

# Drama

Compulsory Program

Optional Programs

Drama

Drama and Multimedia



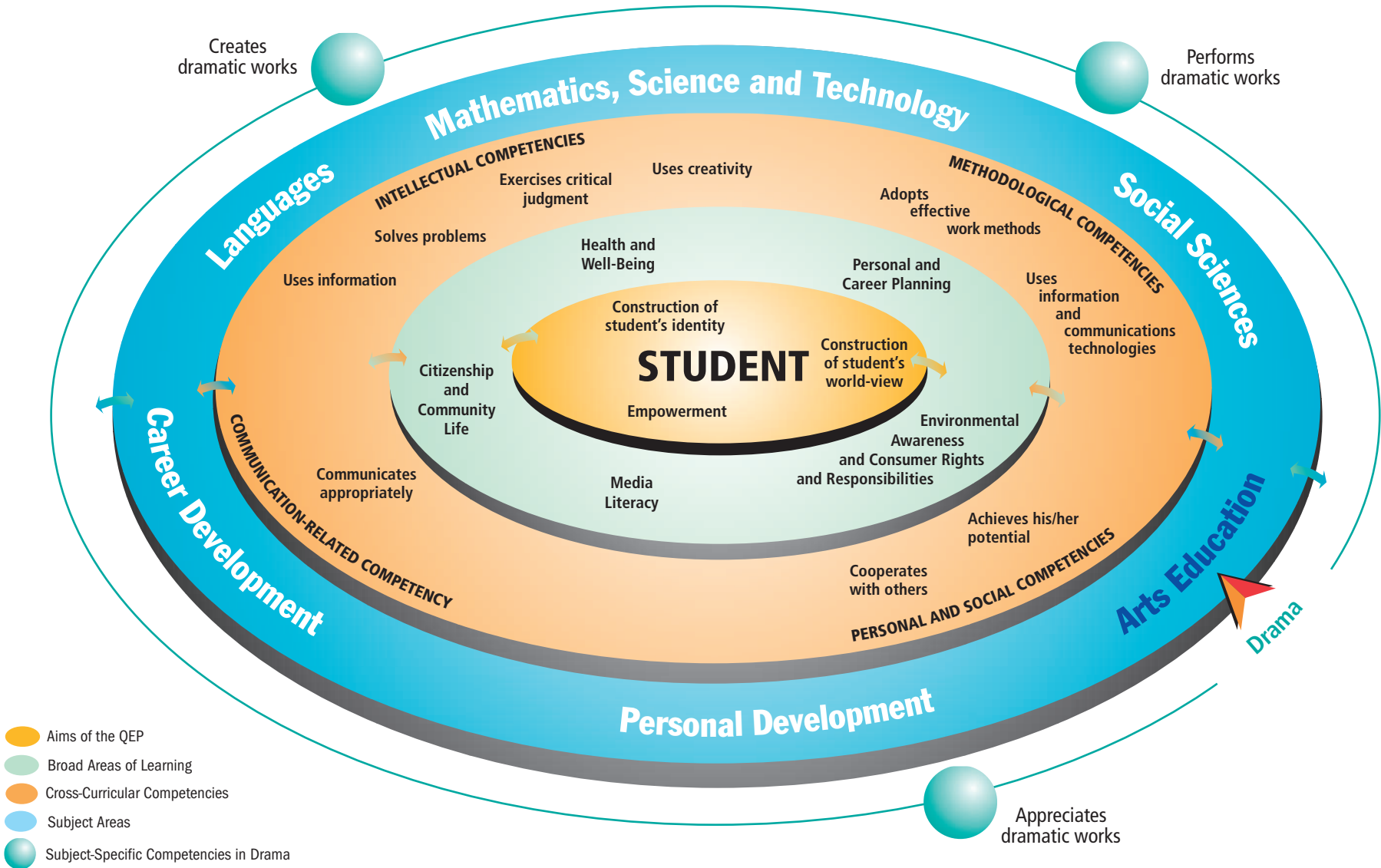


# Table of Contents

## Drama

<b>Introduction to the Drama Program</b> . . . . .	1	Development of the Competency <i>Performs dramatic works</i> . . . . .	18
Adolescents and Drama . . . . .	1	Compulsory program . . . . .	18
Types of Programs . . . . .	1	<i>Drama</i> optional program . . . . .	18
Subject-Specific Competencies and Their Interaction . . . . .	2	<i>Drama and Multimedia</i> optional program . . . . .	19
The Cultural Dimension . . . . .	2	Table of development for the competency	
		<i>Performs dramatic works</i> . . . . .	20
<b>Making Connections: Drama and the</b>			
<b>Other Dimensions of the Québec Education Program</b> . . . . .	3	<b>Competency 3 Appreciates dramatic works</b> . . . . .	23
Connections With the Broad Areas of Learning . . . . .	3	Focus of the Competency . . . . .	23
Connections With the Cross-Curricular Competencies . . . . .	3	Key Features of Competency 3 . . . . .	24
Connections With the Other Subject Areas . . . . .	4	Evaluation Criteria . . . . .	24
		End-of-Cycle Outcomes . . . . .	24
<b>Pedagogical Context</b> . . . . .	5	Development of the Competency <i>Appreciates dramatic works</i> . . . . .	25
The Drama Classroom: A Dynamic Place . . . . .	5	Compulsory program . . . . .	25
The Teacher: Guide, Expert, Facilitator and Cultural Mediator . . . . .	5	<i>Drama</i> optional program . . . . .	25
Students: Active Participants Responsible for Their Own Learning . . . . .	6	<i>Drama and Multimedia</i> optional program . . . . .	25
Meaningful Learning and Evaluation Situations . . . . .	6	Table of development for the competency	
Evaluation in Secondary Cycle Two . . . . .	8	<i>Appreciates dramatic works</i> . . . . .	26
<b>Competency 1 Creates dramatic works</b> . . . . .	9	<b>Program Content</b> . . . . .	28
Focus of the Competency . . . . .	9	The Creative Dynamic . . . . .	28
Key Features of Competency 1 . . . . .	10	Strategies . . . . .	28
Evaluation Criteria . . . . .	10	Elements of Dramatic Language . . . . .	29
End-of-Cycle Outcomes . . . . .	10	Compulsory program . . . . .	29
Development of the Competency <i>Creates dramatic works</i> . . . . .	11	<i>Drama</i> optional program . . . . .	30
Compulsory program . . . . .	11	<i>Drama and Multimedia</i> optional program . . . . .	31
<i>Drama</i> optional program . . . . .	11	Vocabulary . . . . .	32
<i>Drama and Multimedia</i> optional program . . . . .	12	Drama Repertoire . . . . .	33
Table of development for the competency		Cultural References . . . . .	33
<i>Creates dramatic works</i> . . . . .	13		
		<b>Bibliography</b> . . . . .	34
<b>Competency 2 Performs dramatic works</b> . . . . .	16		
Focus of the Competency . . . . .	16		
Key Features of Competency 2 . . . . .	17		
Evaluation Criteria . . . . .	17		
End-of-Cycle Outcomes . . . . .	17		

# Making Connections: Drama and the Other Dimensions of the Québec Education Program (QEP)





# Introduction to the Drama Program

Drama involves the creation and performance of action with characters, using elements of a stage and following certain conventions that may vary according to place and historical period. This art form can be considered from four main points of view: dramaturgy, performance, stage directing and audience reception. Long recognized as the art of writing plays that comply with specific compositional rules, dramaturgy not only involves writing and analyzing plays but also, since the advent of stage directing, the ordering of textual and stage elements. Performance, or acting, refers to the work of actors who bring a story to life by using their body, gestures and voice to perform characters. Stage directing may be defined as the selection and organization of various elements intended to transpose a personal interpretation of a work to the stage. Finally, audience reception deals particularly with the elements that influence spectators' perceptions: staging, set design and the organization of the stage-audience relationship. The introduction of technological tools and methods has opened up new possibilities for creation and performance by increasing the number of staging choices available and modulating some aspects of the actors' performance, depending on the dramaturgical form used.

---

*The Drama program is designed to engage students on a number of levels: psychomotor, affective, social, cognitive and cultural.*

---

## Adolescents and Drama

The Drama program is designed to engage students on a number of levels: psychomotor, affective, social, cognitive and cultural. On the psychomotor level, students are placed in situations that allow them to explore the interrelationship between body, emotions and thought. When working on performance, for example, students refine their gestures and learn how to better control their movements and voice to enhance expression and communication. On the affective level, students activate their capacity for creation and performance to express their own emotions or those of others. In this way they develop

their sensitivity, assert their individuality, values and beliefs, and continue to construct their identity. On the social level, students experience the synergy of cooperative work in which each member contributes to the interests of the group and the quality of the overall result. They recognize, in the works they create, interpret or appreciate, the reflection of a particular cultural or social universe. On the cognitive level, they apply various mental operations, such as observing, understanding, and analyzing or synthesizing, to both dramatic texts and situations from everyday life. Drama also requires students to exercise creative thinking and critical judgment. Finally, on the cultural level, involvement in drama enriches their relationship with art and culture.

As they experience the full range of the theatrical experience, students have an opportunity to express their ideas and world-view, and show their receptiveness to the views of other students, as well as those of playwrights, creators and performers. They will be even more motivated if they are presented with challenges within their grasp, in which they can be free to take initiatives based on their preferences and ability, and are encouraged to become involved in the development and completion of arts projects or activities.

## Types of Programs

The Secondary Cycle Two Drama program comprises two types of programs: a compulsory program and two optional programs, *Drama* and *Drama and Multimedia*. The compulsory program in Drama is grounded in and consolidates the artistic learning previously acquired by students. It helps students develop their autonomy, creative potential, artistic sensitivity and skills as spectators and performers.

Students enrolled in the two optional programs, *Drama* and *Drama and Multimedia*, pursue in greater depth the learning acquired in Cycle One or in the Secondary Cycle Two compulsory program in Drama.

Both programs allow students to use elements of dramatic language in various ways, and to explore new possibilities for creation, performance and appreciation using elements of theatrical structure or various multimedia methods. The multimedia approach is based on the interaction of various media<sup>1</sup> based on information and communication technologies. Students enrolled in *Drama and Multimedia* can develop their artistic potential using these new aesthetic tools.

### Subject-Specific Competencies and Their Interaction

For both the compulsory and the optional programs, the Drama program aims, as in Cycle One, to develop three complementary competencies:

- Creates dramatic works<sup>2</sup>
- Performs dramatic works
- Appreciates dramatic works

These competencies are developed in a way that is interactive and mutually enriching. The place given to the development of each competency depends on the particular nature of the subject. For example, the creation and performance of dramatic works requires sufficient time, due to the demands of acquiring the language, mastering the techniques, conventions and practices of drama as well as acquiring complex psychomotor skills. The competency *Appreciates dramatic works* is essential to the development of students' critical thinking, artistic awareness and sensitivity to the various elements of dramatic language. It increases in importance as students consolidate the learning required for the creation and performance of dramatic works, in accordance with their degree of socioaffective and intellectual development.

