

# LOVESTAR

Librement inspiré du roman  
d'Andri Snær Magnason

**Pedagogical guide**  
to go further and for enhancement

Primary school  
Cycle 2 and 3

LOVESTAR **IUM**



Created by

THEATRE  
**incliné**

## Context

Here is a guide offering suggestions to extend and enhance the experience of the play *LoveStar* and the topics covered. In this document you will find suggestions of activities to carry out in and out of the classroom.

### Themes

We have put forward two main themes: **technology** and the **environment**. Nevertheless, your attention might also be drawn to other themes during and after the representation.

### Technology

Technology is one of the most central elements of *LoveStar*, firstly because the story is about a scientist working on the waves floating around us, but also because it reminds us how easily advanced technologies can be diverted from their original positive objective.

Technology hijacking is what nourishes *LoveStar* dystopian story.



The technical and digital innovations represented in *LoveStar* might appear farfetched, but the fiction is actually becoming real. Just have a look at artificial intelligence, machine learning, supercomputers, augmented intelligence, data mining, and their extraordinary capacities.



## ***Environment***

The environment is composed of all the natural components of planet earth like the air, water, the atmosphere, plants, animals and all the phenomena and interactions that are going on between them, which is to say, everything that surrounds human activity. The play *LoveStar* places a special focus on the topic of the environment in showing the harmful impact of human activities.

Hence, one of the underlying messages is the need to protect the environment, and to put in place measures to limit or stop the dramatic consequences of human activity on its environment before it is completely ruined. While this is at the heart of the fiction of *LoveStar*, it is also a very present social issue in the real world that needs to be tackled.



# Activity to go further

## *Practical action on a daily basis*

### Objectives

Stimulate reflection on consumption and eco-citizenship;  
Encourage the adoption of new habits for sustainable and solidarity-based development.

### Course of the activity

Since the theme of the environment is a key element of the play, ask the students if they had noticed that it is one of the topics.

Ask them how they deduced it (or not), using which scenic element, etc.

Ask the students if the show made them think about anything in particular. They will surely give you an interesting answer related to their own concerns.

In order to figure it out, give the example of when transgenic animals are created or the one when waste and useless objects start raising leading to the final "explosion".

As the play *LoveStar* wishes to raise awareness on environmental and consumer issues, any answer that relates to the protection of the environment and/or the reduction of the negative impact of human activities is valid.



Next, ask your students to think back to when humans created a lot of useless objects which piled up in the environment.

Then discuss ways to avoid this pollution.

Make a list of recommendations and assess the feasibility of most of the proposals.

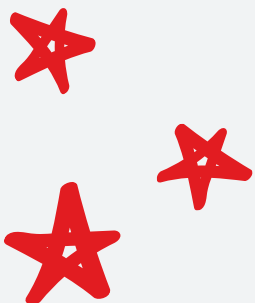
**We too, as human beings, contribute to pollution and environmental degradation through our choices and actions.**

