



Chapter 8

Arts Education



Introduction to the Arts Education Subject Area

The arts demand different forms of intelligence and enable us to confront, understand and interpret reality and transpose it into symbolic language. By opening a door to sensitivity, subjectivity and creativity, the practice of an art can lead us to confer new meaning on things and enable us to communicate these through artistic productions. Marked by the social and cultural values of daily life, artistic languages and productions contribute to the evolution of these values and show us a reflection of history, societies and, by extension, humanity. Culture is one of the issues involved in today's trend toward globalization, and the arts play an important role in expressing and preserving the cultural values of a society. Although commercial interests have a stake in the arts worldwide, and thus foster the homogenization of cultures to a certain extent, the arts still remain one of the most effective methods of developing, affirming and safeguarding cultural identity.

Contribution of the Arts Education Subject Area to the General Education of the Student

The arts stimulate bodily awareness, nourish the imagination and contribute to the development of self-esteem. In practising an art, students draw on all aspects of the self—body, voice, imagination, culture—in order to convey their perception of reality and world-view. They make use of a symbolic language that opens up new perspectives on themselves, others and their environment. Arts education, in helping to empower students, contributes to the construction of their identity and the enrichment of their world-view. It also helps narrow the

gap between academic learning and the working world. When pursued on a consistent basis throughout their secondary studies, it can pave the way for studies leading to a wide variety of professions and occupations related to the arts and culture.

In elementary school, students have begun to create, interpret and appreciate artistic works in two of the four arts subjects. They have had hands-on experience working in a creative dynamic and have become aware of their creative potential through the use of artistic languages. They have had contact with works that provide them with a variety of models for expression and communication, enabling them to appreciate the richness of different artistic languages, to explore their cultural environment and to prepare the way for an ongoing discovery of culture in general.

Arts education at the secondary level follows the guidelines established at the elementary level. The Secondary Cycle One programs are intended to develop the same competencies. For drama, dance and music, these competencies involve *creating, performing and appreciating* artistic works, while for visual arts, the competencies involve *creating personal images, creating media images and appreciating works of art and cultural objects from the world's artistic heritage, personal images and media images*. Students therefore continue the learning they have begun in elementary school, but in a specific subject, which they must choose from among the arts subjects offered in their school. They deepen their understanding of this subject by acquiring in-depth knowledge of its principles, language and basic techniques. Students are

presented with a range of artistic experiences that speak to them personally and prompt them to communicate their mental images and express their world-view. These experiences also encourage them to relate to others and to define the roles they may play in both individual and group creative activities.

Students create, perform or appreciate works by combining perceptions, intuitions, impressions and various types of knowledge. They make use of reflections, communication and information from a number of different sources. They participate in a dynamic dialogue, in constant renewal, between theory and practice, action and reflection, experience and cultural enrichment. Students are also encouraged to develop their critical and aesthetic faculties and broaden their cultural horizons through exposure to works by artists of different periods and origins. They also stand to benefit if their arts education is enhanced by visits to cultural sites, meetings with artists and active participation in the artistic life of the school. Finally, arts education should include the opportunity to integrate information and communications technologies into the learning process, considering their potential for new modes of expression, inspiration and communication.

Making Connections: The Arts Education Subject Area and the Other Dimensions of the Québec Education Program

Arts education involves connections between subjects, thereby fostering the transfer of learning and the consolidation of knowledge. The subject area of arts education cannot be considered in isolation. It must be seen in the context of a broader system, within which connections can be made between the broad areas of learning, cross-curricular competencies and other subject areas.

The creation, performance and appreciation of artistic productions are often accompanied by in-depth reflection on

major contemporary issues and thus meet the educational aims of the broad areas of learning. The stimuli for creation and the cultural references provide a useful introduction to the broad areas of learning. Planning and producing artistic and interdisciplinary projects, working in teams, performing works and expressing points of view are all activities that meet, in a practical way, the educational aims targeted by each of the broad areas of learning.

Arts education contributes to the development of each of the cross-curricular competencies. Due to the very nature of arts subjects, students are called upon to use creativity throughout the creative process, in situations of performance as well as appreciation. They are also encouraged to use information, solve complex artistic problems, adopt effective work methods, exercise critical and aesthetic judgment, use information and communications technologies appropriately, achieve their potential, cooperate with others and communicate appropriately.

