand-mère  
And all the family...

Ah je ne peux vivre sans toi  
Et je ne peux vivre avec toi  
Mais tu peux très bien vivre sans moi  
Je suis foutu dans les deux cas

I lost my baby...

Coup de fil de Jami  
Qui un jour tomba  
Pour une fille d'Ottawa  
Grandie je ne sais pas  
D'un père pilote de l'air  
Et d'une mère je ne sais quoi  
Tous deux aimaient le cinéma

Nous sommes habitants de la Terre  
Il y a des milliers de frontières  
Quelqu'un existe dans l'univers  
Pour quelqu'un d'autre et c'est la guerre

I lost my baby...

Pour une fille d'Ottawa  
Grandie à Ste-Foy  
Et qui un jour tomba  
Pour un chanteur populaire  
Grandi en Algérie assez fucké merci  
Et qui lui dit adieu je repars faire ma vie  
À Hawkesbury  
I lost my baby...

### Works translated from French to English

#### **Ariane Moffat - Réverbère (excerpt)**

Source: <https://www.youtube.com/watch?v=YJ5qIX4ujdE>

les ruelles sont mes alliées, je n'ai pas froid  
je n'ai rien à déclarer, je file tout droit  
je fonce vers ma solitude au bout là-bas  
j'suis ok, j'ai l'habitude, tu vois

The alleys are my allies, their hearts are true  
Nothing to declare, just walking through  
Driven to my solitude, far away  
I'm ok, it's alright, it's always been this way

#### **Heather Dohollau - Manawydan's Glass Door | (Pages aquarelles, 1989)**

Source: <https://humayraahorse.wordpress.com/2013/02/06/manawydans-glass-door/>

Ici rien ne se passe  
Tout est dehors  
Le temps se plie comme un vêtement

Here nothing happens  
all's on the other side  
time folded like a coat



Dans un coin  
La mer rentre par transparence  
Par la porte de verre  
L'eau de la lumière tremble  
Sur les murs lisses  
Prison ou sanctuaire  
Fermé à double tour  
Par le regard même  
La paix de l'instant se boit  
Dans une coupe sans bord  
Là-bas un bateau gîte  
Toutes voiles dehors  
Et avec l'écume bleue  
Je mouille la page

lies in a corner  
the sea comes clearly in  
through the glass door  
and on the walls  
the watery light is trembling  
prison or sanctuary  
so well locked up  
in its own vision  
that the instant's peace  
is drunk in a rimless cup  
out there a ship is listing  
under sail  
and with the blue of the spray  
I damp the page

### **More suggestions**

The Beatles - Michelle - Original

Source: <http://www.azlyrics.com/lyrics/beatles/michelle.html>

Ariana Grande - One Last Time (Attends-moi) - Translation

Source: [https://www.youtube.com/watch?v=qe4M\\_VRd3-4](https://www.youtube.com/watch?v=qe4M_VRd3-4)

Simple Plan and Sean Paul - Summer Paradise - Translation

Source: <https://www.youtube.com/watch?v=Cn1Ut-Ukl8E>

Stompa - Serena Ryders - Translation

Source: <https://www.youtube.com/watch?v=MKrbznIY4vE>



## APPENDIX 4 – The Never-Ending Story

Source: Contes, histoires et fables <http://pages.infinit.net/moxye/contes/infini.h>

Once upon a time, a weed was living in a great prairie. One day, an old sheep came by, saw the weed and thought: "I haven't had any grass in a while!" So the sheep ate the grass. The sheep returned to the flock with the weed in the stomach. It told the flock: "You know what I saw? A cute weed, and I ate it!"

So, one day, a wolf was roaming, saw the sheep and thought: "I haven't had any sheep in a while!" So the wolf ate the sheep. The wolf went back into the forest with the weed and the old sheep in its stomach. It met with the pack and said: "You know what I saw? An old sheep, and I ate it."

One day, a bear was roaming, saw the wolf and thought: "I haven't had any wolf in a while!" So the bear ate the wolf. The bear went back to its den with the weed, the old sheep, and the wolf in its stomach. Once in the den, there was no one to talk to, so it rested.