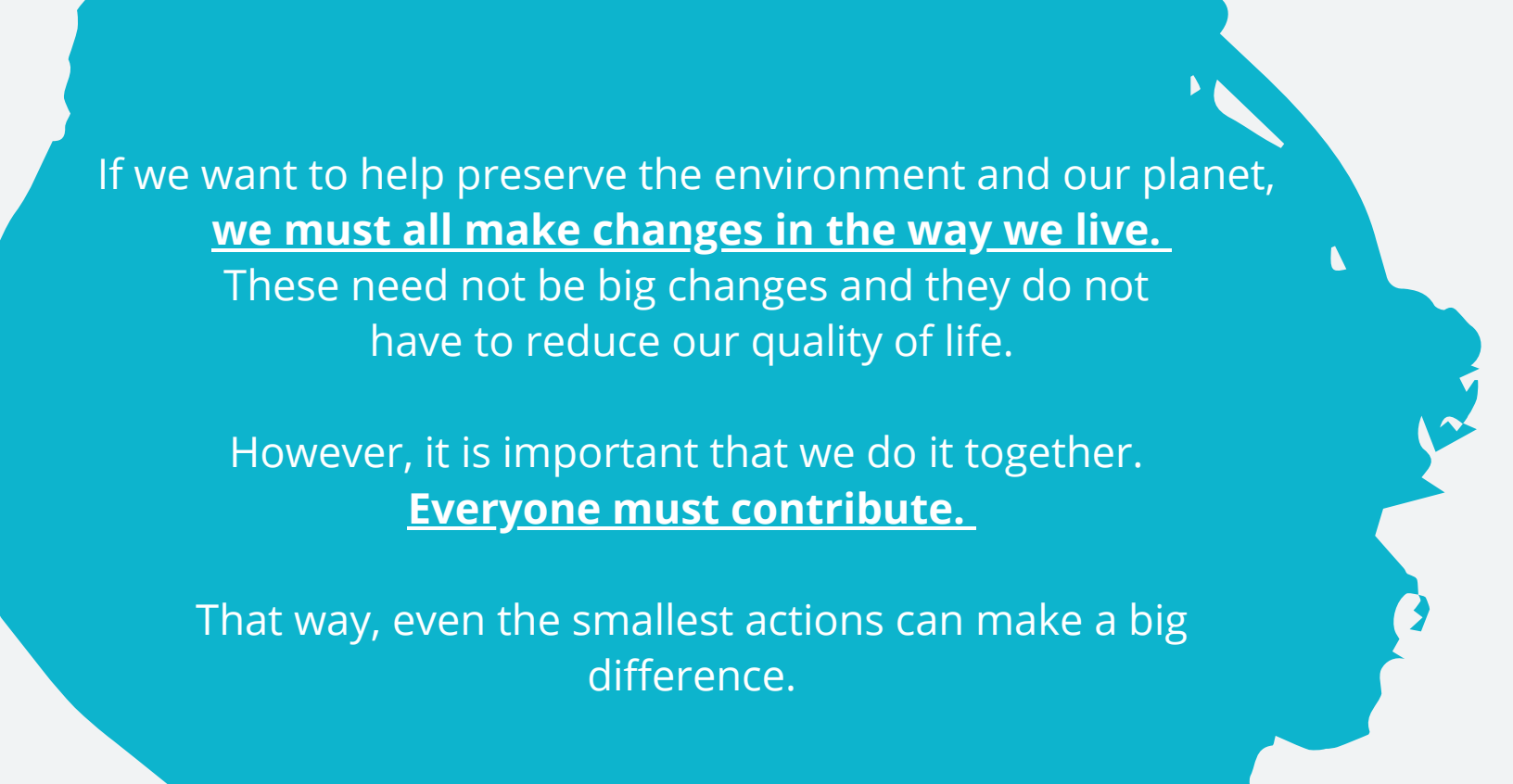
Give examples of such actions:

- Running tap water when it is no longer needed;
- Leaving the lights on when we are not in the room;
- Using plastic bags when shopping;
- Throwing trash in the garbage when it can be recycled;
- Etc.

You can ask your students to calculate their **ecological footprint** thanks to the application from the Ministry of the Environment and Climate Change.

Students can then quantify their consumption and that of their family, and better understand the impact this has on the environment.





If we want to help preserve the environment and our planet,  
**we must all make changes in the way we live.**

These need not be big changes and they do not  
have to reduce our quality of life.

However, it is important that we do it together.

**Everyone must contribute.**

That way, even the smallest actions can make a big  
difference.

Find out what actions your students are already doing on a daily  
basis to support the environment.

For example :

- Write on both sides of paper sheets;
- Put recyclable materials in the recycling bin;
- Use a water bottle instead of buying plastic water bottles;
- Compost table scraps or lunch leftovers;
- Take a shower instead of a bath;
- Using cloth bags instead of disposable or plastic bags;
- Save water in the toilet;
- Turn off electronic devices when not in use;
- Give objects and clothing a second life;
- Buy second hand;
- Buy local;
- Cycle or walk to school;
- Etc.