Arts education can help students form meaningful and diverse connections with other subject areas. For example, students who practise an art acquire a symbolic language and develop it to construct meaning, just as they use linguistic codes to communicate orally or in writing. They use spoken and written language when forming critical and aesthetic judgments on artistic productions or giving an account of their experience of creation, performance or appreciation. For example, to appreciate artistic works or productions, students must put them in their historical context, thereby drawing on concepts and strategies related to the social sciences. Exposure to literary works can also enrich their cultural knowledge and help them better appreciate other artistic works. The possibility of working on the same problem from the point of view of the arts and from that of mathematics, science and technology gives students the opportunity to experience two ways of apprehending reality that are both

complementary and mutually enriching. The practice of an art also contributes to the students' personal development. It provides them with a special way of approaching and thinking about moral and ethical issues, social problems, beliefs and values, and helps them to adopt balanced attitudes and habits.

Based on this brief description of the interdisciplinary potential of arts education and the variety of connections it can serve to establish with other elements of the Québec Education Program, it is clear that the study of the arts contributes to students' cultural enrichment and to the achievement of the school's mission.

Elements Common to the Subjects in Arts Education

Each subject in the arts has its own particular language, rules and conventions, principles and tools. Through the specific nature of its own language—whether gestural, visual, sound-related or corporal—each one also offers a unique way of knowing oneself, forming relationships with others and interacting with the environment. However, beyond their individual characteristics, the subjects in the arts foster the same basic learning, facilitating the transition from one subject to another during the students' art education. This applies whether it be during the same school year, during the transition from elementary to secondary school, in the transition from one cycle to another, or when moving to a new school.

Basic Learning

- Communicates and gives concrete expression, by means of symbolic language, to ideas, mental images, impressions, sensations and emotions in various artistic productions or performances

- Appreciates facets of his/her own works and those of other students, as well as works by men and women of different origins and periods, by referring to varied criteria and expressing himself/herself orally or in writing

Attitudes

- Receptivity to his/her sensations, impressions, emotions and feelings
- Openness to unexpected events, to an element of risk in his/her experiments and choices, to the stimuli for creation, to works and their related historical context
- Constructive attitude toward teamwork, his/her artistic experiences and criticism
- Respect for artistic works, his/her own productions and those of his/her classmates

The Creative Dynamic

From the initial inspiration to the moment when an artist detaches him or herself from a work, he or she is engaged in a complex and dynamic line of development. Such a line of development, which may be characterized in various ways, has been referred to as a creative dynamic.¹ It can be broken down into a process and a procedure, which are closely related.

The Process

The process consists of three consecutive phases: an opening phase, a productive action phase and a separation

1. We are referring here to the work of researcher Pierre Gosselin, who has used this term to describe the creative process. We are borrowing his concept of the creative dynamic, as well as the diagram that illustrates it. See Pierre Gosselin et al., "Une représentation de la dynamique de création pour le renouvellement des pratiques en éducation artistique," *Revue des sciences de l'éducation*, vol. XXIV no. 3, (1998), p. 647-666.

phase. During the opening phase, the creator is inspired by an idea. During the productive action phase, the creation is shaped. During the separation phase, the creator detaches him or herself from his or her work.

In the opening phase, which is marked by the presence of intuition and spontaneity, inspiration takes precedence. The students explore and develop emergent ideas that best reflect what they are feeling, rather than simply work with the first idea they think of. They must retain elements of some ideas, identify the most meaningful ones and develop a creative intention based on them. In the productive action phase, which involves the shaping of a creation, development predominates. In this phase, students are actively aware of giving direction to their creative work and solving complex problems using sensitivity and intelligence. In this context, they must combine, develop and organize elements they have selected and, in particular, give material form to their ideas. They evaluate the degree of correspondence between their inner ideas and the work taking shape. The separation phase represents a time to pause and reflect on their productions and analyze them in order to determine whether they correspond to their initial inspiration. In displaying their productions, students become aware of the perception and appreciation of others. The detachment that prevails during the separation phase enables them to withdraw from their productions and to view them as steps in their line of artistic development.