The development of all three competencies and their interaction contribute to balancing the students' artistic development.

### The Cultural Dimension

By looking at students' performances and keeping in mind their cultural references from their immediate environment, the drama program gives students an opportunity to deepen their knowledge of their own culture and to learn to consider it from a critical standpoint. The cultural references associated with the works that they perform or appreciate are added to those discovered in other subjects, enriching their cultural experience and providing input for their creations. Drama is a living art, and activities that involve visits to theatres and meetings with artists and craftspeople involved in theatre play an important role in developing students' awareness of diverse artistic paths and helping them to understand dramatic works. By attending a performance of a complete play, they enjoy the "live" aesthetic experience of theatre and become more aware of the arts. Their renewed, enriched perception of the world of art helps them structure their personal and cultural identity and prepares them to play a role as creative citizens, aware spectators and cultural participants who base their choices on their own values. The activities also help them specify their career intentions.

---

*Drama is a living art, and activities that involve visits to theatres and meetings with artists and craftspeople play an important role in developing students' awareness of diverse artistic paths.*

---

1. In the Drama program, the term "medium" is used for any channel for the conveyance, dissemination or transmission of a written, sound or visual message (text, sound, image).
2. In the Drama program, the term "work" is used in a broad sense; it includes productions by students as well as those by authors or creators.

# Making Connections: Drama and the Other Dimensions of the Québec Education Program

---

The Drama program makes a specific contribution to the aims of the Québec Education Program. Essentially, theatre arts help students to construct their identity since they themselves are, in a sense, the raw material of their art. Through the creation and performance of dramatic works and through use of their body, voice, imagination, sensibility and culture, students express their personality and their world-view or that of an author. To achieve this, they must develop their perception of themselves and of reality. The same applies when they appreciate dramatic works, since they compare their world-view with those of their peers, playwrights or other creative individuals. They learn to know themselves and others better, and to understand the social and cultural environment in which they are evolving, all of which contributes to their empowerment.

The Drama program should not be considered in isolation, as it is part of a larger whole, the Québec Education Program. It must be understood and used in the context of a systemic approach, which makes it possible to establish links with all the other elements of the Program, such as the broad areas of learning, the cross-curricular competencies and other subjects.

## Connections With the Broad Areas of Learning

The stimuli for creation, performance and appreciation offer a key link to the broad areas of learning. They require students to ask questions of themselves, find information, reflect, analyze a situation, take a position and express their opinion on subjects that concern them. These may be universal (e.g. justice, globalization, environment, work and cooperation, love and peace), personal (e.g. self-affirmation, difference, interpersonal relationships, health and sexuality), social (e.g. egalitarian relationships, discrimination and exclusion, sharing and community actions, methods of communication, lifestyles, the distribution of wealth) or cultural (e.g. arts careers, means of expression, cultural heritage). The planning and implementation of

---

*The broad areas of learning deal with major contemporary issues. Through their specific approaches to reality, the various subjects illuminate particular aspects of these issues and thus contribute to the development of a broader world-view.*

---

interdisciplinary artistic projects, the creation, performance and appreciation of dramatic works, cooperative work and the expression of points of view all offer opportunities to respond to and take advantage of the educational aims targeted in each broad area of learning. The themes dealt with in dramatic works and the situations experienced by the characters can also help establish strategic links with the focuses of development in the broad areas of learning. In this respect, any of the broad areas of learning is liable to be brought up for discussion.

## Connections With the Cross-Curricular Competencies

The complex and dynamic processes in which students become involved as they create, perform or appreciate dramatic works are associated with all the cross-curricular competencies and, in return, contribute to their development. More specifically, the creation and performance of dramatic works is a special opportunity for students to achieve their creative potential. Students use creativity and information in searching for various ways to translate their ideas into an artistic project. They must also solve problems related to creation, performance and appreciation, and adopt effective work methods in order to achieve their project's objectives. They must be able to use information and communication technologies to create, perform or appreciate dramatic works or to consult digital documentary sources. The complexity of a drama project, its collective nature, the degree of commitment expected and the need to cooperate with each other help students achieve their potential using various forms of intelligence.<sup>3</sup> In addition, students are given many opportunities to communicate appropriately when cooperating to prepare a production or when giving their opinion of

---

*The cross-curricular competencies are not developed in a vacuum; they are rooted in specific learning contexts, which are usually related to the subjects.*

---

3. This reference is to the theory of multiple intelligences developed by Howard Gardner.

a work. Finally, students who are required to appreciate dramatic works learn to exercise their critical judgment and develop their aesthetic sense.

## Connections With the Other Subject Areas

Drama possesses great potential for making connections with other subjects, in particular with the other arts subjects but also with those in other subject areas. Projects calling on several arts subjects can be a good way to encourage students to discover points that are common to all the arts subjects<sup>4</sup> and to gain a clearer understanding of the links between their respective symbolic languages. The same theme may touch on several areas or subjects and lead to a range of projects that will help students integrate their subject-specific learning, re-apply it in other subjects and take advantage of the attitudes they have developed through the arts. Whatever the subject, curiosity, thoroughness, creativity, a spirit of inquiry and an ability to manage the unknown can be applied in many different learning and evaluation situations.<sup>5</sup> Other disciplines in the various subject areas can also help provide students with the tools they need to present and appreciate dramatic works.

Whether creating, performing or appreciating a dramatic work, students make use of language competencies and must focus on the quality of communication. When creating or performing a play, they are continually analyzing the choices they have made and their dramatic effectiveness. Reading strategies can also prove useful when they read a dramatic work before performing it. They must read the work keeping in mind their performance intentions, develop one or more ways of marking meaningful elements, activate their previous knowledge, and identify the elements in the play that will be taken into account in performing a character. Literature offers

---

*Reality can rarely be understood through the rigid logic of a single subject but by bringing together several fields of knowledge we can grasp its many facets.*

---

many different options to explore (poetry, novels, comic books) for adaptation to drama. Similarly, when they are asked to write texts in English, they will discover that they can use the phases and movements of the creative dynamic.<sup>6</sup> Last, when appreciating dramatic or literary works, students use a similar approach and, in both cases, refine their ability to experience an aesthetic reaction toward the artistic productions in their environment.

Since most dramatic works are inspired by real life, students use observation strategies to stage them that are similar to those used in science and technology. As observers, students reinterpret real life and transpose it into the creation, performance or appreciation of dramatic works. Likewise, knowledge of technology acquired in the Applied Science and Technology program may be incorporated into visual arts projects that involve the creation or appreciation of multimedia productions. Some mathematical knowledge can also be applied, for example when students are using their spatial sense to design stage settings or calculate lighting angles.

There are several links to physical education and health. While performing, students explore various ways of using their body to build a character, as they do when learning the principles of balance, coordination and synchronization. They can also use certain relaxation techniques to manage stress before the performance of a dramatic work.

The characters in a dramatic work are marked by their era, lifestyle and social role. Students who read or perform dramatic texts come into contact with religious beliefs and historical and sociocultural aspects that help them perceive the differences between the societies depicted. They can also establish parallels with their own era and the society in which they live. These are all links between drama and subjects in the social sciences subject area, as well as ethics and religious culture.

The learning situations and wide range of tasks to be accomplished as part of the Drama program promote self-discovery and a broadening of students' fields of interest. The exploration of a professional domain and the discovery of trades directly or indirectly associated with the theatre may spark new career objectives, and students may be encouraged to carry out research or experiments that exactly match the orientation-based approach and, where applicable, complete a personal orientation project (POP).

These examples demonstrate the benefit of making connections among the different components of the Québec Education Program. They also illustrate the added value thus provided to students' basic education, since they foster the transfer and consolidation of students' learning, help them develop their world-view and enrich their general cultural knowledge.

4. The elements common to Arts Education subjects are described in the Introduction to the Arts Education section of the QEP.
5. The characteristics of learning and evaluation situations are defined in the Pedagogical Context section.
6. The creative dynamic is described in the Introduction to the Arts Education section of the QEP.



## Pedagogical Context

---

For all the dimensions of artistic practice to be fully implemented in a school setting, it is important to pay attention to the pedagogical environment in which students develop.

### The Drama Classroom: A Dynamic Place

The drama classroom is a place where numerous actions and exchanges occur in a climate of trust and respect. It provides students with a supportive setting where they feel free to take risks, show initiative, and be creative and autonomous. They can be open to creative work, express their ideas, exchange viewpoints, become involved in a project and learn to persevere.

The physical layout of the classroom must be adapted to the requirements of creating, performing and appreciating dramatic works, and offer an environment that is rich in high-quality documentary and artistic resources. Technological tools and supports, art books, and videos and films on the theatre should all be made available to stimulate students' creativity, supply food for thought and enrich their knowledge of the world of drama.

The learning and evaluation situations for the compulsory and optional drama programs must, at certain times, be extended outside the classroom. The interaction between the performer and the spectator makes every theatre performance a unique event, regardless of the scope, and students must be given an opportunity to experience staged events. In addition, to support the development of the competency Appreciates dramatic works, it is important for students—whether in a compulsory or an optional program—to attend theatre or multimedia performances.

### The Teacher: Guide, Expert, Facilitator and Cultural Mediator

Drama teachers play a determining role in helping students become involved on a personal level in the process of creation, performance or appreciation.

They strive to help students integrate their experiences and develop their awareness, paying careful attention to their particular physical, cognitive and social needs. They propose varied learning and evaluation situations that pose appropriate challenges and help students develop, consolidate and master their competencies.

Attentive to the importance of the transfer of learning, drama teachers plan activities that allow students to contextualize their knowledge and skills. They propose complex tasks<sup>7</sup> that promote the integration of abilities and knowledge and their transfer to other contexts. In this way, students can acquire new learning, establish relations with their previous learning and discover its significance in everyday life.

Drama teachers support students in their artistic progress and take advantage of their creation and performance experience, as well as their theatrical and multimedia knowledge, to broaden their possibilities in terms of creation, performance and appreciation. They sometimes play the role of facilitator and encourage reflection and exchanges of ideas. In the optional program, they encourage students to become involved and to meet the challenges posed by their artistic choices. As students are encouraged to take full responsibility for creation and performance, teachers leave them as much leeway as possible while providing an outside opinion on their achievements, helping them manage their learning and guiding them toward other resources within the school or the community.

Finally, teachers play the role of “cultural mediator,”<sup>8</sup> able to communicate their passion for dramatic art and establish links between past and present or between different forms of the art. They keep abreast of developments in the world of drama and share this knowledge with their students.

7. A task is considered to be complex when students must solve a problem by calling upon all the key features of a competency. Several complex tasks are necessary to ensure the full development of competencies.