Write down the students' answers and discuss daily actions that could be taken to reduce their environmental impact.

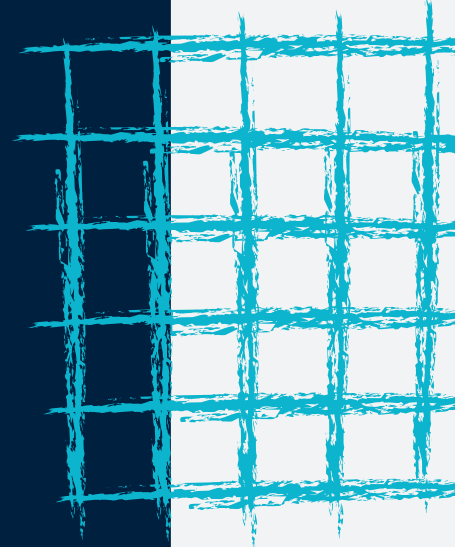
**As a class, pick a practical eco-friendly action to carry out for one week.**

Keep a record by making a tracking chart or writing it down on the calendar.

The following week continue doing this action and if possible, add another one, and so on.

**We invite you to document the process, take photos of your group initiatives, etc.**

Feel free to use the LoveStadium speak-up! space to put forward your actions!





## Enhancement

### *Les porteurs d'espoir*

Documentary by Fernand Dansereau, Quebec professor, humanist and world-renowned ecologist.

This film is about a teacher and his Grade 6 class which is learning to identify, analyze and solve an environmental problem happening within their own environment, using the action-research method.

### *Visionnaires planétaires*

Documentary by Sylvie Van Brabant, a francophone documentary filmmaker from Alberta.

This film invites us to follow Mikael Rioux, an environmental activist, in the footsteps of exceptional men and women who have created innovative projects for the future of society.

### *Greta et les Géants*

Written by Zoe Tucker and illustrated by Zoe Persico.

This book, meant for youth and inspired by Greta Thunberg's fight to save the planet, tells the story of a young Greta facing the Giants who threaten a magnificent forest.



# Enhancement

## Climate change

Videos from Rad, the CBC journalism lab.

Journalists Olivier Arbour-Masse and Nicolas

Pham put forward the consequences climate change has on various industries, as well as some actions taken by young and old people to demand social and environmental changes.



## Degrowth

Videos from Rad, the CBC journalism lab.

Journalist Olivier Arbour-Masse explains the principle of degrowth and implements some of the lifestyle changes recommended by the theory of degrowth in order to reduce his environmental footprint for a month.

# Activity to go further

## *Recover'art*

### Objectives

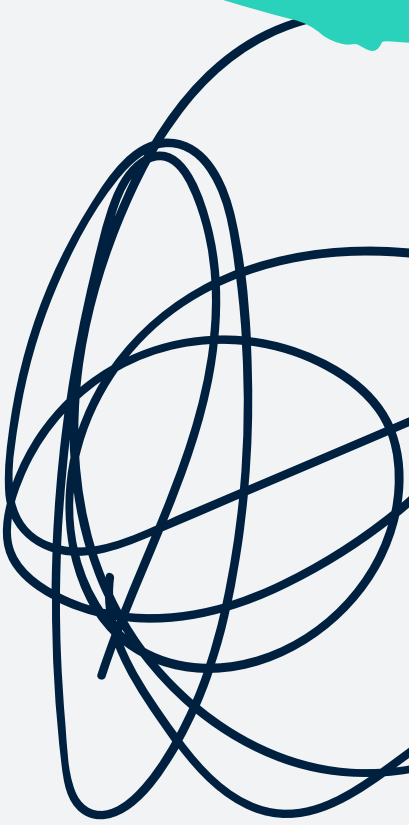
Stimulate reflection around consumption and eco-citizenship;  
Handle matter and material;  
Give value to waste.