The Procedure

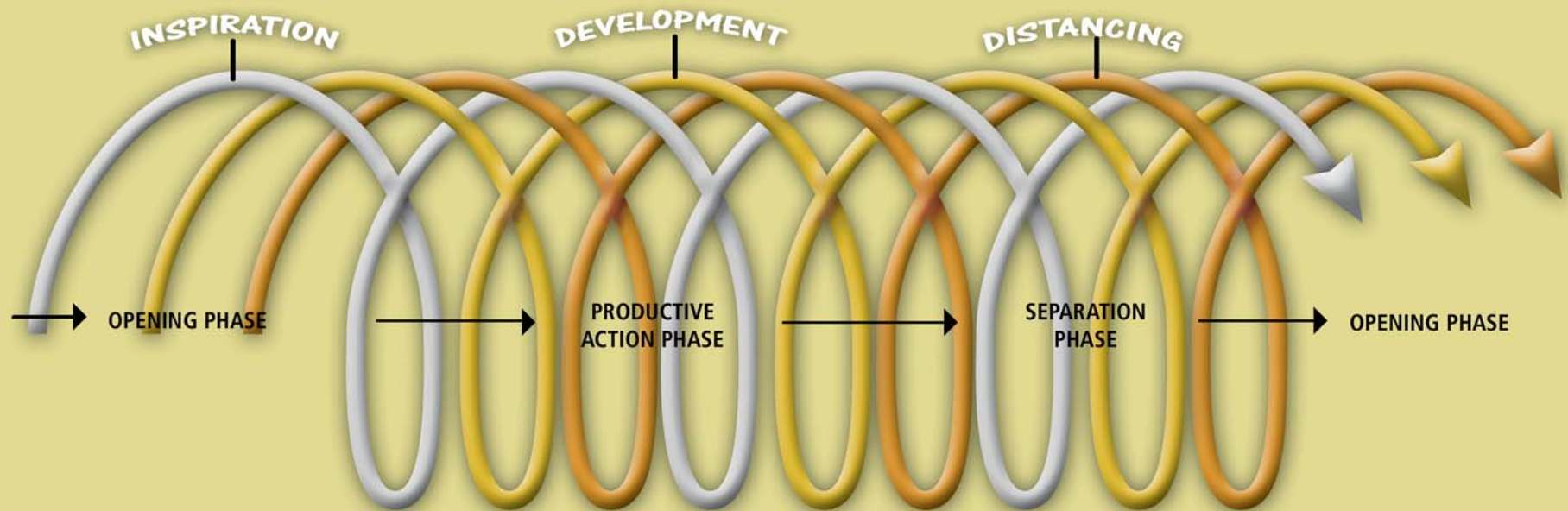
The procedure is mainly based on the interaction of three movements: inspiration (injection of ideas); development (formulation and articulation of ideas); distancing (withdrawal of the creator from the result of his or her actions). These three movements, which are found in each phase of the process, are interdependent and complementary and they generate specific actions in each phase. However, it may happen that a student, like a creator, goes through the second phase of the process without encountering any serious difficulties and therefore does not have to let go of the creative work and stand back from it in order to identify or solve a problem.