8. This expression is adapted from the French *passer culturel*, a term coined by Jean-Michel Zakhartchouk in his book *L'enseignant, un passeur culturel* (Paris: ESF, 1999).

## Students: Active Participants Responsible for Their Own Learning

Students are the prime architects of their own learning, since no performance or communication is possible without their genuine commitment. They must seek to create or perform stories, characters and stage or multimedia images that reflect themselves and give a personal stamp to their performances, carefully noting clichés and stereotypes so as to avoid them. At all times, they must work in a way that respects others.

It is important for students to rely on the creative dynamic, become aware of their own capabilities and limits and commit to a process that reflects a desire

---

*Students must engage with a process that reflects a desire to become autonomous and open to the world, as well as to take ownership of and better master many different aspects of dramatic language.*

---

to become autonomous and open to the world, as well as to take ownership of and better master many different aspects of dramatic language. As they experience various aspects of creation, performance and appreciation in drama class, they play various roles—as creators, performers and spectators—that help them understand and appreciate the importance and function of art in their lives. They record the steps of their artistic development in order to identify the ways in which they learn and support the transfer of their learning to similar situations or other contexts.

## Meaningful Learning and Evaluation Situations

Meaningful learning and evaluation situations are inspired by students' interests, cultural references and other subjects and allow links to be made with the broad areas of learning. They should be suitable for differentiated instruction, and allow students to explore as wide a range as possible of sensory, play-related and aesthetic experiences. They are more complex in some programs, but emphasis should always be placed on authenticity,<sup>9</sup> expressiveness and the search for originality in the creation, performance and appreciation of dramatic works. In the compulsory program, they include complex tasks that reflect students' abilities and leave them leeway to determine the steps of their own artistic progression and select appropriate strategies. In the optional programs, they are designed to encourage students to take on increasing responsibility for the completion of the projects proposed to them.

Learning and evaluation situations are meaningful when they elicit students' interest and commitment, stimulate their thinking and prompt them to find personal solutions to the problems posed by the situations. They are also meaningful because they are rich and open-ended, in the sense that they offer students choices among a range of possible solutions. Learning and evaluation situations should propose complex tasks that involve all aspects of the competency and mobilize various resources. They foster the acquisition of new knowledge. They incorporate subject-specific knowledge and skills within a problem that can give rise to varied answers, present students with reasonable challenges and generate creative work.

---

*Learning and evaluation situations prompt students to find personal solutions to the problems posed by the situations; this gives rise to varied answers and generates creative work.*

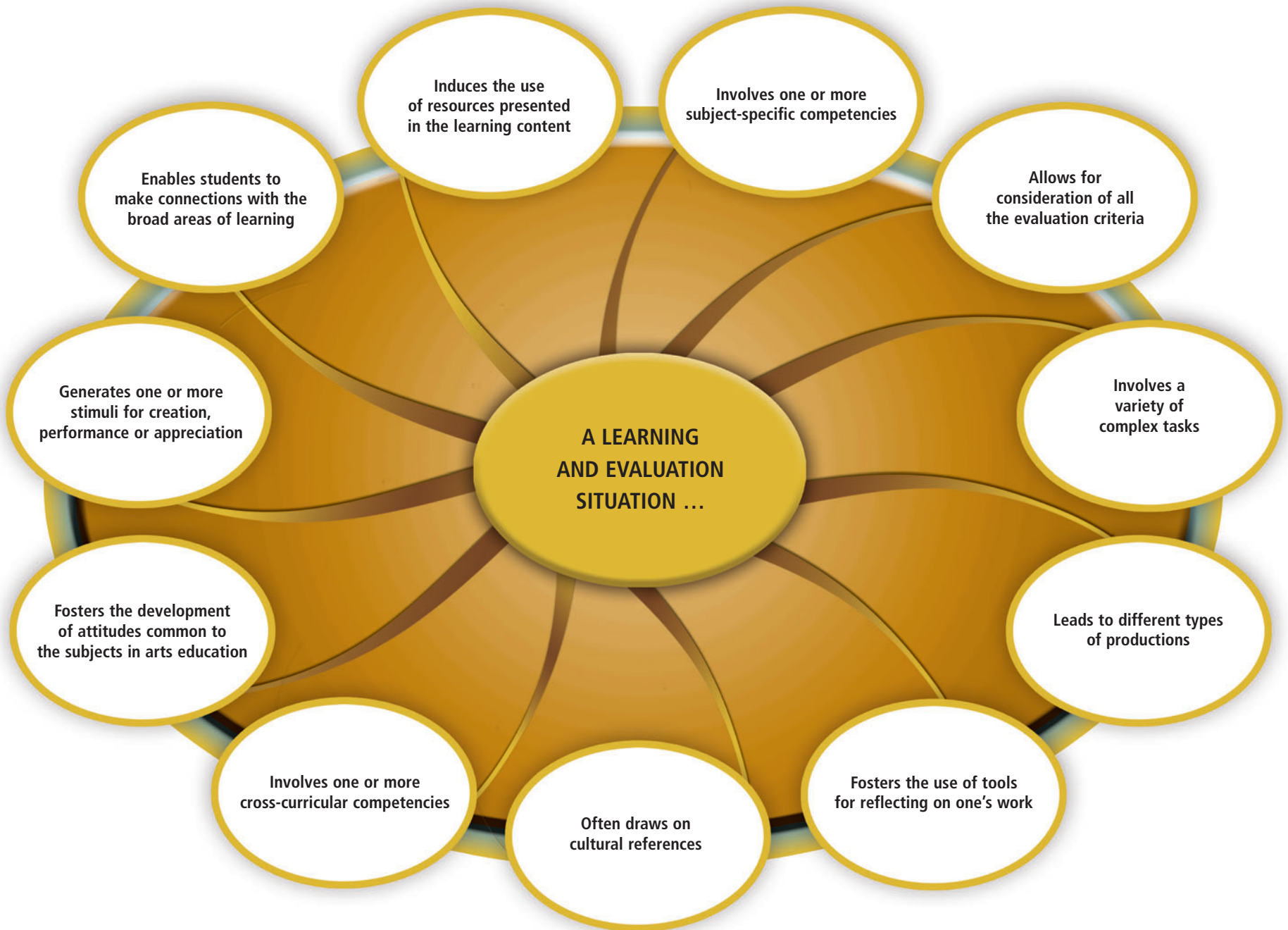
---

Whether creating, performing or appreciating dramatic works, students experience the advantages, challenges and synergy of teamwork. In drama, communication is validated in the eyes of partners and audience. This interaction influences both the process of creation or performance and its result. Students must take it into account by making use of different theatrical elements. They perform for their classmates to test their artistic choices. Their peers, as their first audience, use their critical and aesthetic judgment to help them progress in their creative and performance work, and take various target audiences into account.

In short, a learning and evaluation situation should allow links to be made with the broad areas of learning and generate one or more stimuli for creation, performance or appreciation. It should call on one or more subject-specific or cross-curricular competencies, including a range of complex tasks and lead to various types of production. It should support the acquisition of attitudes that are essential to artistic development, induce the use of resources presented as program content, involve cultural references and encourage students to use tools of reflection. Finally, it should enable teachers to observe students' competency development using evaluation criteria.

The diagram below illustrates the parameters of a meaningful learning and evaluation situation.

9. In a school context, a production is considered authentic when it demonstrates an effort of personal involvement on the part of the student and attempts to go beyond clichés and stereotypes to seek out novel solutions.



## Evaluation in Secondary Cycle Two

In keeping with the principles of the Québec Education Program and the Policy on the Evaluation of Learning, evaluation should be considered primarily a means of supporting students in their learning and fostering their progress. It also serves to ascertain the level of development of competencies, recognize learning and certify studies.

---

*Students' participation in their evaluation is essential because they can thus learn to identify their learning and the ways in which they are using it.*

---

When used during the course of a cycle or a school year, evaluation has the function of regulation: it helps teachers to make pedagogical diagnoses in order to better guide students in their artistic development and to adjust their own teaching approaches when necessary. This regulation can be based on direct observations or observations recorded by the students or the teacher on self-evaluation or coevaluation checklists. The use of other recording tools, such as the learning file or the digital portfolio, is recommended for certain significant creations or performances. Moreover, the participation of students in their evaluation is essential because in this way they can learn to identify their learning and the ways in which they are using it.

Toward the end of the cycle or school year, evaluation is used to assess the development of the three competencies in Drama and has the function of recognizing these competencies.

In order to support the progression of learning and justify their evaluation, teachers must provide a continuum of learning and evaluation situations enabling them to support their assessment of the development of competencies, both during and at the end of the cycle or school year. Teachers must also have records at their disposal that are pertinent and sufficient. This continuum should also offer students a number of opportunities to exercise and demonstrate their artistic competencies.

At the end of each year of Cycle Two, teachers must draw up a competency report. At this time, they make an assessment of each of the student's three artistic competencies, using the scales of competency levels. The result recorded for the subject is derived from these three assessments, and represents a synthesis of them.

## COMPETENCY 1 Creates dramatic works

### Focus of the Competency

To create a dramatic work is to imagine characters and to put them into action. By engaging in the creative dynamic, students simultaneously mobilize their creative imagination and their divergent and convergent thinking. They also mobilize their personal and cultural resources, and discover their creative potential and power to act. Inspired by both their reality and their imagination, their fictitious worlds reflect their personality, experiences, aspirations and world-view.

In Secondary Cycle One, students become familiar with the principles underlying the creation of dramatic works. Using the creative dynamic, they learn to use the elements of drama to create dramatic works that are authentic and expressive.

In Secondary Cycle Two, students consolidate and enrich their knowledge and skills. They learn to use dramatic language and theatrical conventions and practices consciously, to make their creative intentions predominate and to base their approach on personal reflection. Depending on the message they wish to communicate, they practise making aesthetic choices that reflect their cultural references, values and artistic aspirations. They try to create characters and stories that reflect themselves and, to that end, take advantage of the phases and movements of the creative dynamic. They use a range of material resources (visual, sound and text) and learn to experiment with their symbolic potential. To create works, students interact with their classmates most of the time, but they can also work individually.

The stimuli for creation made available to students are based on age-appropriate themes, and take into account their artistic aspirations and previous experience. They may involve a historical context, including its sociocultural aspects, and allow links to be made with the broad areas of learning. The stimuli also allow students to work with a range of elements of dramatic language, and can be used in a variety of contexts, giving

---

*The stimuli for creation allow students to work with a range of elements of dramatic language, and can be used in a variety of contexts.*

---

students several ways to communicate their world-view and express what they are, what they perceive in people and things around them, and what makes them different from their classmates.

When they perform a dramatic work, students comply with established conventions and remain attentive to each other and adjust their actions accordingly. By presenting their dramatic creations, sharing aspects of their experience with their classmates and accounting for their choices, students will be able to integrate their learning and reapply it in other creative, performance and appreciation situations.

