

# Heritage Detectives: A Window to Our Past

## Teacher's Kit

**Project by:** La Société pour la Sauvegarde du Patrimoine de Pointe-Claire

**Target Grade Level:** 6

**Subject Integration:** Social Studies, Language Arts, The Arts, Mathematics

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## Section 1: Mission Overview

### 1.1 Welcome, Lead Detective!

Welcome to "Heritage Detectives," an immersive, project-based learning experience designed to connect your students with the rich architectural history of Pointe-Claire. Old buildings are more than just brick and wood; they are time capsules holding stories of the people, ideas, and events that shaped our community.

This kit has been developed by the La Société pour la Sauvegarde du Patrimoine de Pointe-Claire and professionally redesigned to meet the high standards of our school board. It transforms students from passive learners into active "Heritage Detectives" on a mission to uncover, document, and share the secrets of our local built heritage.

Over approximately seven 60-minute periods, your students will investigate historic buildings, decipher architectural styles, and present their findings, developing critical thinking, collaboration, and communication skills along the way.

### 1.2 Learning Outcomes

By the end of this project, students will be able to:

- **Investigate:** Use primary and secondary sources (maps, timelines, field observation) to gather information about their local community.
- **Analyze:** Identify key features of different architectural styles and describe the characteristics of observed buildings.
- **Connect:** Establish links between a community's geography, history, and the development of its built environment.
- **Collaborate:** Work effectively in a team, assuming specific roles to achieve a common goal.
- **Communicate:** Organize and present research findings clearly and persuasively in both written and oral formats.
- **Synthesize:** Compare and contrast different historical structures, forming hypotheses about their similarities and differences.

### 1.3 Curriculum Connections

Subject Area	Specific Connections and Skills
<b>Social Studies</b>	Historical thinking concepts (continuity and change, historical perspective), human-environment interactions, community history, creating and interpreting maps and timelines.
<b>Language Arts</b>	Oral communication (presentations), writing (note-taking, reports), reading (informational texts), asking effective questions, vocabulary development.
<b>The Arts</b>	Visual Arts (elements and principles of design in architecture), Art History (recognizing historical styles), creating visual aids (drawings, models).
<b>Mathematics</b>	Measurement (calculating durations, estimating building ages), Geometry (identifying shapes and patterns in architecture).

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## **Section 2: The Detective's Toolkit (Materials & Preparation)**

### **Provided by the Historical Society:**

- This Teacher's Kit
- Class set of "Heritage Detective's Notebooks"
- Printable "Heritage Detective Press Passes" and "Certificate of Distinction" (See Appendix C)
- A trained facilitator/guide for the field trip(s).

### **Teacher & School to Prepare:**

- Photocopies of relevant sections from the Student Notebook as needed.
  - Detailed map of the local area showing the locations of the target buildings.
  - Access to a classroom timeline of Quebec/Canadian history.
  - Clipboards for each student for the field trip.
  - Digital camera or tablets for students to take photos (optional, but highly recommended).
  - Dictionaries (physical or digital).
  - Materials for final presentations (chart paper, markers, presentation software).
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## Section 3: Mission Briefing (The 3-Phase Lesson Plan)

This project is structured in three distinct phases to maximize student engagement and learning.

### PHASE 1: Opening the Case (In-Class Preparation)

*(Recommended Time: 2 x 60-minute periods)*

This phase is designed to activate prior knowledge, introduce key concepts, and set the stage for the investigation.

#### Activity 1.1: The Call to Action (The Hook)

- **Objective:** To engage and motivate students by presenting them with an authentic problem.
- **Procedure:**
  1. Introduce one of the following scenarios to your class:
    - **The Documentary Crew:** "A famous director is making a documentary about the history of [Name of Town/City]. They need to hire a team of expert 'Heritage Detectives' to find the most significant buildings and tell their stories on camera."
    - **The Museum Exhibit:** "Our local History Museum is creating a new exhibit called 'The Secret History of Our Streets.' They've put out a call for research teams to investigate local buildings and decide which ones should be featured in the exhibit."
    - **The Preservation Campaign:** "A local news station is running a special report on preserving our town's history. They need young reporters to create a compelling presentation that shows why our old buildings are treasures that must be protected."
  2. Explain that to be "hired," students must complete special training (this project), culminating in a professional presentation of their findings. The most outstanding team will receive a "Certificate of Distinction."