The Stimuli for Creation

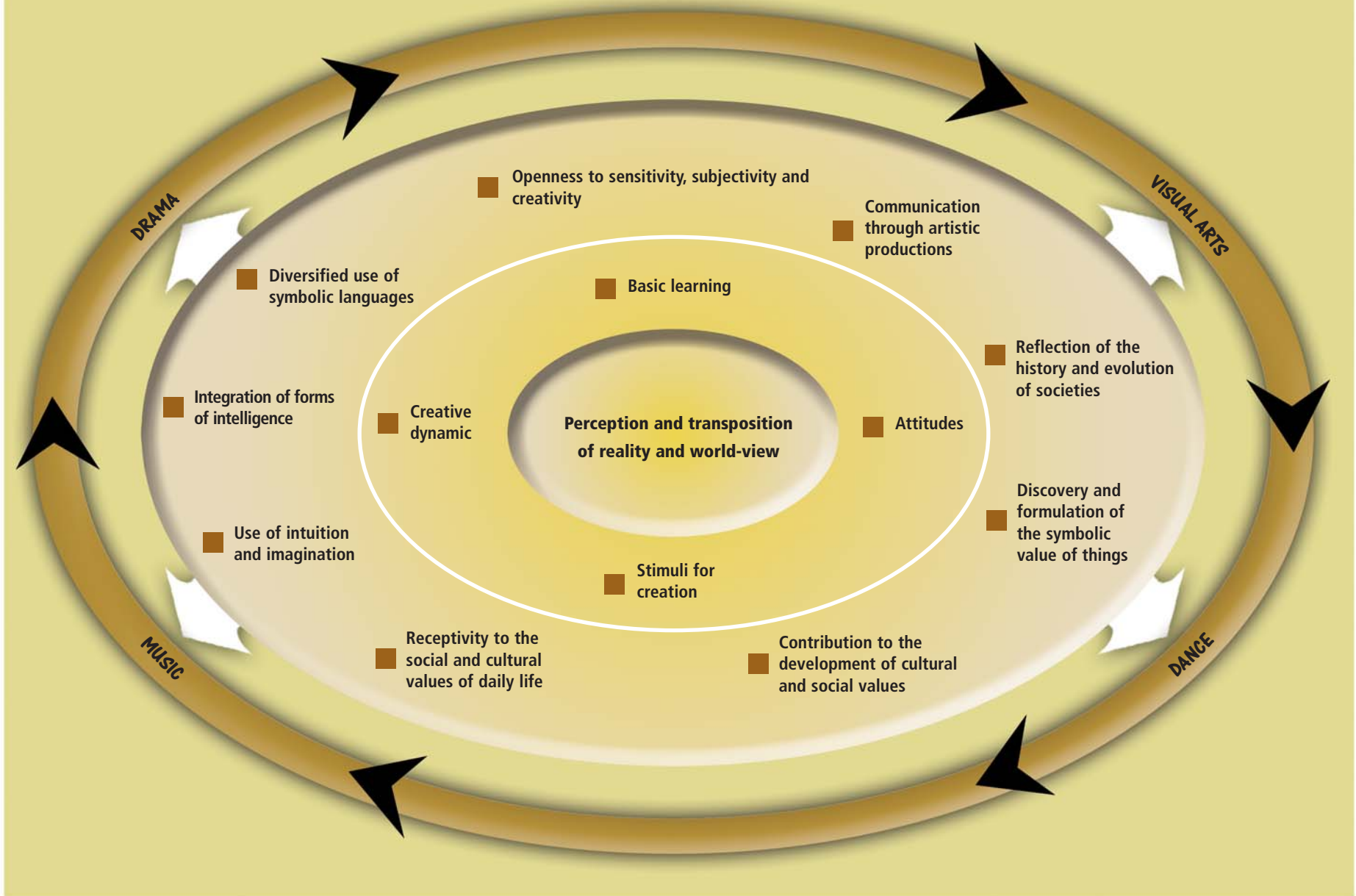
The stimuli for creation are working guidelines that can serve as a catalyst, thread or framework for the creative dynamic. They are adapted to the ages and interests of the students and present problems that offer a great variety of possible solutions and responses. Drawn from the real world, the imaginary realm, artistic and media productions and encounters with professional artists, they are connected to the educational aims of the broad areas of learning and to cultural references. Students are encouraged to convey their vision of the stimulus for creation in their productions in a concrete, expressive, symbolic manner.

Whichever theoretical model is selected, it is important to emphasize the creative process in learning activities in the arts. Like the performance and appreciation of artistic works, creation is an essential element of any procedure for gaining experience of the artistic world. The creative process thus plays a vital role in the basic learning transferable from one arts subject to another.