The competency *Creates dramatic works* can involve the completion of various complex tasks: *improvising, composing, staging, adapting or producing a dramatic*

*work*. The students are asked to become involved in a creative process in response to various stimuli for creation and to respond creatively to various constraints, while calling on their own expressive resources.

The key features of this competency are part of a dynamic movement, and can occur at the same point or at different points in the creative experience. The students are encouraged to apply their ideas to a dramatic creation, to use elements of dramatic language, to structure their work, to present it and to share their experience.

---

*Presented with various stimuli for creation, students learn to respond creatively to different kinds of constraints, while making use of their own expressive resources.*

---

## Key Features of Competency 1

### Applies ideas for the creation of a dramatic work

Is open to a stimulus for creation • Is receptive to ideas, images, emotions, sensations or impressions evoked by the stimulus • Keeps records of his/her ideas • Explores various ways of conveying creative ideas through dramatic action • Chooses dramatic actions for their interest • Plans a creative project

### Shares his/her dramatic creation experience

Analyzes his/her creative intention and process • Keeps records of his/her ideas • Identifies the important elements of his/her experience and its characteristics • Makes comparisons with previous knowledge • Identifies what he/she has learned and the methods used

## Creates dramatic works

### Presents his/her dramatic creation

Remains attentive to classmates • Adjusts his/her actions to those of classmates • Takes advantage of unexpected occurrences • Respects conventions concerning unified performance • Validates the clarity of the creative intention • Reconsiders and confirms artistic choices • Plans necessary adjustments

### Uses elements of dramatic language

Experiments with elements of dramatic language • Makes use of his/her dramatic experiences • Chooses the most meaningful elements in relation to his/her creative intention and perfects methods for using these elements

### Organizes his/her dramatic creation

Experiments with ways of linking dramatic scenes • Organizes the dramatic material based on the creative intention • Reviews his/her dramatic choices after considering the character of the work • Establishes conventions concerning unified performance • Refines certain elements of his/her creation, if necessary

## Evaluation Criteria

- Variety in the use of the language of drama
- Originality and expressiveness in the handling of the language of drama
- Coherency of organization of structural elements
- Coherency of relationship between the creative intention and the result of his/her creation
- Degree of integration of periods of reflection into the creative experience

## End-of-Cycle Outcomes

### Compulsory program

By the end of Secondary Cycle Two, students make conscious and autonomous use of the creative dynamic. Their productions, presented interactively with their classmates, convey their perception of reality, are authentic and reflect a search for originality and expressiveness. They correspond to their fields of interest in affective, cognitive, social and cultural terms. During the creative process, the students explore ideas as well as the elements of the language of drama and its techniques in a personal and varied way. Their presentations result from a coherent organization of the basic elements. Students describe and comment on their creative experience and identify what they have learned from it as well as the strategies and methods they have used. They are able to transfer learning to other contexts.

### Drama optional program

The outcomes for students enrolled in the Drama optional program include those of the compulsory program, as well as the ability to make adjustments to refine their creation and enrich it with symbolic and aesthetic elements connected to their creative intention.

### Drama and Multimedia optional program

The outcomes for students enrolled in the *Drama and Multimedia optional* program include those of the compulsory program as well as the ability to transpose elements of dramatic language into sounds and images, and take advantage of the artistic potential of multimedia elements in their productions.

## Development of the Competency *Creates dramatic works*

For students to develop the competency *Creates dramatic works*, the teacher should place them in stimulating, meaningful contexts in which they must complete various types of complex tasks requiring the application of the competency as a whole and leading to various types of production, depending on the requirements of the program. The tasks should be complementary and interactive, and may be combined where applicable. They may also vary in complexity to match the requirements of the program, while leaving room for autonomous action. The tasks must be sufficiently varied to take into account the range of student interests and aptitudes, adapted to the profile of each student, and designed to guide the progression of learning and permit assessment of the degree of competency development.

### Compulsory program

The learning and evaluation situations for the compulsory program are based on improvisation, composition and staging tasks.

Improvisation tasks require students to enter spontaneously into the life of a character using various elements of drama. As the action develops, they call on their ability to mobilize their personal resources, react spontaneously and construct suitable gestures and attitudes for the character. The task may be made more complex, depending on the nature and depth of the characters and world suggested by the stimuli for improvisation.

Composition tasks involve the writing of dramatic texts and stage directions using various dramaturgical techniques. When they write a dramatic text, students should pay particular attention to character and dramatic structure. They should also find various ways to create a spatial dimension for the text, give it structure and present it. The task becomes more complex as the students are asked to refine and improve their incorporation of group work and to explore various theatrical techniques to verify their dramatic effectiveness and use them in their creations.

Staging tasks introduce the students to theatricality. By going through the steps of exploration, selection, development and organization, the students learn various ways to use costumes, scenery, lighting and sound effects. They also learn to develop their ability to transpose ideas to the stage in simple theatrical presentations.<sup>10</sup>

### Drama optional program

In the *Drama* optional program, the stimuli for creation encourage a more in-depth examination of the complex tasks in the compulsory program, along with additional adaptation tasks.

The improvisation tasks bring students into contact with performing through trying out a wide range of characters and enriching their expressive capability. They create stories and develop them based on suggestions from their partners and, in their acting, maintain a lively, focused approach on group work. They also test their sense of organization by updating, on the spot, the stage space determined by improvisers.

The composition tasks encourage students to explore, in depth, the sociocultural universe in which the characters develop. They create links between the characters, their intentions and their objectives, take the target audience into account and study new dramaturgical forms. When writing for the stage, they use theatrical performance and various ways of exploring space to bring their creation to life by experimenting with various dramaturgical forms.

During staging tasks, students learn to transpose a text to the stage using the most significant elements of dramatic language to communicate their creative intention. They try out various possible ways to present a finished theatrical production.<sup>11</sup>

Adaptation tasks concern the transposition of literary works into stage works. Students must select the key elements of the story, and rework its structure to make it suitable for the stage, using and structuring elements of dramatic language.

10. In the compulsory program, simple theatrical presentations include only a few elements of dramatic structure.

11. In the optional programs, developed theatrical presentations include a number of elements of theatrical structure and emphasize symbolism.

### ***Drama and Multimedia optional program***

The *Drama and Multimedia* optional program allows students to explore new, contemporary artistic approaches. The stimuli for creation give priority to the transposition and adaptation of elements of dramatic language into sounds and images.

---

*The Drama and Multimedia optional program allows students to explore contemporary artistic practices.*

---

Composition tasks allow students to discover new forms of dramatic writing and to explore related dramaturgical conventions and methods. They encourage students to create stories, paying particular attention to dramatic structure and to rules and codes associated with the selected media.

Adaptation tasks require students to apply and structure elements of dramatic language by transposing literary works into images and sounds. In addition to selecting the key elements of the story, they must reinvent the structure of the work and create dialogues that support the dramaturgical form used.

Production tasks require students to discover and use various processes. They learn to adapt space, as well as visual and sound elements, to the dramaturgical forms and media used. During the last year of the cycle, students enrolled in the *Drama and Multimedia* optional program create works for the stage. By combining sounds, images, movements, words and virtual elements, and by ensuring an active presence on stage, they organize a stage creation in interaction with multimedia effects. They can re-apply their knowledge of dramatic language and multimedia in the same creative work.



## Table of development for the competency *Creates dramatic works*
























The following table gives an indication of the different contexts in which students are placed to create dramatic works. It presents an overview of the parameters for development of the competencies. These parameters must be taken into account for each year of the cycle in order to diversify instruction. Types of tasks are indicated for each type of program, in each year of the cycle. This does not preclude the introduction of other types of tasks, taking into account the teaching time allotted to the different programs.

Given the nature of learning in the arts, learning related to the creation of dramatic works should be planned to enrich, refine or increase the complexity of the elements of dramatic language. In this table, teachers will find elements that will help them ensure the students' learning progress.

- Compulsory program
- *Drama* optional program
- ▲ *Drama and Multimedia* optional program

Parameters		Secondary III	Secondary IV	Secondary V
<b>Mobilization of resources in a specific context</b>	<b>Stimulus for creation</b>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Based on areas of student interest</li> <li>Based on aspects of the historical context, including sociocultural aspects</li> <li>Based on social or cultural events, ethical or moral questions, or questions relating to professional practice</li> </ul>		
	<b>Types of task</b>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> Improvising</li> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Composing</li> <li><span style="color: green;">▲</span> Producing</li> </ul>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> Improvising</li> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Composing</li> <li><span style="color: blue;">■</span> Staging</li> <li><span style="color: green;">▲</span> Producing</li> </ul>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Composing</li> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> Staging</li> <li><span style="color: blue;">■</span> <span style="color: green;">▲</span> Adapting</li> <li><span style="color: green;">▲</span> Producing</li> </ul>
	<b>Types of production</b>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Dramatic sequence (spontaneous, written, verbal or nonverbal)</li> <li><span style="color: green;">▲</span> Multimedia performance</li> </ul>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Dramatic sequence (spontaneous, written, verbal or nonverbal)</li> <li><span style="color: blue;">■</span> Developed theatrical production</li> <li><span style="color: green;">▲</span> Multimedia production</li> </ul>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Dramatic sequence (written, verbal or nonverbal)</li> <li><span style="color: red;">●</span> Simple theatrical presentation</li> <li><span style="color: blue;">■</span> Developed theatrical presentation</li> <li><span style="color: blue;">■</span> <span style="color: green;">▲</span> Adaptation</li> <li><span style="color: green;">▲</span> Multimedia production</li> </ul>

Table of development for the competency *Creates dramatic works* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
<b>Mobilization of resources in a specific context</b> (cont.)	<b>Ways of working</b>	 Classroom  Stage	 Classroom  Stage  Broadcast setting	 Classroom  Stage  Non-conventional venue  Broadcast setting
		 Audience of classmates  School audience	 Audience of classmates  School audience	 Audience of classmates  School audience  Public audience
		 Alone	 In a team	 As a group
<b>Reflection on the process</b>	<b>Tools</b>	 Record of student's learning and evaluation (summary of information on competency development) Coevaluation tool (observation grid, checklist, etc.) Student's personal record (portfolio, logbook, etc.)		
<b>Resources</b>	<b>Content</b>	 Vocabulary Repertoire of works Literature Theatre outings Meetings with artists Arts events Documentary resources Theatrical performance Dramatic structure Creative dynamic Cultural references	 Theatrical structure  Multimedia structure	

**Table of development for the competency *Creates dramatic works* (cont.)**

Parameters	Secondary III	Secondary IV	Secondary V
<p><b>Resources</b> (cont.)</p>	<p><b>Content</b> (cont.)</p>	<p>● ■ ▲ <b>Strategy</b></p> <ul style="list-style-type: none"> <li>Listening and observation</li> <li>Collaboration</li> <li>Concentration</li> <li>Appropriation</li> <li>Memorization</li> <li>Centring, imagery and visualization</li> <li>Stress management</li> <li>Writing</li> </ul>	
	<p><b>Attitudes</b></p>	<p>● ■ ▲ Receptiveness to the stimulus for creation</p> <ul style="list-style-type: none"> <li>Receptiveness to personal sensations, impressions, emotions and feelings</li> <li>Recognition of personal abilities and limits</li> <li>Constructive attitude</li> <li>Desire to achieve autonomy</li> <li>Adjustment to unexpected events</li> <li>Commitment</li> <li>Risk-taking</li> <li>Cooperation</li> </ul>	

## COMPETENCY 2 Performs dramatic works

### Focus of the Competency

To perform dramatic works is to recreate a fictitious world with the intention of communicating it to others. Through their analysis of the text and their performance, students explore the possible meanings of a work in order to propose a personal interpretation. The interpretation is revealed through their use of their body, voice and space, which become expressive and communicative instruments. Students adopt a way of being and thinking that is not necessarily their own. To achieve this, they must be open to the diversity of people, properly understand the motivations that lead to various human behaviours, and make them their own. Using their sensory and affective memory, they must look within themselves to find the feelings, emotions and sentiments inspired by their character and the dramatic work.