During its sleep, a hunter was roaming saw the bear, and killed it. The hunter went back home, carrying on his back the bear that ate the wolf that ate the sheep that ate the weed.

Once at home, he told his wife: "You know what I saw? A beautiful bear, and I killed it." Then, he opened the bear's belly and found the wolf, opened the wolf's belly and found the sheep, and opened the sheep's belly and found the weed. With the bear's skin, he made a carpet. With the sheep's skin, he made wool. As for the weed, he threw it out the window.

The weed took root again.  
A sheep came by, and ate it ...



## APPENDIX 5 – How to study poetry

Source: <http://www.etudes-litteraires.com/etudier-un-poeme.php>

This page provides a methodology for the study of a poem.

### Verse

- Verse is usually defined as being the particular arrangement of textual elements: white space, line breaks, rhythm, tonality, and for metrical verse the number of syllables.
- Metrical verse requires the counting of syllables and use of patterns of rhyme.
- In [free verse](#), even if rhyme is present the rhythm and tonality of the words takes precedence. A poem in verse is most often composed of stanzas, whereas the prose poem, which emerged at the end of the [19th Century](#), is made up of paragraphs.

### The Structure of a Poem

There are many ways poems can be organized by groupings of stanzas. For example regular stanza groupings include the [tercet](#), a poetic unit of three rhymed or unrhymed lines, the [quatrain](#) which is a rhyming four-line stanza, the [quintil](#) for five stanza, and others. Groupings of stanzas of irregular length can also be used. Follow this link for [other stanza groupings](#).

### Meter

- This is the pattern of stressed and unstressed syllables contained in a poetic line.
- The most common types of lines are: octosyllabic (eight syllables), [decasyllabic](#) (10 syllables), and [Alexandrine](#) (12 syllables).

The silent 'e', also called "e caduc", is not pronounced (it is called 'élision'):

- At the end of a line;
- Before a vowel or a silent 'h'; or
- Between a vowel and a consonant within a word.

However, the silent 'e' is pronounced:

- at the end of a word and the following word starts with a consonant or an aspirated 'h'; or
- between two consonants.

### Rhythm

The audible spaces between the stressed syllables of a line give the line its rhythm.

### Caesura

This is a stop that takes place between two words on a line, sometimes achieved via punctuation. A major stop is called a [caesura](#). There can also be minor cuts.

For example, in a classic Alexandrine, the caesura happens at the end of the first six syllables of the 12 syllable line. Each stopped segment is called a [hemstitché](#).

### Rhyme

The most common rhyme is the end rhyme, which occurs at the ends of two or more lines and is marked by a similarity of sound.

When studying the rhyme scheme of a poem you should bear in mind the following points.



- The type of rhyme: rhymes ending with an unaccented "e" are considered feminine even if after the "e" the word becomes the plural. All other rhymes are considered masculine. Classic poetry requires the alternation of feminine and masculine rhymes.
- The quality of the rhyme: rich rhymes are comprised of more than two common sounds. Ordinary rhymes have two sounds in common. The poor rhyme has only one rhyming vowel sound.
- The nature of the rhyme: A "plate" rhyme is coupled (AABB). In "embrassée" rhymes one end rhyme brackets the other (ABBA). "Croisée" rhymes have alternating end rhymes (ABAB).

### **Alliteration and assonance**

This is the repetition of the same sound within a line, whether they be stressed consonants ([alliteration](#)) or vowel sounds without repeating consonants ([assonance](#)).

### **Enjambment**

[Enjambment](#) refers to the instance of a phrase or part of one flowing over to the next line without an end-stop on the first line. It is also called a "run-on" line. The part of the phrase that continues on the second line is known as the [reject](#) and a part that starts at the end of the previous stanza is called counter-reject.

### **Metaphor**

A direct or indirect [analogy](#), that provokes a new perception or a striking image without resorting to [comparison](#). A [metaphor](#) can exist even without mention of the source object or subject (it is then called *in absentia* metaphor).