THE CREATIVE DYNAMIC AS A PROCESS AND A PROCEDURE



FEATURES OF ARTS EDUCATION AND ELEMENTS COMMON TO THE ARTS SUBJECTS



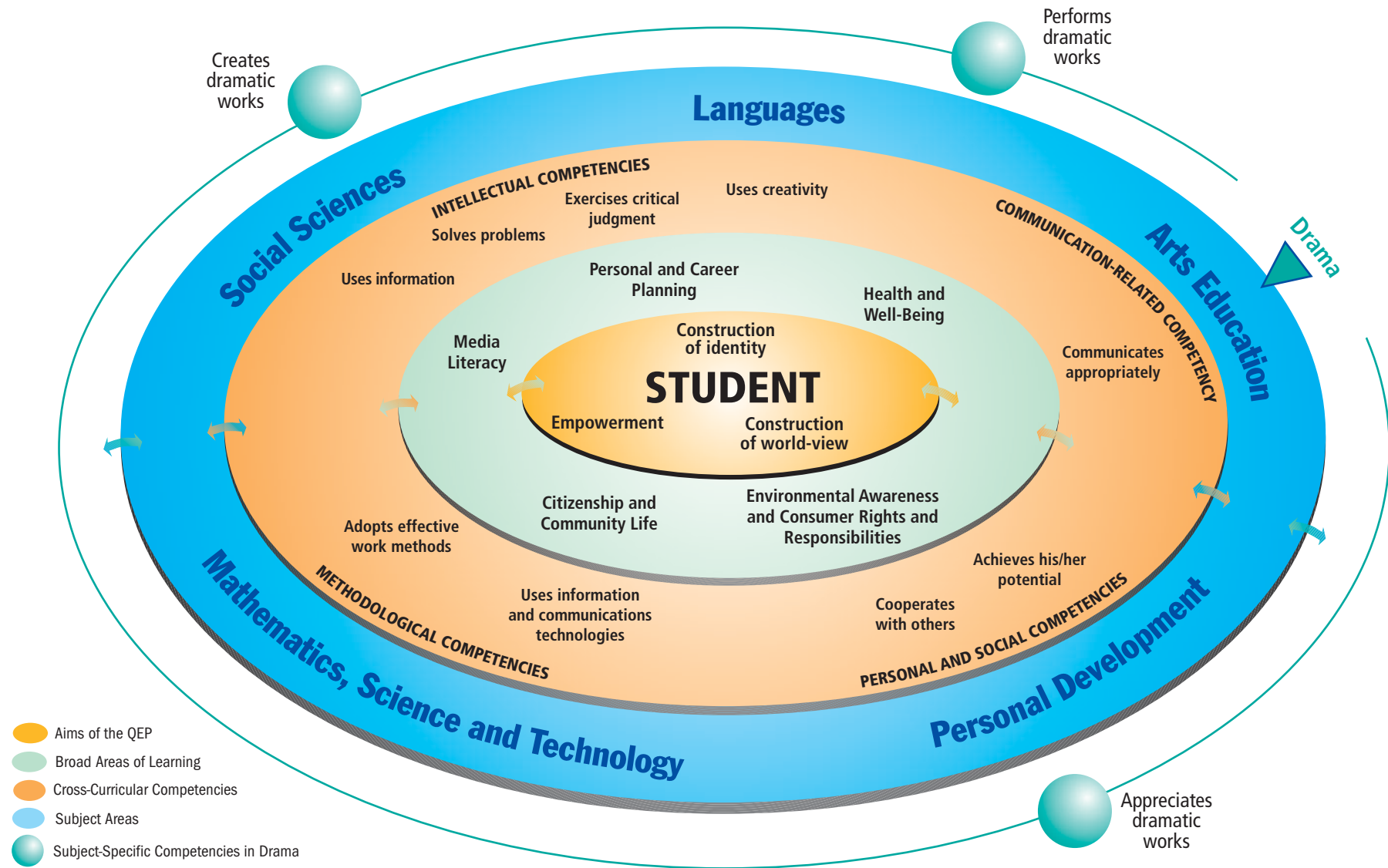
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Drama

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 which may vary according to place and historical period. This art form can be defined through four main focuses: playwriting, performance, stage directing and audience reception. Playwriting has long been the art of writing plays according to specific compositional rules. Since the advent of modern stage directing, in the second half of the 19th century, it has focused not only on the writing and analysis of dramatic works, but also on alternative interpretations of a given text according to different approaches to staging. Through performance, actors display their talents in bringing 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 means intended to transpose a personal interpretation of a work to the stage. Finally, reception deals especially with the elements that influence the audience's perceptions: stage directing, set design and the organization of the stage-audience relationship.

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 experiment with the interrelationship between body, emotions and thought. When working on body, voice or dramatic techniques, for example, students refine their gestures and learn how to better control their movements and voice in the service of expression and communication. On the affective level, students activate their potential for creation and performance to express their own emotions or those of others. This way they develop their sensitivity, become aware of their individuality, emotions, values, beliefs and motiva-

tions, and build their self-esteem. On the social level, they experience the synergy of teamwork in which each member contributes to the interests of the group and the quality of the overall result. They also learn to recognize in the works they create, interpret or appreciate, the reflection of a particular social environment—their own, those of their peers or those of playwrights—which fosters their receptivity to the world. On the cognitive level, creation, performance and appreciation require observing, understanding, analyzing or synthesizing texts, actions and situations. Drama also requires students to exercise creative thinking and critical judgment. Finally, on the cultural level, their creations reflect their interests, values and immediate cultural environment. Furthermore, students are given many opportunities to know, understand, appreciate and enrich their cultural heritage, by reading dramatic works, attending theatre performances, visiting performance venues and meeting theatre artists and craftspeople. These varied experiences allow students to perform different roles—as creators, performers, spectators and admirers of art—and enable them to understand and better appreciate the importance and the function of art in their lives.

The Drama program in secondary school is a continuation of the arts education offered in elementary school. Students can develop and consolidate their elementary-level learning, regardless of the arts subjects to which they might have been introduced, since the Drama program is grounded in the basic learning fostered by arts education while aiming to develop three complementary and interdependent competencies:

- Creates dramatic works¹
- Performs dramatic works
- Appreciates dramatic works

Students develop these competencies interactively. 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 require more time, due to the demands of acquiring the language, techniques, conventions and practices of drama as well as developing complex psychomotor skills. The third 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 is closely related to the first two competencies, and appreciation experiences can be reinvested in students’ creations and performances. This competency increases in importance in secondary school, as students consolidate the learning required for the creation and performance of dramatic works, in accordance with their degree of socioaffective and intellectual development.