One of the important features of the competency lies in the assimilation of a work's dramatic content, expressive character and specific dramatic language as well as attitudes and strategies for conveying its meaning.

In Secondary Cycle One, students became familiar with the principles of interpreting and performing dramatic works, and learned to use the elements of dramatic language.

In Secondary Cycle Two, students consolidate and enrich their knowledge and skills. When performing a work, students compare their way of using the language, conventions and practices of drama to those of the playwright or creator, who may be a classmate or a professional artist. Their contact with a vision external to their own and their venture into the creative universe of another person helps them to explore other ways of representing situations and bringing characters to life on stage. The students are encouraged to take a position concerning various modes of expression while developing their knowledge of technique, language and culture.

---

*When performing a work, students compare their own way of using the language, conventions and practices of drama to those of the playwright or creator, who may be a classmate or a professional artist.*

---

To enable students to exercise the competency, the learning and evaluation situations must focus on a performance that draws on the language of drama and touches on various aspects of performance and dramatic, theatrical or multimedia structure.

Students perform dramatic works from a repertoire covering different historic periods and cultures. They may be written by fellow students, or may be excerpts from existing plays, dramatic works, montages or adaptations of other texts. To perform their works, students interact with their classmates most of the time, but sometimes they can also work individually. They make use of a variety of visual, aural and text-based resources.

When they report on their performance experience, the students must retrace the path of their actions and learning. They review how their understanding of the work has changed. They make use of language competencies, both spoken and written, and use appropriate subject-specific vocabulary. This gives them an opportunity to become aware of what they have learned, and to see how it can be applied in new situations in which they are required to create, perform or appreciate a dramatic work.

The competency *Performs dramatic works* may involve various types of complex tasks: *performing a character, dramatization, adapting, producing or staging a dramatic work*. The students are asked to commit to a performance process based on various stimuli, and learn to respond creatively to various constraints by mobilizing their own expressive resources.

The key features of this competency combine to form a dynamic movement that may manifest itself simultaneously or at various stages of the performance experience. Students are encouraged to assimilate the dramatic content of the work, use elements of dramatic language, assimilate the expressive nature of the work, respect the conventions concerning unified performance, and report on their experience.

## Key Features of Competency 2

### Becomes familiar with the dramatic content of the work

Immerses himself/herself in the work and identifies elements of dramatic language • Recognizes the meaning and, if applicable, the historical or sociocultural aspects that may affect the performance • Experiments with various ways of conveying the dramatic content of the work • Uses performance strategies

### Shares his/her performance experience

Analyzes his/her communicative purpose and progress and the development of his/her understanding of the work, if applicable • Identifies the important elements of his/her experience and its characteristics • Compares with his/her previous learning • Identifies what he/she has learned and the methods used

## Performs dramatic works

### Respects the conventions regarding unified performance

Establishes conventions regarding unified performance • Listens to others • Puts established conventions into practice • Adjusts his/her performance to that of others • Updates the elements of dramatic language selected

### Uses elements of dramatic language

Experiments with elements of dramatic language related to the characters, action and meaning of the work • Makes use of sensory and emotional resources and experiences • Uses observation to improve his/her performance • Adapts elements of the dramatic language selected to bring out the characters, action and meaning of the work • Links dramatic actions

### Becomes familiar with the expressive nature of the work

Experiments with the expressive elements of the work • Adapts these elements to the performance or to the author's intention, if applicable • Makes use of expressive resources • Selects elements of dramatic language to match the nature of the work and his/her communication intention

## End-of-Cycle Outcomes

### Compulsory program

By the end of Secondary Cycle Two, the students' performances are based on interaction and cooperation with classmates. They highlight the expressive elements of a work and a character based on a range of stimuli for performance. They link actions, apply selected conventions constantly, use elements of dramatic language and demonstrate a search for originality and expressiveness. Their choices take into account the content of the work and, where applicable, elements from the historical context, including its sociocultural aspects. Their performances result from a coherent organization of elements. Students describe and comment on their performance experience and identify what they have learned from it as well as the strategies and methods they have used. They are able to transfer learning to other contexts.

### Drama optional program

The outcomes for students enrolled in the *Drama* optional program include those of the compulsory program, as well as the ability to make adjustments, to organize their performance to match the venue, and to enrich their performance with symbolic and aesthetic elements without losing sight of the meaning they wish to impart.

### Drama and Multimedia optional program

The outcomes for students enrolled in the *Drama and Multimedia* optional program include those of the compulsory program, as well as the ability to adjust their performance to a multimedia environment. They transpose elements of dramatic language into sounds and images, and take advantage of the artistic potential of multimedia elements.

## Evaluation Criteria

- Relevance of his/her theatrical choices in relation to the dramatic content of the work
- Consistent use of conventions for unified performance
- Consistency between the performance and expressive nature of the work
- Originality and expressiveness in the handling of the language of drama
- Integration of periods of reflection into the performance experience

## Development of the Competency *Performs dramatic works*

*The tasks must be sufficiently varied to take into account the range of student interests and aptitudes, adapted to the profile of each student.*

For students to develop the competency *Performs dramatic works*, the teacher must place them in stimulating, meaningful contexts in which they must complete various types of complex tasks that require the application of the competency as a whole and lead to various types of production depending on the requirements of the program. The tasks are complementary and interactive, and may be combined where applicable. They may also vary in complexity to match the requirements of the program,

while leaving room for autonomous action. The tasks must be sufficiently varied to take into account the range of student interests and aptitudes, adapted to the profile of each student, and designed to guide the progression of learning and permit assessment of the degree of competency development.

### Compulsory program

The learning and evaluation situations for the compulsory program are based on tasks that involve performing a character, dramatization and staging.

The tasks that involve performing a character give students an opportunity to use reading and analysis techniques to locate, within the dramatic structure, the traits of character and historical or sociocultural aspects that will influence their performance. They begin to transpose their character using elements of performance, costumes and accessories. Considering the context for the presentation and production of the work, that vary from one year of the cycle to the next, they establish simple performance conventions.

The tasks that involve dramatization require students to adjust their actions to those of their classmates, to link actions and to establish and comply with the conventions of teamwork. The tasks focus on the performance space and become more complex from one year to the next, encouraging students to experiment with various ways of conveying the dramatic content of the work.

The tasks that involve staging require students to develop their dramatization into a theatrical performance. They explore the expressive elements of the work and the related visual and sound elements within a simple presentation. The tasks promote student autonomy in artistic choices and the development of their ability to take risks.

### Drama optional program

In the *Drama* optional program, the stimuli for performance encourage a more in-depth examination of the complex tasks in the compulsory program, along with adaptation tasks.

When they perform characters, the students must be able to perceive their intentions and motivation. This involves identifying the dramatic issues in each situation and the historical and sociocultural context in which the characters live. This identification allows them to make choices concerning how they perform their character and to try out various possibilities of performance using gestures different from those they use in everyday life.

The dramatization tasks allow students to assimilate the dramatic content of the work by exploring the space suggested by the text. To recreate the universe of the characters, they organize space using accessories and scenery. To improve fluidity, they link actions and comply with the conventions of group work. Using their cultural references, they make proposals concerning staging.

The staging tasks encourage the students to explore possible visual and sound elements that may highlight or add perspective to an action, isolate an actor or stage element, create an atmosphere, add rhythm, or situate the work in a time or place. The students make proposals that involve choices of costume and accessories, taking into consideration the information they acquired when they assimilated the dramatic content of the work. To achieve a developed theatrical presentation, they take on various responsibilities at each step in the stage production, discovering various realities about the arts world.

The adaptation tasks allow the students to transform theatrical works while respecting the author’s intentions. They take advantage of their new knowledge of aesthetic traditions and use their judgment and ability to manipulate the elements of dramatic language to perform especially difficult tasks. They adjust or accentuate aspects of the work, and establish equivalencies. Without completely rewriting the work, they may adapt dialogues to the new context they have chosen. Even if the adaptation involves cuts in the original text or modifications in the casting of characters, the work must remain recognizable.

### **Drama and Multimedia optional program**

In the *Drama and Multimedia* optional program, the stimuli for performance encourage the students to look in more depth at the complex tasks of the compulsory program, and add adaptation and staging tasks. The emphasis is placed on new, contemporary practices that transpose elements of dramatic language into sounds and images.

The tasks involving performing a character allow students, as in the compulsory program, to use reading and analysis techniques to locate, within the dramatic structure, the traits of character and historical or sociocultural aspects that will influence their performance. In addition, the students must take into account the multimedia context proposed when trying out various expressive approaches to performance.

---

*To achieve a developed theatrical presentation, students take on various responsibilities at each step in the stage production, discovering various realities about the arts world.*

---

The tasks involving adaptation require the students to transform theatrical works into multimedia works. They may also decide to introduce a change of period, place, action, style, etc. The tasks call on the students’ judgment and ability to manipulate the element of dramatic language. Even if the adaptation involves cuts or changes, they must remain consistent with the choices made by the author and with the original work.

The tasks involving a multimedia production require the students to use images and sound to perform a dramatic work. They may discover new staging approaches by adapting the performance space and the visual and sound elements to the dramaturgical forms and media used. During the last year of the cycle, they present their multimedia performances on stage. By combining sound, images, movements, words and virtual elements, they use theatre as a medium and introduce various elements of the multimedia structure to communicate their performance of the work.

## Table of development for the competency *Performs dramatic works*

The following table gives an indication of the different contexts in which students are placed to perform dramatic works. It presents an overview of the parameters for development of the competencies. These parameters should be taken into account for each year of the cycle in order to diversify instruction. Types of tasks are indicated for each type of program, in each year of the cycle. This does not preclude the introduction of other types of tasks, taking into account the teaching time allotted to the different programs.