### Material

Waste, material needed for the crafting and the exhibition of the works.

**Waste** - Have students bring in pieces of garbage, whether they are recycled or not, used or unused items, e.g., aluminum foil, egg boxes, soft bar rappers, cereal box, toilet paper rolls, used straws, old plastic dishes, etc.

**Crafting material** – support material (kraft paper, cardboard, etc.), glue, paint (acrylic or gouache), string, wire, paper clips, rubber bands, stapler, etc.





## Course of the activity

Since the topic of the environment is a key element of the play, ask the students if they noticed that it was one of the themes.

Ask how they deduced it (or not), using which scenic element, etc.

Next, ask students to recall when humans created a lot of useless objects which all piled up in the environment.

Point out the fact that many artists use our useless objects and waste to create artwork.

Show the photographs of Benjamin Von Wong and the creations of de Bordalo II.

Research the work of contemporary artists who use waste.

For example :  
Arman, Shiego Fukuda, Bernard Pras,  
César Baldaccini aka César, Christian Boltanski,  
Jean Tinguely.

Collect items and waste and put them together in one batch: ask each student to pick four or five of them and to explain the reasons behind such choices.

Imagine a craft project using the waste at hand: sculptures, collages, frescoes, installations, musical instruments, masks, disguises, weathervanes, jewellery, dolls, puppets, scarecrows.

Give the students enough time to carry out their work and bring them the necessary assistance according to their needs and challenges.

Next, ask each student to give their creation an illustrative and/or humorous title and present it to the class.

Ask them to explain their creative process, what inspired them, the difficulties they encountered, how they overcame them, etc.

Depending on the age of the participants, invite them to write a short text describing their work and their creative process.

## Bringing it to the next level

Have students work in groups using a single material (glass, plastic, cardboard, etc.).

Ask them to imitate the style of a famous artist.

Set up an exhibition supported by a small catalogue and invitation cards made out of the students' texts. Everything must be done in relation to the theme of waste or possibly even made out of waste.

Set up the exhibition and organize a zero-waste vernissage at school or in gallery.



# Possible links with the curriculum

## **Environmental Awareness and Consumer Rights and Responsibilities**

- Construction of a viable environment based on sustainable development;
- Consumer strategies for the responsible use of goods and services;
- Awareness of the social, economic and ethical dimensions of consumption.

## *Languages, English Language Arts*

### **Competency 1. To read and listen to literary, popular and information-based texts**

- To construct meaning by applying appropriate reading strategies;
- To use a response process when reading and listening to literary, popular, and information-based texts.

### **Competency 3. To represent her/his literacy in different media**

- To apply appropriate strategies for constructing meaning;
- To follow a process to respond to media texts;
- To follow a production process in order to communicate for specific purposes to a specified audience.

### **Competency 4. To use language to communicate and learn**

- To use language (talk) to communicate information, experiences and point of view;
- To use language (talk) for learning and thinking;
- To interact in collaborative group activities in a variety of roles.

# Possible links with the curriculum

## *Personal development, Ethics and religious culture*

### **Competency 1. Reflects on ethical questions**

- Identifies a situation from an ethical point of view;
- Examines several cultural, moral, religious, scientific or social references;
- Evaluates options or possible actions.

### **Competency 3. Engages in dialogue**

- Organizes his/her thinking;
- Interacts with others

## *Personal development, Physical Education and Health*

### **Competency 3. To adopt a healthy, active lifestyle**

- To analyze the impact of some personal lifestyle habits on own health and well-being;
- To develop a plan in order to change some personal lifestyle habits.

## *Mathematics, Science and Technology*

### **Competency 2. To propose explanations for or solutions to scientific or technological problems**

- To identify a problem or define a set of problems;
- To use a variety of exploration strategies.