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

The secondary Drama program has a special relationship 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 use of their body, voice, imagination, sensibility and culture, students express themselves 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. 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 environment in which they evolve and interact, all of which contributes to their empowerment.

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

Québec Education Program

Connections With the Broad Areas of Learning

The stimuli for creation provide a useful introduction to the broad areas of learning. Planning and realizing artistic or interdisciplinary projects, appreciating arts productions, working in teams, performing works and expressing viewpoints are all activities that meet, in a practical way, the educational aims targeted by each broad area of learning. The subjects that are addressed in dramatic works can also serve as strategic links with the focuses of development of the broad areas of learning. All the broad areas are addressed, although some are more directly related to the goals and practices specific to the subject. These include *Media Literacy*, *Citizenship and Community Life* and *Personal and Career Planning*.

Connections With the Cross-Curricular Competencies

Artistic creativity is related to both intuitive and rational thought. The creation and performance of dramatic works

is a special opportunity for students to develop their creative potential. The complex and dynamic processes in which they become involved as they create, perform or appreciate dramatic works are associated with all the cross-curricular competencies and contribute to their development. Students must therefore use creativity and information in searching for a personal stimulus for creation. They must solve problems related to creation, performance and staging, and adopt effective work methods in order to achieve their project’s objectives. The situations of creation, performance or appreciation also require that students cooperate with one another and know how to use new technologies for enriching their methods of creating, producing or analyzing dramatic works. These technologies may also be used for consulting and researching information. The complexity of a dramatic enterprise, its collective nature, the level of commitment expected and the cooperation with other students help students to achieve their potential. Students are given

1. In the Drama program, “work” is used in a broad sense; it includes productions by students as well as those by authors or creators.

many opportunities to communicate appropriately, especially when performing a work (because they must use a symbolic language and its codes and conventions) but also when cooperating with their peers to prepare a production or when communicating their opinion of a work. The appreciation of dramatic works enables students to exercise 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 those in the subject areas of Languages and Social Sciences, as well as with the other arts subjects since they share a creative dynamic² and similar competencies.

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. Students must be attentive to spoken syntax, pitch, tone and poetic language, thus putting their learning in English Language Arts to good use. Furthermore, competencies that are developed in drama help students to pay attention to word meanings, diction, voice technique, types of discourse and the structure of language. Certain aspects of the subject can also contribute to the acquisition of a second or third language. The playful nature of the activity and the use of gestures can be helpful to students who interact in another language and who want to become familiar with their host or immersion environment.

The subject area of the social sciences is also related to the dramatic arts: the characters of a play reflect their historical period, its characteristic lifestyles and social roles. Students can perceive differences between the societies depicted in dramatic texts or draw parallels with their own society and historical period.

Many connections can also be made between drama and religious and moral instruction. The influence of religion on certain playwrights, and the moral and ethical dilemmas faced by characters in plays reflect issues that are dealt with in these subjects.

These examples demonstrate the benefit of making connections among the different key features 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.

2. The creative dynamic is described in the introduction to the Arts Education subject area.

Pedagogical Context

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 different viewpoints, become involved in a project and learn to persevere. The physical layout is adapted to the requirements of creating, performing or appreciating dramatic works and provides an environment with a plentiful selection of high-quality documentary and artistic resources. Art books, videos and films on theatre are made available as tools to stimulate students' creativity, supply food for thought and enrich their knowledge of the world of drama.

Activities that take place in class must also be extended outside the classroom. Theatre is a living art, and it is important that students participate, in school and elsewhere, in activities that involve artists and other creators. They must also have opportunities to attend professional theatre performances, visit theatrical venues and meet artists and craftspeople who work in the theatre. Such contact allows students to experience the intensity of an artistic experience firsthand and make a sensitive interpretation of it, undistorted by another's vision or the limitations of a media format. It helps students become committed and culturally active creators, performers and spectators. These experiences can also lead them to a career in the arts.

The notion of "play" is central to the drama class. Drama plays with interpretation of character—playful or serious—and draws on a set of conventions that govern the way

a role is to be performed or appreciated. These conventions are determined not only by the subject, but also by the cast of players who construct a dramatic situation in space and time. They are defined through observation, imitation and improvisation of behaviours associated with the characters being explored or played on the stage.