### **Other [stylistic devices](#)**

- [Comparison](#): the confluence of two apparently unrelated concepts joined with the aim of creating a new perspective.
- [Personification](#): the bestowing of human qualities upon nature, ideas, and abstractions.
- [Allegory](#): an extended metaphor in which the subject matter is endowed with symbolic meaning.
- [Oxymoron](#): joining two words with opposite meanings in a same expression (e.g., "jumbo shrimp")
- [All stylistic devices...](#)



## APPENDIX 6 – Stylistic devices – Suggested excerpt

This is a text from Ariane Moffat - Réverbère. It contains excellent stylistic devices that you and your students can look over together, or in smaller groups.

Source: [http://www.paroles-musique.com/paroles-Ariane\\_Moffatt-Reverbere-lyrics,p68079#4DxHvXysEUlpWmM5.99](http://www.paroles-musique.com/paroles-Ariane_Moffatt-Reverbere-lyrics,p68079#4DxHvXysEUlpWmM5.99)

### Ariane Moffat - Réverbère

L'avenue me fait marcher, c'est comme ça  
Cette nuit le ciel est mon plancher, trouvez-moi  
Je m'y perds, je me gèle à l'eau, à l'au-delà  
Ma tête est un bouclier, mais ça me va

Les ruelles sont mes alliées, j'n'ai pas froid  
Non, je n'ai rien à déclarer, je vais tout droit  
Je fonce vers ma solitude, boule à part  
J'suis OK, j'ai l'habitude, tu vois?

Y'a un réverbère tout au fond de moi  
Qui éclaire chacun de mes pas  
Je suis ici-bas dans tous mes états  
Et c'est très bien comme ça

L'avenue me fait marcher, c'est comme ça  
Cette nuit le ciel est mon plancher, cherchez-moi  
Je m'y perds, je me gèle à l'eau, à l'au-delà  
Ma vie est une série B, mais ça me va  
Ma vie est une série B, mais ça me va

Y'a un réverbère tout au fond de moi  
Qui éclaire chacun de mes pas  
Je suis ici-bas dans tous mes états  
Et c'est très bien comme ça

L'avenue me fait marcher, c'est comme ça  
Cette nuit le ciel est mon plancher, trouvez-moi  
Je vis dans une bande dessinée, un Manga  
Oh, l'histoire n'est pas terminée, croyez-moi  
Ma vie est une série B, mais ça me va



## APPENDIX 7 – Narrative Outline

The **narrative outline** is a tool that helps understand a narrative text structure and the evolution of a storyline. Mainly, the **narrative outline** is intended to sort out the 5 essential steps in a story. Source:

<http://www.alloprof.qc.ca/BV/Pages/f1050.aspx>

Essential steps in a narrative text	Components of each step	Example from Cendrillon ( <i>Cinderella</i> ), by Charles Perrault
<b>1. Baseline situation</b> (who? where? when? what?)	The character lives in a normal, balanced situation. The following components must be part of the baseline situation: <b>hero description</b> (a few physical and psychological features), <b>location</b> and <b>time, main occupation</b> of the hero before his/her life gets disturbed.	Since the passing of her father, Cinderella is at the service of her stepmother and her daughters.
<b>2. Trigger</b> (or disturbance)	An event or character comes and disturbs the situation balance. It triggers a quest for the character, eager to regain balance. The trigger creates the hero's mission.	All the girls in the kingdom are invited at a ball hosted by the Prince. Cinderella wants to go too.
<b>3. The process</b> (or knot)	The various endeavours (actions, events, adventures, etc.) that allow the hero to pursue his/her quest.	<ol style="list-style-type: none"><li>1. Cinderella helps her sister get ready for the ball.</li><li>2. Left alone at home, Cinderella is offered a carriage and clothing by her fairy godmother.</li><li>3. Once at the ball, Cinderella mesmerizes the whole court, including the Prince who invites her over the next day. No one recognized her.</li><li>4. Cinderella returns to the ball and once again seduces the Prince.</li><li>5. Cinderella runs away from the ball when the clock strikes midnight. In her precipitation, she loses a slipper.</li></ol>
<b>4. Climax</b>	The moment when the character succeeds or fails in his quest.	The Prince goes all out to retrieve the unknown beauty he fell in love with. Every woman in the kingdom must try Cinderella's abandoned slipper. Only Cinderella's is the only foot that fits in it, which proves that she is indeed the unknown woman the Prince is looking for.
<b>5. Finale</b>	The moment where balance is regained. The character has returned to the baseline situation, or lives a new one.	Cinderella leaves her home for the palace, dressed in a beautiful wardrobe supplied by her godmother. She marries the Prince and finds a husband and a house for her two step-sisters.