### Activity 1.2: Assembling the Detective Agency (Team Formation)

- **Objective:** To structure the class for collaborative work.
- **Procedure:**
  1. Divide the class into small "Detective Agencies" of 3-4 students.
  2. Within each agency, assign (or have students choose) specialized roles:
    - **The Historian:** Focuses on the *when* and *why*. Asks questions about the building's age, original purpose, and connection to historical events.
    - **The Architect:** Focuses on the *what* and *how*. Asks questions about materials, style, roof shape, windows, and ornamentation.
    - **The Cartographer:** Responsible for mapping the locations of the buildings and understanding their relationship to the surrounding geography (rivers, main streets, etc.).
    - **The Lead Reporter:** Ensures all notes are recorded clearly in the Detective's Notebook and leads the final presentation.
  3. Distribute the "Heritage Detective Press Passes" for students to wear during the field trip.

### Activity 1.3: Learning the Lingo (Vocabulary)

- **Objective:** To pre-teach essential architectural and historical terminology.
- **Procedure:**
  1. Direct students to the "Detective's Glossary" section in their notebooks.
  2. In their teams, have them use dictionaries or other resources to define key terms like *façade*, *gable*, *dormer*, *corniche*, *foundation*, *heritage*, etc.
  3. Review the definitions as a class to ensure understanding.

### Activity 1.4: Case Briefing (Pre-Teaching Content)

- **Objective:** To provide foundational knowledge about local history and architecture.
  - **Procedure:**
    1. **Mapping the Territory:** Using a large local map, locate the school and the general area of the field trip. Discuss key geographical features (rivers, hills, old roads) and hypothesize how they might have influenced where people built.
    2. **Cracking the Timeline:** Review a timeline of Quebec/Canadian history. Highlight the major eras relevant to your local architecture (e.g., New France, British Colonial period, Victorian era, Industrialization). Help students place these eras on the timeline in their notebooks.
    3. **Reviewing the Dossiers:** Briefly introduce the buildings students will be visiting. Use the **Architectural Style Guide (Appendix A)** in this kit to show examples and point out a few key features to look for.
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## **PHASE 2: On Location (The Field Trip Investigation)**

*(Recommended Time: 2 x 60-minute periods, including travel)*

This is the hands-on investigation where students gather their primary evidence.

### **Activity 2.1: Mission Protocol (Safety & Etiquette)**

- **Objective:** To ensure a safe and respectful field trip.
- **Procedure:**
  1. Before leaving, review safety rules: stay with the group, stay on sidewalks, be aware of traffic.
  2. Review etiquette: be respectful of the properties and their occupants (if any). We are observing, not disturbing. Use quiet voices.

### **Activity 2.2: Gathering Clues (The Investigation)**

- **Objective:** To conduct systematic observations and record data.
  - **Procedure:**
    1. At each site, the historical society guide will provide a brief overview.
    2. Following the guide's talk, give teams 10-15 minutes to conduct their investigation.
    3. Students should use their "Heritage Detective's Notebooks" to:
      - Sketch the building.
      - Answer the prompt questions.
      - Specialists (Historian, Architect) should ask the guide their prepared questions.
      - The Lead Reporter ensures all clues are documented.
    4. Encourage students to take photographs from different angles if technology is available.
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### PHASE 3: Closing the Case (In-Class Synthesis & Presentation)

*(Recommended Time: 3 x 60-minute periods)*

In this final phase, students analyze their findings, synthesize their learning, and share their conclusions.