# Possible links with the curriculum

## *Arts Education, Visual Arts*

### **Competency 1. To produce individual works in the visual arts**

- To use personal ideas inspired by the stimulus for creation;
- To use transforming gestures and elements of visual arts language;
- To organize the elements he/she has chosen;
- To finalize his/her production;
- To share his/her creative experience.

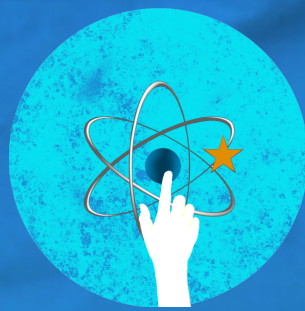
### **Competency 2. To produce media works in the visual arts**

- To use creative ideas inspired by a stimulus for creation of media works;
- To use transforming gestures and elements of visual arts language according to the message and the intended viewer;
- To organize the elements that he/she has chosen, depending on the message and the intended viewer;
- To finalize his/her media creation;
- To share his/her experience of media creation.

### **Competency 3. To appreciate works of art, traditional artistic objects, media images, personal productions and those of classmates**

- To examine a work of art, traditional artistic object, media images, personal or media visual arts production for elements of content;
- To examine a work of art, traditional artistic object or media images for sociocultural references.





## Going further

---

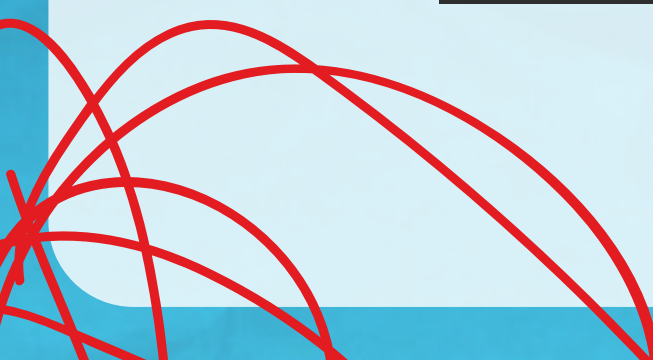
Inspired by the themes and aesthetics of the play *LoveStar*, the **LoveStarium** platform provides tools to prolong the theater experience but also to develop the students' creativity, critical thinking and eco-citizenship.

The activity ***Practical action on a daily basis*** can also be enriched by viewing the video by author Andri Snaer Magnasson in the **Philosopher** section. This video can serve as a trigger for reflection and inspire students to question their power with regard to environmental issues.

To improve ***Recov'art***, the **Artist** profile offers video clips where the various designers of the play describe their creative process and explain where they found their inspiration.

It is also possible to publish the students' creations, critiques, reflections and ecological actions in the **speak-up** section on the platform. It would also be interesting to get them to comment on the publications that are already there!

[www.lovestarium.theatreincline.ca](http://www.lovestarium.theatreincline.ca)





# Théâtre Incliné

Théâtre Incliné is a visual theater company from Quebec founded in 1991 by José Babin, artistic director, stage director and interpreter. The company's mandate is centered around researching new theatrical forms and creating pieces that are like visual poetry.

Each project is inspired by the territories José and her research companion, Alain Lavallée, encounter. L'incliné creates in contact of artists from different cultures through co-productions with Italy, France, Japan, and Scandinavia.

Its unique theatrical form, blending puppets, actors, videos and shadow theater reaches a wide variety of audiences. The shows are not only presented in the city of Laval where it is based, but also nationally and internationally (USA, Europe, Asia).

[www.theatreincline.ca](http://www.theatreincline.ca)

[mediation@theatreincline.ca](mailto:mediation@theatreincline.ca)



## Cultural and digital mediation creative team

Guide design and content development: Amélie Vallières

English translation : Mathilde Perahia

Photos © Lucile Prosper, José Babin, Alain Lavallée et Frédérique Deu