## APPENDIX 8 – Character development

Step 1 – Create a first character. Don't write anything in the 'Variation' section yet.

1. My character's name is ...

<i>Variation:</i>

2. Describe him/her physically.

<i>Variation:</i>

3. Describe his/her family (father, mother, brothers, sisters, uncles, aunts, children, spouse, friends)

<i>Variation:</i>

4. Describe what he does (work, sport, leisure, hobby).

<i>Variation:</i>



## APPENDIX 8 – Character development (cont'd)

4- Describe his/her house, city, village, province, country, extra-terrestrial planet.

<i>Variation:</i>

5- Describe one of his/her issues and one of his/her talents.

<i>Variation:</i>

Once the first step is completed, read the explanation of verbs in the following text on the breaking and creation of a character (see next page).



## APPENDIX 8 – Character development (suite)

### **Breaking and creating a character**

Source: Écrire pour dire: L'écriture théâtrale collective en milieu d'alphabétisation

[http://bv.cdeacf.ca/RA\\_PDF/91674.pdf](http://bv.cdeacf.ca/RA_PDF/91674.pdf)

Many authors used Alex Osborn's (1950) concepts on the breaking and creation of a character to suit their needs. Such creative insights can be applied on a theme, character, story, perspective, object or relationship.

Take a few moments to read the following verbs and their definitions:

<b>VERB</b>	<b>Definition</b>
<b>Combine</b>	Combine units, goals, objectives, motivations, ingredients, ideas, or colours to create amalgamations, assortments, etc.
<b>Decrease</b>	Reduce volume, size, weight, price, quality, usage, reliability, beauty...
<b>Excite</b>	Excite senses: hearing, sight, smell, taste, touch. Behaviour, from calm to restless, temperament nuances.
<b>Modify</b>	Modify something without altering its essential nature, change a look, an attitude, a behaviour.
<b>Increase</b>	Increase weight, volume, size, price, duration, usage, quality, beauty, ugliness, disease, power, weakness, wickedness, courage.
<b>Dramatize</b>	Dramatize, give a dramatic aspect, decorate, disguise, ornate, set up, package, highlight, through gesture, mime, or voice.
<b>Invert</b>	Invert usage, structure, shape, function, time, space. Say the opposite, do the opposite.
<b>Imagine</b>	Imagine, dream the impossible, invent an absurd ending. Imagine the best and the worst. Project self in time, future or past. Imagine a world on another planet.
<b>Teratologize</b>	Teratologize, turn monstrous, catastrophic.
<b>Vary</b>	Vary location, play, goal, time, quality, characters, reasons, perspective, music, accents, settings, lighting.
<b>Minimize</b>	Minimize, remove, condense, omit to say or do, break apart, separate.
<b>Substitute</b>	Substitute, take something else's place: matter, person, thing, voice, power, method, process, procedure, ingredient to replace what is already there.
<b>Rearrange</b>	Rearrange, interchange components, patterns, sequences, schedules, accessories.

Then, go back to the worksheet above and add a variation to your character based on the theory you just read.



## Annexe 9 - Monologue in classical drama

Source: <http://www.ac-grenoble.fr/disciplines/lettres/podcast/logotype/glossaire/Monologue%20dans%20le%20th.htm>

### Method sheet

A character is alone on stage and talks to himself aloud. The character is often subject to violent trouble and terrible turmoil.

The character may be facing a heartbreaking choice. The monologue may then take the form of a dialogue with him/herself (the character doubles up); that creates an interior dialogue. But the monologue may also take the form of a dialogue with absent recipients (note: the recipient is the person for whom the words are intended).

### 1. Functions

#### 1.1. Discussion

Facing a dilemma, the character takes the time to look at possible solutions, their benefits and shortcomings, express his/her disarray at decision time, or makes a decision or tries to reverse a decision taken before the monologue.