#### Activity 3.1: Analyzing the Evidence (Presentation Prep)

- **Objective:** To organize collected data and prepare a coherent presentation.
- **Procedure:**
  1. In their Detective Agencies, students review the notes and photos from their field trip.
  2. Guide them to structure their "Press Conference" or "Museum Pitch." Each presentation should cover:
    - **Location:** Where is the building? (The Cartographer presents).
    - **Timeline:** When was it built and what was happening at that time? (The Historian presents).
    - **Blueprints:** What does it look like? What style is it? What are its key features? (The Architect presents).
    - **The Big Picture:** Compare their assigned buildings. What's similar? What's different? Why?
  3. Encourage teams to create visual aids: posters with drawings/photos, digital slideshows, or even simple models.

#### Activity 3.2: The Press Conference (Oral Presentations)

- **Objective:** To communicate research findings effectively to an audience.
- **Procedure:**
  1. Each Detective Agency presents its findings on the buildings they investigated.
  2. The rest of the class acts as the "press corps" or "museum board." After each presentation, they are responsible for asking clarifying questions.
  3. This process allows all students to learn about the buildings they did not personally visit, filling in the remaining sections of their notebooks.
  4. Use the **Presentation Rubric (Appendix B)** to assess the presentations. You can also incorporate peer assessment using the simple form in the student notebook.

### Activity 3.3: Case Closed (Reflection & Debriefing)

- **Objective:** To reflect on the learning process and the importance of heritage.
  - **Procedure:**
    1. Hold a final class discussion about the project. What was the most surprising thing they learned? Why is it important to protect these old buildings?
    2. Award the "Certificate of Distinction" to the winning team(s). Acknowledge the excellent work of all detectives.
    3. As a final step, have students complete the project feedback section in their notebooks. Please collect this feedback and share it with the historical society using the **Teacher Feedback Form (Appendix D)**.
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## Section 4: Appendices (Reference Files)

- **Appendix A:** Architectural Style Guide
- **Appendix B:** Assessment Rubric
- **Appendix C:** Printable Resources (Press Pass & Certificate)
- **Appendix D:** Teacher Feedback Form

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### Appendix A: Architectural Style Guide

This is a simplified guide to the major architectural styles students may encounter. Use it as a reference during Phase 1.

Style Name	Key Features	Visual Cue
<b>French Influence</b> (17th-18th C.)	<ul style="list-style-type: none"><li>• Steeply pitched roof (two or four-sided)</li><li>• Small-paned casement windows</li><li>• Low to the ground, often no foundation</li><li>• Symmetrical or asymmetrical layout</li></ul>	<i>Think: Solid, rustic, built for harsh winters.</i>
<b>Quebecois</b> (1760-1880)	<ul style="list-style-type: none"><li>• Less steep roof with wide, overhanging eaves</li><li>• Covered porch (gallery) across the front</li><li>• Symmetrically placed windows</li><li>• Raised on a fieldstone foundation</li></ul>	<i>Think: The classic Quebec farmhouse.</i>
<b>Neoclassical</b> (1820-1860)	<ul style="list-style-type: none"><li>• Symmetrical, orderly, and balanced façade</li><li>• Entrance is the focal point, often with a fanlight (semi-circle window) above the door</li><li>• Decorative elements inspired by ancient Greece/Rome (columns, pilasters)</li></ul>	<i>Think: Formal, elegant, like a bank or courthouse.</i>
<b>Gothic Revival</b> (1850-1875)	<ul style="list-style-type: none"><li>• Pointed arch windows and doors</li><li>• Steeply pitched roof with decorative gables</li><li>• Often has vertical board-and-batten siding</li><li>• Ornate trim, sometimes called "gingerbread"</li></ul>	<i>Think: A church or a storybook cottage.</i>