Given the nature of learning in the arts, learning related to the performance of dramatic works should be planned to enrich, refine or increase the complexity of the elements of dramatic language. In this table, teachers will find elements that will help them ensure the students' learning progress.

- Compulsory program
- Drama optional program
- ▲ Drama and Multimedia optional program

Parameters		Secondary III	Secondary IV	Secondary V
<b>Mobilization of resources in a specific context</b>	<b>Stimuli for performance</b>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Based on areas of student interest</li> <li>Based on aspects of the historical context, including sociocultural aspects</li> <li>Based on social or cultural events, ethical or moral questions, or questions relating to professional practice</li> </ul>		
	<b>Types of tasks</b>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Performing a character</li> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> Dramatizing</li> <li><span style="color: green;">▲</span> Producing</li> </ul>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Performing a character</li> <li><span style="color: red;">●</span> Dramatizing</li> <li><span style="color: blue;">■</span> Staging</li> <li><span style="color: green;">▲</span> Producing</li> </ul>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Performing a character</li> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> Staging</li> <li><span style="color: blue;">■</span> <span style="color: green;">▲</span> Adapting</li> <li><span style="color: green;">▲</span> Producing</li> </ul>
	<b>Types of productions</b>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> <span style="color: blue;">■</span> Simple theatrical presentation</li> <li><span style="color: blue;">■</span> Public reading</li> <li><span style="color: green;">▲</span> Multimedia performance</li> </ul>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> Public reading</li> <li><span style="color: blue;">■</span> Simple theatrical presentation</li> <li><span style="color: blue;">■</span> Developed theatrical presentation</li> <li><span style="color: green;">▲</span> Multimedia performance</li> </ul>	<ul style="list-style-type: none"> <li><span style="color: red;">●</span> Public reading</li> <li><span style="color: red;">●</span> Simple theatrical presentation</li> <li><span style="color: blue;">■</span> Developed theatrical presentation</li> <li><span style="color: blue;">■</span> <span style="color: green;">▲</span> Adaptation</li> <li><span style="color: green;">▲</span> Multimedia performance</li> </ul>



Table of development for the competency *Performs dramatic works* (cont.)

Parameters	Secondary III	Secondary IV	Secondary V
<b>Mobilization of resources in a specific context</b> (cont.)	<b>Performance settings</b>		
	<ul style="list-style-type: none"> <li>   Classroom</li> <li> Stage</li> </ul>	<ul style="list-style-type: none"> <li>   Classroom</li> <li>  Stage</li> <li> Broadcast setting</li> </ul>	<ul style="list-style-type: none"> <li>  Classroom</li> <li>  Stage</li> <li> Non-conventional venue</li> <li> Broadcast setting</li> </ul>
	<ul style="list-style-type: none"> <li>   Audience of classmates</li> <li> School audience</li> </ul>	<ul style="list-style-type: none"> <li>   Audience of classmates</li> <li>   School audience</li> </ul>	<ul style="list-style-type: none"> <li>   Audience of classmates</li> <li>   School audience</li> <li> Public audience</li> </ul>
<b>Reflection on the process</b>	<b>Tools</b> <ul style="list-style-type: none"> <li>   Record of student's learning and evaluation (summary of information on competency development)</li> <li>Coevaluation tool (observation grid, checklist, etc.)</li> <li>Student's personal record (portfolio, logbook, etc.)</li> </ul>		
	<b>Resources</b>	<b>Content</b> <ul style="list-style-type: none"> <li>   Vocabulary</li> <li>Repertoire of works</li> <li>Literature</li> <li>Theatre outings</li> <li>Meetings with artists</li> <li>Arts events</li> <li>Documentary resources</li> <li>Performance</li> <li>Dramatic structure</li> <li>Cultural references</li> </ul>	

Table of development for the competency *Performs dramatic works* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Resources (cont.)	Content (cont.)	<ul style="list-style-type: none"> <li>● ■ ▲ Strategies</li> <li>Listening and observation</li> <li>Appropriation</li> <li>Memorization</li> <li>Centring, imagery and visualization</li> <li>Stress management</li> <li>Analysis and reading</li> <li>Concentration</li> <li>Collaboration</li> </ul>		
	Attitudes	<ul style="list-style-type: none"> <li>● ■ ▲ Openness to the stimulus for performance</li> <li>Receptiveness to personal sensations, impressions, emotions and feelings</li> <li>Recognition of personal abilities and limits</li> <li>Constructive attitude</li> <li>Desire to achieve autonomy</li> <li>Commitment</li> <li>Risk-taking</li> <li>Adjustment to unexpected events</li> <li>Cooperation</li> </ul>		

## COMPETENCY 3 Appreciates dramatic works

### Focus of the Competency

To appreciate a dramatic work is to try to understand it by exploring its diverse meanings and examining it from a critical and aesthetic standpoint. Contact with various works—whether those of their classmates or works from a diverse repertoire, including the artistic heritage of Québec—enables students to develop their artistic awareness and their sensitivity to the expressive, symbolic, technical and aesthetic qualities of a dramatic work. It also enables them to cultivate their interest in drama and cultural venues.

In Secondary Cycle One, students acquired the ability to appreciate dramatic works. They further develop it during Secondary Cycle Two. Whatever the program in which they are enrolled, they develop the competency *Appreciates dramatic works* by completing complex tasks such as *examining the work of classmates*, *examining a theatrical performance* and *examining a multimedia performance*.

In constructing their appreciation of a dramatic work, students draw on their own experience, aesthetic sensibility and artistic knowledge. When they approach a work, they are asked to immerse themselves in it and to focus on their emotional and aesthetic reactions. They identify its components and structure and its communicative purpose, taking into account its historical context, including the sociocultural aspects. They discern the underlying communication intention and identify the expressive or symbolic elements that they find meaningful, relating these to the feelings elicited in them by the work. They establish comparisons and try to enrich their appreciation by searching for complementary information.

---

*As the students carry out appreciations, they may adopt personal criteria that guide their choices and allow them to become sensitive and aware spectators.*

---

Throughout the appreciation process, students should be encouraged to show respect for the work, but also for each other and their views of the production. By comparing their perception of the work with that of others, students develop their understanding and refine their judgment. Students can then explain what they have learned about themselves, the works and the artists, and describe the

methods they used to learn. In sharing their appreciation experience through oral and written communication, and in reporting on their strategies, students increase their awareness, the integration of their subject-specific learning and the development of their competencies. Students are asked to take part in a process in which they must formulate constructive arguments to express and justify their opinion. As they carry out appreciations, they may adopt personal criteria that guide their choices and allow them to become sensitive, aware spectators.

The works that students are called upon to appreciate include those of their classmates as well as the professional productions they have attended during educational outings and excerpts of works viewed in class.

When appreciating an artistic production, students examine all or some of its content that they have observed and analyzed, referring to an age-appropriate cultural experience. They take into account appreciation criteria that have been determined by their classmates or proposed by the teacher. Most of the time, students are asked to appreciate a work by comparing their observations and sharing their perception of the work with others, but sometimes they also appreciate the work individually. Their views become more refined, and they learn to make more connections between meaningful elements and the effects produced. Students draw on their language competencies as they integrate the subject-specific vocabulary into their communications.

The key features of this competency are part of a dynamic movement, and can occur at the same point or at different points in the appreciation experience. Students are encouraged to analyze a work, interpret its meaning, make critical and aesthetic judgments about it, and report on their experience.

## End-of-Cycle Outcomes

### Compulsory program

By the end of Secondary Cycle Two, students in the compulsory program identify the components of a dramatic work, as well as the symbolic and expressive elements that move them. They make connections between these elements, historical aspects, including sociocultural aspects, and the feelings they have experienced. They develop their appreciation with the goal of communicating it. Their communication reflects their personal interpretation of the work, based on criteria previously defined with their classmates and teacher. They use appropriate subject-specific vocabulary to describe and comment on their appreciation experience. They show an interest in the comments of other students and in the diversity of aesthetic and critical opinions expressed.

### *Drama and Drama and Multimedia* optional programs

The outcomes for students enrolled in the optional programs include those of the compulsory program, as well as the ability to refine their appreciation using supplementary information they find and comments they exchange with other students. They decode the work more effectively and accurately. They diversify and extend their appreciation by taking into consideration the expressive and symbolic aspects of the work and the performance context.

## Key Features of Competency 3

### Analyzes a dramatic work

Immerses himself/herself in the work and identifies its components • Identifies significant elements, based on a variety of appreciation criteria • Identifies historical aspects, if applicable, including sociocultural aspects, using available information • Makes connections between these elements

### Interprets the meaning of the work

Identifies expressive and symbolic elements • Establishes the impact of the elements on the work and on the reactions it elicits • Identifies comparable elements in other works • Enriches his/her performance by searching for complementary information

## Appreciates dramatic works

### Shares his/her appreciation experience

Identifies the important elements of his/her experience and its characteristics • Makes connections with previous experiences • Identifies what he/she has learned and the methods used

### Makes critical and aesthetic judgments

Reviews his/her previous appreciation of the work based on its historical context, including the sociocultural aspects • Builds his/her arguments taking appreciation criteria into account and communicates his/her point of view

## Evaluation Criteria

- Relevance of the elements identified
- Justification of his/her appreciation
- Accuracy of subject-specific vocabulary used
- Integration of periods of reflection

## Development of the Competency *Appreciates dramatic works*

For students to develop the competency *Appreciates dramatic works*, the teacher should place them in stimulating, meaningful contexts in which they complete various types of complex tasks that require the application of the competency as a whole and lead to various types of production, depending on the requirements of the program. The tasks are complementary and interactive, and may be combined where applicable. The tasks should be sufficiently varied to take into account the range of student interests and aptitudes, adapted to the profile of each student, and designed to guide the progress of learning and permit assessment of the degree of competency development.

### Compulsory program

The learning and evaluation situations for the compulsory program require students to examine the work of classmates or a theatrical performance.

During creation and performance tasks, it may be useful to introduce short breaks to appreciate the work in progress and develop a clearer vision. In keeping with an approach based on sharing, the students can also exercise their critical judgment.

When they examine the creation or performance work of classmates, students must adopt the point of view of an observer or outside viewer. They are encouraged to draw on their sensitivity and open-mindedness when appreciating dramatic actions and the resulting actions on the stage. They should observe the gestures and attitudes of the characters and attempt to identify their intentions. They must pay attention to the style of performance and the conventions selected by the authors or performers. They must identify and comment on the elements of the dramatic and theatrical structure selected, and give their point of view on their dramatic effectiveness.

When examining a theatrical performance, students develop their faculties of critical and aesthetic judgment. They are encouraged to use their sense of observation and sensitivity to appreciate the relevance of the artistic choices made and the use of conventions for the theatrical form involved. They must immerse themselves in the symbolic and expressive elements of the work, which nourish and stimulate their imagination.