Complex and Meaningful Learning Situations

In Secondary Cycle One, the emphasis is placed on authenticity, expressiveness and the search for originality³ in the creation and performance of dramatic works. The learning situations should also be sufficiently complex and meaningful. Such 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. The situations are complex when 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.

Whether creating, performing or appreciating dramatic works, students are almost always interacting with others. They experience the strengths, challenges and synergy of teamwork. The interactions take place on more than one level: between the members of a team, between the characters and between performers and audience. 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 aiming for plausibility and making use of different theatrical devices or conventions.

The Teacher: Guide, Expert, Group Leader and Cultural Mediator

Drama teachers play a determining role in helping students to become involved on a personal level in the process of creation or performance. They propose varied learning situations that pose appropriate challenges and offer students opportunities to develop, consolidate and master their competencies. They act as both guides and experts with their students, accompanying and supporting them through the learning and evaluation process. They sometimes play the role of group leader and encourage reflection and exchanges of ideas that emphasize the interaction required by teamwork. Finally, they play the role of cultural mediator,⁴ able to communicate their passion for the art and establish links between past and present or between different forms of the art.

Students: Active Participants Responsible for Their Own Learning

Students take a leading role in their education, since no performance or communication is possible without their active commitment. In response to stimuli for creation or performance within an experimental context, they seek to create characters and stories that reflect themselves and give a personal stamp to their performances. They must also pay attention to clichés and try to transcend them. Their choices reflect a desire to become familiar

3. In education, a production is authentic and original when it reflects a student's personal and committed search, and goes beyond clichés.

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

with and to control certain aspects of performance, play-writing and theatricality in order to better communicate their identity and their world-view. When students are required to appreciate dramatic works, they discover the importance of distancing themselves from their productions or those of others in order to put their learning to use and apply it to subsequent productions. Students record the steps of their creation, performance and appreciation, thus charting the course they have followed and its end result. This helps them to become aware of their learning processes and fosters the transfer of subsequent learning into similar situations or other contexts.

Evaluation as Support for Learning

Evaluation must be considered as a support for learning. This presupposes that each learning situation includes a system of regulation that allows adjustments to be made to help develop competencies. For this reason, it is more accurate to speak of a learning and evaluation situation. Regulation can include direct observations or observations made using verification, self-evaluation or coevaluation checklists. The use of other information-gathering tools, such as the electronic portfolio, is recommended to record creations or performances of more substantial works. Teachers and students will thus be able to see progress in the development of competencies and to adjust the methods used to achieve the expected level of development at the end of the cycle.

COMPETENCY 1 Creates dramatic works

Focus of the Competency

To create a dramatic work is to imagine characters and to put them into action based on situation scenarios. By engaging in the creative dynamic, students mobilize their personal and cultural resources. Inspired by their reality and imagination, their fictitious worlds reflect their personality, experiences, aspirations and world-view. Students develop their creativity through the simultaneous action of creative imagination and divergent and convergent thinking in increasingly complex situations of improvisation and organization.

In Secondary Cycle One, students learn how to make use of dramatic language and the theatrical conventions and practices in a more conscious and personal manner. Their communicative purpose becomes more defined and is sometimes aimed at a target audience. They take advantage of their cultural references and refine their creations. They draw on the phases and movements of the creative dynamic to create characters and stories that reflect themselves and people they know or those whom they imagine. They may do so by improvising in a spontaneous or prepared manner, using a variety of stage elements, or by writing.

The stimuli for creation made available to students may be familiar, fictitious, realistic or fantastic and inspired by a social or historical context, as well as by the broad areas of learning. These stimuli must encourage such attitudes as openness, respect, a taste for challenge, success and surpassing oneself. To create their works, students interact with their classmates most of the time, but they can also work individually. They call on a variety of resources: visual, sound, text and electronic materials.

When presenting their creative work to their peers, they use appropriate subject-specific vocabulary. In presenting their dramatic creations, sharing aspects of their experience with their classmates and describing their methods, students integrate their learning more effectively and learn to apply it in other creations and situations of performance or appreciation.

The key features of this competency describe its main dimensions. They combine to form a dynamic movement that manifests itself at various moments during the creative experience. Throughout the process, students are thus encouraged to use creative ideas and elements of dramatic language and techniques, to structure their work, to review it or to share their experience.