<b>Second Empire</b> (1860-1900)	<ul style="list-style-type: none"> <li>• <b>The Mansard Roof:</b> a four-sided roof with a double slope (steep lower, flat upper)</li> <li>• Dormer windows project from the lower roof slope</li> <li>• Often features decorative brackets under the eaves</li> </ul>	<i>Think: A fancy, formal house with a special roof.</i>
<b>Boomtown</b> (1880-1910)	<ul style="list-style-type: none"> <li>• Simple rectangular box shape</li> <li>• Flat or very low-slope roof hidden by a tall, decorative front façade (false front)</li> <li>• Large windows on the main floor for shops</li> </ul>	<i>Think: A classic Main Street building from an old Western movie.</i>
<b>Queen Anne Revival</b> (1885-1900)	<ul style="list-style-type: none"> <li>• Asymmetrical and complex: no two sides look the same</li> <li>• Mix of materials (brick, stone, shingles, siding)</li> <li>• Towers, turrets, bay windows, and wrap-around porches</li> </ul>	<i>Think: A grand, ornate, and imaginative "dollhouse."</i>
<b>Château Style</b> (1885-1930)	<ul style="list-style-type: none"> <li>• Massive stone construction</li> <li>• Very steep copper or slate roofs with towers and turrets</li> <li>• Inspired by French castles</li> <li>• Common for grand hotels and government buildings</li> </ul>	<i>Think: The Fairmont Château Frontenac.</i>
<b>Craftsman Bungalow</b> (1910-1950)	<ul style="list-style-type: none"> <li>• Low-pitched roof with wide, overhanging eaves and visible rafters</li> <li>• Large front porch with thick, square columns</li> <li>• Use of natural materials like wood and stone</li> <li>• Windows grouped in sets of two or three</li> </ul>	<i>Think: A cozy, sturdy, and handcrafted home.</i>

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## Appendix B: Assessment Rubric: "Press Conference" Presentation

Team: \_\_\_\_\_

Criteria	Level 1 (Beginning)	Level 2 (Developing)	Level 3 (Proficient)	Level 4 (Exemplary)
<b>Content &amp; Accuracy</b>	Information is minimal or contains major errors. Key questions are unanswered.	Presents basic information with some inaccuracies. Some aspects of the buildings are described.	Presents accurate information about the buildings' history, location, and architectural features.	Presents detailed, accurate, and insightful information, making strong connections between history and architecture.
<b>Analysis &amp; Comparison</b>	No attempt is made to compare buildings.	Makes a simple statement of similarity or difference without explanation.	Clearly compares two or more buildings, identifying key similarities and differences.	Offers a thoughtful analysis of why buildings are similar or different, proposing plausible hypotheses.
<b>Clarity &amp; Organization</b>	Presentation is disorganized and difficult to follow.	Presentation has some structure, but ideas are not always clear.	Presentation is well-organized, logical, and easy for the audience to follow.	Presentation is expertly structured, engaging, and demonstrates a mastery of the material.
<b>Collaboration &amp; Participation</b>	One person does most of the talking; roles are unclear.	Team members participate, but roles may be uneven or presentation is disjointed.	All team members participate actively and fulfill their designated roles.	The team functions as a seamless unit, with smooth transitions and all members contributing meaningfully.
<b>Oral Communication</b>	Speakers are inaudible, make no eye contact, and read directly from notes.	Speakers are sometimes difficult to hear; some eye contact is made.	Speakers use a clear voice, make good eye contact, and speak confidently.	Speakers are dynamic and engaging, using excellent voice projection and connecting strongly with the audience.