### Drama optional program

In the *Drama* optional program, students examine the work of classmates in terms of dramatization for the stage. By appreciating the stage transpositions of other students, they must attempt to identify and understand their artistic choices and immerse themselves in the various atmospheres suggested by the theatrical structure. They must also identify the function of the visual and sound elements, and see how they are organized. Last, they must contemplate the artistic choices made and suggest improvements.

When they examine a drama performance, the students are encouraged to broaden their knowledge, open up to another vision and discover new dramatic and theatrical forms and conventions. They have an opportunity to appreciate a range of dramatic works and to recognize, in the staging, the influence of various aesthetic traditions and the narrative and symbolic choices made by the authors. These drama performances help nourish and stimulate their imagination, and they are encouraged to consider them from both a historical and a critical and aesthetic standpoint.

### Drama and Multimedia optional program

When they examine the work of classmates, students should adopt the point of view of an observer or outside viewer. They are encouraged to identify the narrative choices made by the authors and the structural elements associated with the multimedia form presented. They take into consideration the actors' performances and their acting strengths, and are encouraged to apply their critical judgment to help their classmates improve.

When they appreciate a multimedia performance, students should attempt to identify and understand the artistic choices of the author. They are encouraged to open up to another vision and discover new forms and conventions. They refine their sensitivity to the symbolic aspects of multimedia, broaden their aesthetic and artistic references and acquire new insights on which to base their appreciation. These experiences may incite them to undertake other explorations in their own creation and performance projects.

## Table of development for the competency *Appreciates dramatic works*

The following table gives an indication of the different contexts in which students are placed to appreciate dramatic works. It presents an overview of the parameters for development of the competencies. These parameters must be taken into account for each year of the cycle in order to diversify instruction. Types of tasks are indicated for each type of program, in each year of the cycle. This does not preclude the introduction of other types of tasks, taking into account the teaching time allotted to the different programs.

Given the nature of learning in the arts, learning related to the appreciation of dramatic works must be planned to enrich, refine or increase the complexity of the elements of dramatic language. In this table, teachers will find elements that will help them ensure the students' learning progress.

- Compulsory program
- *Drama* optional program
- ▲ *Drama and Multimedia* optional program

Parameters	Secondary III	Secondary IV	Secondary V
<b>Mobilization of resources in a specific context</b>	<b>Stimulus for appreciation</b> <span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Based on areas of student interest Based on aspects of the historical context, including sociocultural aspects Based on social or cultural events, ethical or moral questions, or questions relating to professional practice		
	<b>Types of tasks</b> <span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Examine the work of classmates	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Examine the work of classmates <span style="color: red;">●</span> <span style="color: blue;">■</span> Examine a theatrical performance <span style="color: green;">▲</span> Examine a multimedia performance	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Examine the work of classmates <span style="color: red;">●</span> <span style="color: blue;">■</span> Examine a theatrical performance <span style="color: green;">▲</span> Examine a multimedia performance
	<b>Types of productions</b> <span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Oral communication (presentation, exchange of ideas, discussion, debate) Written communication		
	<b>Ways of working</b> <span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> School performance Excerpt from the repertoire Theatre outing		
	<span style="color: red;">●</span> <span style="color: blue;">■</span> <span style="color: green;">▲</span> Alone, in a team or as a group		

Table of development for the competency *Appreciates dramatic works* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Reflection on the process	Tools	<ul style="list-style-type: none"> <li>● ■ ▲ Record of student's learning and evaluation (summary of information on competency development, criteria)</li> <li>Evaluation, self-evaluation and coevaluation tools (observation checklist, etc.)</li> <li>Student's personal record (portfolio, logbook, digital portfolio, etc.)</li> <li>Documentary resources</li> </ul>		
	Resources	Content	<ul style="list-style-type: none"> <li>● ■ ▲ Vocabulary</li> <li>Repertoire of works</li> <li>Literature</li> <li>Cultural outing</li> <li>Meetings with artists</li> <li>Arts events</li> <li>Documentary resources</li> <li>Performance</li> <li>Dramatic structure</li> <li>Cultural references</li> </ul>	<ul style="list-style-type: none"> <li>● ■ Theatrical structure</li> <li>▲ Multimedia structure</li> </ul>
		Attitudes	<ul style="list-style-type: none"> <li>● ■ ▲ Openness to the stimulus for appreciation</li> <li>Respect for artistic works</li> <li>Desire to achieve autonomy</li> <li>Commitment</li> <li>Risk-taking</li> <li>Receptiveness to personal sensations, impressions, emotions and feelings</li> <li>Constructive attitude</li> </ul>	

## Program Content

The program content is a set of resources that students integrate in order to create, perform and appreciate dramatic works. By the end of the cycle they are able to use these resources autonomously in learning and evaluation situations that are meaningful.

All the categories are prescriptive (creative dynamic, strategies, elements of dramatic language, vocabulary, drama repertoire, cultural references). However, in the compulsory program, teachers can select the elements in each category that students will be required to use in creating, performing and appreciating dramatic works. In their selection, they take into account

the previous learning of the students and the degree to which they have developed their artistic competencies.

In the optional programs, the content may be enriched according to the interests and needs of the students.

In addition to the elements listed below, the points shared by all four arts subjects, presented in the Introduction to the Arts Education section of the QEP, must be taken into consideration.

### The Creative Dynamic

The creative dynamic, as explained in the Introduction to the Arts Education section of the QEP, is a tool that can be used to encourage students to take charge of their creative actions and develop their autonomy. It has three successive phases: opening, productive action and separation. The recurrent movements of inspiration, development, and distancing present in each phase complete the systemic model of the creative dynamic.

### Strategies

- Use observation, listening, imitation, and action/reaction.
- Consult with others to choose and validate his/her choices according to the communicative intention.
- Use a variety of analysis, reading and writing strategies.
- Use a variety of memorization strategies.
- Use different methods to develop his/her acuity of perception and observation.
- Use various concentration strategies.
- Use centring techniques, imaging and visualization to cultivate their imagination.
- Use stress management strategies.



## Compulsory program

Elements of Dramatic Language		
Dramaturgy		
Performance (body-voice)	Dramatic structure (playwriting)	Theatrical structure (staging)
<p><b>Building a character</b>            Body: attitude, emotion, gestures, direction of gaze, rhythm, gait, actions            Voice: emotion, range, silence, vocal effects            Assimilation of text: memorization, movements</p> <p><b>Body techniques and expression</b>            Flexibility            Exaggeration, targeting of audience            Opposition            Relaxation            Energy</p> <p><b>Vocal and expressive techniques</b>            Voice placement: breathing, flexibility, relaxation, projection, articulation, pronunciation, vocal techniques, dynamic range            Diction: stress, intonation</p> <p><b>Ensemble work</b>            Response to performance directions            Response to visual and sound cues            Adjustment of acting style to that of his/her partners            Conventions concerning unified performance</p>	<p><b>Emphasizing a character</b>            Distinctive traits: moral, psychological, physical            Intention            Role in the dramatic action            Historical and sociocultural characteristics</p> <p><b>Playwriting methods</b>            Basic storyline            Dramatic texts            Components of the work: action, triggers, resolution</p> <p><b>Types of discourse</b>            Aside            Stage directions            Dialogue</p> <p><b>Conventions</b>            Dramaturgical treatment of time            Dramaturgical treatment of space            Dramaturgical treatment of action</p>	<p><b>Visual and sound elements</b>            Function and use of costume and costume accessories            Stage set            – Function and use of objects: props and elements of scenery            – Visible set changes (scenery)            – Stage/audience relationship: apron stage, semicircle, performance space, multiple playing areas</p> <p>Lighting            – Use of lighting            – Simple lighting effects</p> <p>Sound environment            – Use of sound            – Sounds: sound effects, voices, music</p> <p>Performance space            – Organization of space            – Division of the performance space: wings, proscenium arch, downstage, upstage, etc.</p> <p><b>Ensemble work</b>            Blocking            Conventions on unified performance</p> <p><b>Theatrical techniques</b>            Performance in masks: neutral masks, larval masks, commedia dell'arte, etc.            Body shadows            Marionettes            Clown performance            Black theatre</p>

<b>Elements of Dramatic Language</b> The elements below are added to those of the compulsory program.		
<b>Dramaturgy</b>		
<b>Performance</b> (body-voice)	<b>Dramatic structure</b> (playwriting)	<b>Theatrical structure</b> (staging)
<p><b>Vocal and expressive techniques</b> Level of language</p> <p><b>Ensemble work</b> Choreography</p> <p><b>Types of discourse</b> Monologue</p>	<p><b>Types of discourse</b> Monologue</p> <p><b>Dramaturgical forms</b> Children’s theatre, youth theatre, street theatre, guerrilla theatre</p> <p><b>Aesthetic traditions</b> Classical Realist Symbolist Surrealist Absurd</p>	<p><b>Visual and sound elements</b> Makeup – Function and use of stage makeup</p> <p>Costumes – Relevant choices</p> <p>Lighting – Function of lighting: isolation, atmosphere, rhythm, transition</p> <p>Scenery – Function of scenery – Scenery choices</p> <p>Sound environment – Function of sound: transition, rhythm, atmosphere</p>

*Drama and Multimedia optional program*

<b>Elements of Dramatic Language</b> The elements below are added to those of the compulsory program.		
<b>Dramaturgy</b>		
<b>Performance</b> (body-voice)	<b>Dramatic structure</b> (playwriting)	<b>Multimedia structure</b> (multimedia language)
<p><b>Body techniques and expression</b>                      Meaning of acting style and gestures                      Minimalism                      Acting for the camera                      Relationship with objects: symbolic, dramatic, functional, expressive</p> <p><b>Vocal and expressive techniques</b>                      Level of language                      Expressiveness                      Aspects of voice                      Use of microphone                      Dubbing</p>	<p><b>Dramaturgical techniques</b>                      Synopsis                      Scenario                      Structure: sequence, ellipsis, rupture</p> <p><b>Dramaturgical forms</b>                      Audio drama: radio play                      Video drama: Television play, film short, sitcom                      Photo play</p> <p><b>Types of discourse</b>                      Narration                      Advertising</p>	<p><b>Production techniques</b>                      Round-table discussions                      Blocking                      Sound recording                      Image recording</p> <p><b>Multimedia theatrical space</b>                      Relationship with medium                      Plan of playing areas (divisions)</p> <p><b>Visual and sound elements</b>                      Stage set                      – Identification                      – Staging choices                      Sound environment                      – Function of sound (transition, rhythm)                      – Sound setting (atmosphere)                      – Sound effects                      Visual environment                      – Blue/green screen                      – Holograms                      Costumes                      – Relevant choices                      Makeup                      – Functions and use of screen makeup                      Lighting                      – Functions of lighting: isolation, atmosphere, transition</p>

### Vocabulary

Knowledge of the subject-specific vocabulary becomes pertinent at various stages in the development of the drama competencies. However, this vocabulary is particularly useful when students are appreciating dramatic works, communicating the result of their appreciation and reporting on their experiences.