Example: Hermione in *Andromaque* V 1

#### 1.2. Introspection

Introspection is comprised of more lyrical monologues in which the character expresses a generally violent emotion, without having to decide; such monologues are (or at least seem to be) less constructed, and demonstrate confusion in the character's thoughts, that can reach the threshold between reason and madness.

Example: Phèdre in *Phèdre* IV 6

#### 1.3. Dramatic

The outcome of the monologue often determines the rest of the play's action. The more internally confused the character, the more his/her decision become crucial in the play's storyline.

Example: Arnolphe in *L'École des femmes*, IV 1

### 2. Characteristics

#### 2.1. Recipient

The character, most of the time, talks to him/herself, as if thinking aloud. Nevertheless, he/she may be tempted to talk to an imaginary or absent character, or even believe, in a moment of confusion, in the presence of the absent, and start insulting him/her. Or he/she can talk to the audience.

Example: the famous Harpagon monologue in Molière's *L'Avare*; the beginning of the Roxane diatribe in *Bazajet*, IV 5 (when she is unaware of the presence of Zatime)

#### 2. Indication of interior trouble

Punctuation is often strong and abundant; syntax structure, often shaken; purposely jerky rhythm; important affectively charged lexical fields; essential roles of enunciation marks.

Example: every monologue cited here!

### Conclusion

Because their goal is to display soul turmoil, monologues are essentially used in tragedies; their real poetic force reveal the character's torment, as well as the power of conviction of the actor playing the part.



## APPENDIX – List of references

### French

Réciter un poème	<a href="http://www.lesvoixdelapoesie.com/poemes/conseils-pratiques/reciter">http://www.lesvoixdelapoesie.com/poemes/conseils-pratiques/reciter</a>
Le texte poétique	<a href="http://bv.alloprof.qc.ca/francais/les-textes-litteraires/le-genre-poetique.aspx">http://bv.alloprof.qc.ca/francais/les-textes-litteraires/le-genre-poetique.aspx</a>
La lecture dramatique	<a href="http://www.studygs.net/francais/interpretive.htm">http://www.studygs.net/francais/interpretive.htm</a>
Le schéma narratif	<a href="http://www.alloprof.qc.ca/BV/Pages/f1050.aspx">http://www.alloprof.qc.ca/BV/Pages/f1050.aspx</a>
Guide du récit	<a href="https://www.eda.admin.ch/dam/deza/fr/documents/Publikationen/Diverses/155620-geschichten-handbuch_FR.pdf">https://www.eda.admin.ch/dam/deza/fr/documents/Publikationen/Diverses/155620-geschichten-handbuch_FR.pdf</a>
L'écriture théâtrale collective	<a href="http://bv.cdeacf.ca/RA_PDF/91674.pdf">http://bv.cdeacf.ca/RA_PDF/91674.pdf</a>
Festival du Conte	<a href="http://www.festival-conte.qc.ca/2015/">http://www.festival-conte.qc.ca/2015/</a>
L'écriture dramatique	<a href="http://www.artsalive.ca/fr/eth/activities/script.html">http://www.artsalive.ca/fr/eth/activities/script.html</a>
Traduction	<a href="http://www.btb.termiumplus.gc.ca/tpv2alpha/alpha-fra.html?lang=fra&amp;i=&amp;index=alt&amp;_index=alt&amp;codom2nd=&amp;srchtxt=district&amp;comencsrch.h.x=0&amp;comencsrch.y=0">http://www.btb.termiumplus.gc.ca/tpv2alpha/alpha-fra.html?lang=fra&amp;i=&amp;index=alt&amp;_index=alt&amp;codom2nd=&amp;srchtxt=district&amp;comencsrch.h.x=0&amp;comencsrch.y=0</a>
Traduction	<a href="http://www.granddictionnaire.com/">http://www.granddictionnaire.com/</a>

### English

Writing Tips for Youth	<a href="https://www.writersfest.bc.ca/teachers/youth-resources">https://www.writersfest.bc.ca/teachers/youth-resources</a>
The Storytelling Arc	<a href="http://www.nownovel.com/blog/understanding-storytelling-arc/">http://www.nownovel.com/blog/understanding-storytelling-arc/</a>
Slam Poetry	<a href="https://www.youtube.com/user/ButtonPoetry">https://www.youtube.com/user/ButtonPoetry</a>