## Appendix C: Printable Resources

### 1. Heritage Detective Press Pass



**HERITAGE DETECTIVE -  
PRESS PASS**

OFFICIAL INVESTGAGTOR



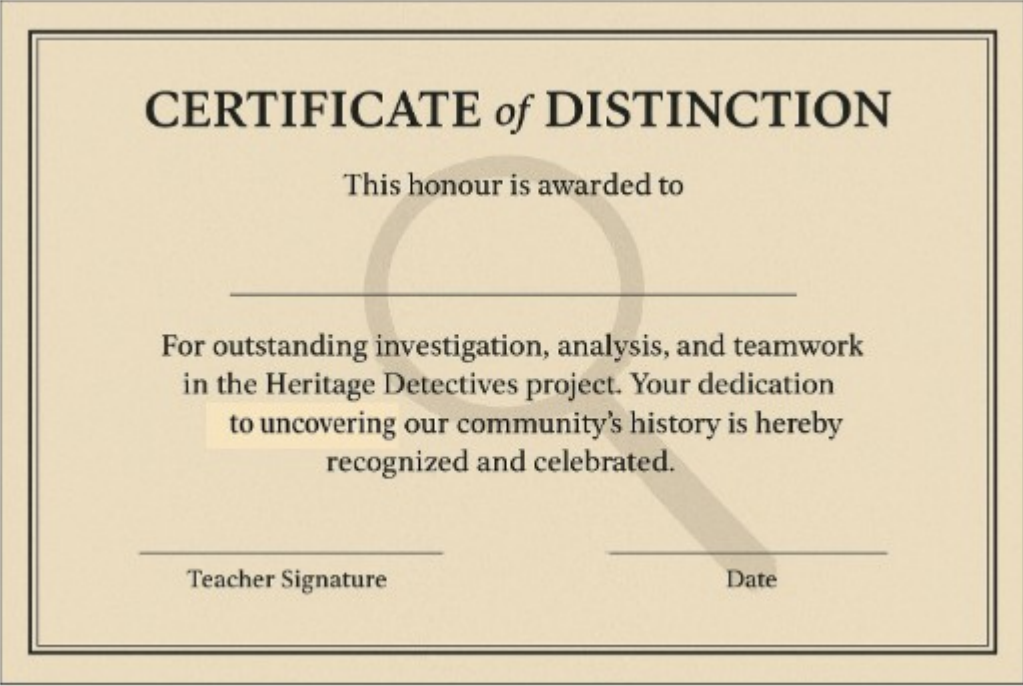
Name: \_\_\_\_\_

Agency: \_\_\_\_\_

Specialty: \_\_\_\_\_

*Société pour la Sauvegarde du Patrimoine de Pointe-Claire*

### 2. Certificate of Distinction



**CERTIFICATE of DISTINCTION**

This honour is awarded to

\_\_\_\_\_

For outstanding investigation, analysis, and teamwork  
in the Heritage Detectives project. Your dedication  
to uncovering our community's history is hereby  
recognized and celebrated.

\_\_\_\_\_

Teacher Signature

\_\_\_\_\_

Date

## Appendix D: Teacher Feedback Form

Your feedback is crucial for the continued improvement of this program. Please take a moment to complete this form and return it to the [Local Historical Society Name].

**Teacher Name:** \_\_\_\_\_ **School:** \_\_\_\_\_ **Date:** \_\_\_\_\_

Please rate the following aspects of the "Heritage Detectives" project:

1. **Student Engagement:** (How interested and involved were your students?)
  - Low [ ] Medium [ ] High [ ]
2. **Teacher's Kit:** (How clear, useful, and well-organized was this guide?)
  - Unclear [ ] Mostly Clear [ ] Very Clear & Helpful [ ]
3. **Student's Notebook:** (Was the "Heritage Detective's Notebook" age-appropriate and effective?)
  - Not Effective [ ] Somewhat Effective [ ] Very Effective [ ]
4. **Field Trip Experience:** (Was the guided tour well-managed and informative?)
  - Needs Improvement [ ] Good [ ] Excellent [ ]
5. **Time Allocation:** (Was the recommended time for each phase appropriate?)
  - Too Short [ ] Just Right [ ] Too Long [ ]

**What was the most successful part of this project for your class?**

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**What suggestions do you have for improving this project in the future?**

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**Additional Comments:**

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Thank you for your partnership in bringing local history to life