Performance	Dramatic structure		Theatrical structure	Multimedia structure
Achievements	Act	Melodrama	Backdrop	Action
Availability	Adaptation	Monologue	Blackout	Art house film
Casting against type	Alexandrine	Myth	Curtain time	Break
Diction	(Iambic hexameter)	Parody	Deadline	Camera
Dress rehearsal	Basic storyline	Pastiche	Downstage	Dubbing
Fixed gaze	Cliché	Playwright	Dress rehearsal	Editing
Gestures	Collective creation	Plot	Elizabethan stage	Ellipsis
Hamming	Comedy	Prologue	Italian stage	Feature film
Improvisation	Concept	Repertoire	Light ramp	Film short
Inner voice	Conflict	Scenario	Lighting	Hologram
Line	Coup de théâtre	Sequence	Pace	Live filming
Listening	Critical analysis	Sign	Performance	Micro
Miming	Dialogue	Soap opera	Performance space	Off-screen
Motivation	Drama	Stage directions	Playing area	Photo play
Opposition	Dramatic action	Structure	Practicable	Plan
Overacting	Dramatic development	Style	Public reading	Radio play
Performance	Dramatic text	Subtext	Run-through	Screen
Projection	Dramatic writing	Surprise ending	Scale model	Segmentation of space (foreground/background)
Rehearsal	Ellipsis	Synopsis	Sound environment	Silent film
Sound effects	Farce	Tableau	Stage	Sound plan
Stage presence	Fiction	Target audience	Stage design	Space
Stamina	Genre	Tragedy	Stage left	Studio
Stand-in	Hero	TV soap opera	Stage right	Technical segmentation
Unity of action	Humour	Unity of time	Staging	Television play
Voice offstage	Issue	Writing for the stage	Symbolism	Time
			Theatrical convention	Time sequence
			Theatrical space	Transition
			Tormentor	Unity of action
			Upstage	Visual continuity
			Visual environment	
			Wings	

## Drama Repertoire

The works or excerpts are drawn from various artistic periods. These excerpts may come from the Québec theatre repertoire and that of different cultures, and represent a variety of aesthetic traditions, genres and styles. Students can also refer to theatre performances they have attended. Certain excerpts may also be taken from cinema or other media.

### *Types of Works and Excerpts*

Dramatic works, excerpts and student productions are closely linked to the subject-specific elements addressed in learning and evaluation situations. In the optional programs, the number of works or excerpts must reflect the level of student development, the learning and evaluation situations proposed and the academic context.

## Cultural References

Cultural references are meaningful cultural elements related to drama and whose use in the classroom allows students to enrich their vision and understanding of the world in which they live. They help students to make concrete connections with the subject, to recognize its reflections and living presence in their environment, and to understand the dynamic influence of the arts in society. The selection of these resources must take into account their contribution to students' education, as well as regional differences and the local community.

**Cultural experiences:** theatre productions staged at school or in other cultural sites, meetings with artists or professional creators (playwrights, actors, scenic artists, lighting designers, etc.), exhibits (set design, costumes, production photography, models, etc.), public readings, professional rehearsals, conferences on theatre, theatre festivals, etc.

**Elements of theatre history:** historical context of the works studied; theatre aesthetics, artistic periods, styles, genres, etc.

**Literature:** dramatic texts (young audience and general public) taken from the Québec theatre repertoire and that of different cultures and aesthetic traditions; non-theatrical texts (poems, novels, short stories, historical texts, etc.), general publications on theatre (books and specialized magazines).

**Cultural sites:** theatre, costume and set production workshops, schools of fine arts, documentation centres, cultural centres, auditoriums, etc.

**Careers related to theatre:** author, actor, stage director, playwright, scenic artist, stage manager, lighting designer, costume designer, artistic director, theatre critic, cultural activities organizer, columnist, drama teacher, etc.

**Documentary resources:** dramatic texts, documents on theatre, television or film adaptations of plays, television programs, documentaries or films on theatre, television plays, radio plays, sound recordings, videocassettes or DVDs, cultural programs, advertising for a show (press releases and reviews, advertisements, interviews, programs, posters, invitation cards), Web pages or sites of companies announcing their shows and the venues, etc.

**Works from the drama repertoire:** see Drama Repertoire on this page.

## Bibliography

- Association des cinéastes amateurs du Québec inc. *Guide de poche du cinéaste amateur du Québec*. Montréal: Bibliothèque nationale.
- Association des cinémas parallèles du Québec, Ministère de la Culture et des communications du Québec and Ministère de l'Éducation du Québec. *Cahier d'introduction pour l'étude de films*. 1987.
- Beauchamp, Hélène. *Introduction aux textes du théâtre jeune public*. Montréal: Logiques, 1997.
- Booth, David. *Story Drama: Reading, Writing and Role Playing across the Curriculum*. Markham: Pembroke Publishers, 1994.
- Borie, Monique, Martine de Rougemont, and Jacques Schérer. *Esthétique théâtrale: Textes de Platon à Brecht*. Paris: Sedes, 1982.
- Brook, Peter. *The Empty Space*. New York: Athenium, 1968..
- Chekhov, Michael. *On the Technique of Acting*. New York: HarperCollins, 1991.
- Clurman, Harold. *On Directing*. New York: Collier Books, 1972.
- Colyer, Carlton. *The Art of Acting: From Basic Exercise to Multidimensional Performances*. Colorado Springs: Meriwether Publishing, 1989.
- Corvin, Michel (ed.). *Dictionnaire encyclopédique du theatre*. Paris: Larousse-Bordas, 1998, 2 tomes.
- Couty, Daniel, and Alain Rey (ed.). *Le theatre*. Turin: Larousse, 2001.
- Danan, Joseph, and J. P. Ryngaert. *Éléments pour une histoire du texte de théâtre*. Paris: Dunod, 1997.
- David, Martine. *Le théâtre*. Paris: Belin, 1995.
- Degaine, André. *Histoire du théâtre dessinée: De la préhistoire à nos jours, tous les temps et tous les pays*. Saint-Genouph: Nizet, 1998.
- Féral, Josette. *Mise en scène et jeu de l'acteur, entretiens: L'espace du texte*. Montréal: Jeu; Carnières, Lansman, 2001, volume 1.
- \_\_\_\_\_. *Mise en scène et jeu de l'acteur, entretiens: Le corps en scène*. Montréal: Jeu; Carnières, Lansman, 2001, volume 2.
- \_\_\_\_\_. *Les chemins de l'acteur: Former pour jouer*. Montréal: Québec Amérique, 2001.
- Fournier, Guy. *Écrire pour le petit écran*. Montréal: Éditions de l'Institut national de l'image et du son, 1998.
- Gaulme, Jacques. *Architectures scénographiques et décors de théâtre*. Paris: Magnard, 1985.
- Girard, Gilles, Réal Ouellet, and Claude Rigault. *L'univers du théâtre*. Paris: PUF, 1978.
- Hornbrook, David. *Education in Dramatic Art*. Oxford: Blackwell, 1989.
- Hubert, Marie-Claude. *Histoire de la scène occidentale de l'Antiquité à nos jours* (Collection Cursus). Paris: Armand Colin, 1992.
- Knapp, Alain. *Une école de la création théâtrale* (Collection Théâtre Éducation, no. 7.) Arles: Actes Sud, 1993.
- Lafon, Dominique (ed.). *Le théâtre québécois 1975-1995*. St.-Laurent: Fidès, 523 p.
- Lecoq, Jacques. *Le corps poétique, un enseignement de la création théâtrale*. Arles: ANRAT/Actes Sud Papiers, 1997. (Collection Cahiers Théâtre/Éducation.)
- Legris, R. et al. *Le théâtre au Québec, 1825-1980*. Montréal: VLB, Société d'histoire du théâtre du Québec, Bibliothèque nationale du Québec, 1988.
- Lever, Yves. *L'analyse filmique*. Montréal: Boréal, 1992.
- Martin, Marcel. *Le langage cinématographique*. Paris: Cerf, 1992.
- Martens, Paul. *Nouveau solfège de la diction*. Paris: Librairie théâtrale, 1986.
- Morgan, Norah, and Juliana Saxton. *Teaching Drama: A Mind of Many Wonders*. Portsmouth, NH: Heineman, 1996.
- O'Neill, Cecily. *Drama Worlds: A Framework for Process Drama*. Portsmouth, NH: Heineman, 1989.

- O'Toole, John. *The Process of Drama: Negotiating Art and Meaning*. New York: Routledge, Chapman and Hall, 1992.
- Pavis, Patrice. *Dictionnaire du théâtre*. Paris: Messidor/Éditions sociales, 1987.
- Pelletier, Esther. *Écrire pour le cinéma. Le Scénario et l'industrie du cinéma*. Québec: Nuit blanche éditeur, 1992.
- Pierron, Agnès. *Le théâtre: Dictionnaire de la langue du théâtre, mots et mœurs du théâtre* (Collection Usuels.) Paris: Le Robert, 2002.
- \_\_\_\_\_. *Le théâtre: Ses métiers, son langage* (Collection Classiques Hachette.) Paris: Hachette, 1994.
- Poissant, Louise (ed.). *Esthétique des arts médiatiques*, tome 1. Québec: PUQ, 1995, 431 p.
- Québec. Ministère de l'Éducation. Direction de la formation générale des jeunes. *Québec Education Program: Preschool Education, Elementary Education*. Québec: Gouvernement du Québec, 2000.
- Québec. Ministère de l'Éducation. Direction générale de la formation des jeunes. *Québec Education Program: Secondary School Education, Cycle One*. Québec: Gouvernement du Québec, 2003.
- Québec. Ministère de l'Éducation and Ministère de la Culture et des communications. *Integrating the cultural dimension into school: reference document for teachers*. Québec: Gouvernement du Québec, 2003.
- Rodary, G. *Grammaire de l'imagination, Introduction à l'art d'inventer des histoires*. Paris: Messidor, 1986.
- Roth, Jean-Marie. *L'écriture de scénario*. Paris: Top Éditions, 1998.
- Ryngaert, Jean-Pierre. *Introduction à l'analyse du théâtre*. Paris: Bordas, 1991.
- Société Radio-Canada. *Décors, costumes, maquillage et arts graphiques*. Montréal: Relations publiques, services français, Bibliothèque nationale du Québec, 1982.
- Stanislavski, Constantin. *An Actor Prepares*. New York: Theater Arts Books, 1936.
- Ubersfeld, Anne. *Les termes clés de l'analyse du théâtre*. Paris: Seuil, 1996.
- Vigeant, Louise. *La lecture du spectacle théâtral*. Laval: Mondia, 1989.
- Vinaver, Michel (ed.). *Écritures dramatiques: Essais d'analyse de textes de théâtre*. Arles: Actes Sud, 1993.