Key Features of Competency 1

Uses ideas to create 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 that hold his/her interest and envisions his/her 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 • Identifies what he/she has learned and the methods used

Uses elements of dramatic language and technique

Experiments, through improvisation, with elements of performance, playwriting and theatricality • 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 improvisation material based on the creative intention • Reviews his/her dramatic choices and makes adjustments • Refines certain elements of his/her creation, if necessary

Evaluation Criteria

- Coherent relationship between the stimulus for creation, the development of ideas, the development process and the result of his/her creation
- Varied use of the elements of the language of drama
- Coherent organization of elements of dramaturgy
- Original use of the elements of the language of drama
- Integration of periods of reflection and review into the creative experience
- Effective use of elements of the language and technique of drama

End-of-Cycle Outcomes

By the end of Secondary Cycle One, students make conscious use of the creative dynamic, most often autonomously. Their productions convey their perception of reality, are authentic and reflect a search for originality and expressiveness. During the creative process, students explore ideas as well as the language of drama and its techniques in a personal and varied way, in accordance with their creative intentions. The production grows out of a coherent and complex organization of its components. Students make certain adjustments to refine their work. This is almost always done through interaction and collaboration with their peers. Students describe and comment on their creative experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

COMPETENCY 2 Performs dramatic works

Focus of the Competency

To perform dramatic works is to re-create a fictitious world with the intention of communicating it to others. Through performance, students explore the possible meanings of a work in order to propose an interpretation. The interpretation is revealed through their body and voice, which become expressive and communicative instruments. Students adopt a way of being, thinking and feeling that is not necessarily their own. To achieve this, they must be open to the diversity of people and human behaviours as well as to the world of feelings and emotions.

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. 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. This develops their knowledge of technique, language and culture. Moreover, students' occasional collaboration in the different steps of a theatrical performance in which they are playing before an audience⁵ introduces them to the world of artistic productions and its realities. This also provides an opportunity for students to state and communicate who they are. Finally, by reporting on their performance experience and on how they proceeded, the students are able to better integrate their learning and apply it to the performance, creation or appreciation of other dramatic works. The key features of the competency thus combine

to form a dynamic movement that manifests itself at various moments during the performance experience.

To enable students to exercise the competency, the learning or evaluation situations should focus on a performance that draws on the language of drama and its techniques, and deals with various aspects related to performance, dramaturgy and theatricality. Students perform before the other students in their class or school most of the time, but on occasion they may do so before a general audience. The situations should develop through action, in an experimental context, and contain spontaneous or structured improvisations as well as the exploration of various styles and genres, for presentation before an audience. Students perform dramatic works from a repertoire covering different historic periods and cultures. They also include their own creations as well as those of their classmates. Dramatic works may include basic storylines, excerpts, short works, montages or adaptations of other texts. To perform their works, students interact with their classmates most of the time, but they can sometimes also work individually. They make use of a variety of resources: visual, sound, text and electronic materials. When they report on their performance experience, they make use of language competencies, both spoken and written, and use appropriate subject-specific vocabulary.

5. In a school setting, the audience is generally limited; a performance can be given for another student, a team, the class or other classes. Occasionally, it can be given in a larger auditorium, for all students at the school, their parents or the general public.

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 aspects that may affect the performance • Experiments with various ways of conveying the dramatic content through performance strategies



Shares his/her performance experience

Analyzes his/her communicative purpose and progress • Identifies the important elements of his/her experience and its characteristics • Identifies what he/she has learned and the methods used

Respects the conventions regarding unified performance

Listens to others • Puts established conventions into practice and adjusts his/her performance to that of the others

Applies elements of dramatic language

Experiments with elements of performance, playwriting or theatricality that are relevant to the character and action • Makes use of sensory and kinesthetic experiences • Adapts selected elements of dramatic language to bring out the character and action • Links the dramatic actions in keeping with the structure of the work

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 or creator's intention, if applicable • Makes use of expressive resources while considering the nature of the work and its communicative purpose

End-of-Cycle Outcomes

By the end of Secondary Cycle One, students link actions in sequence so as to bring out the expressive elements of the work and the characters. They use dramatic conventions and make use of the elements of dramatic language and techniques in their performance of the work. Their choices take into account the content of the work and its historical elements, if applicable. They use a variety of improvisational situations to enrich their performance. This is almost always done in interaction and collaboration with other students. They harmonize their personal and team choices in order to produce a unified performance. Students describe and comment on their performance experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

Evaluation Criteria

- Effective use of his/her performance resources in relation to the dramatic content of the work
- Relevance of his/her theatrical choices in relation to the dramatic content of the work
- Consistent use of conventions for unified performance
- Original use of dramatic language and theatrical techniques
- Integration of reflection and review into the performance experience

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. By allowing the work to move them, students adopt a receptive attitude and exercise their function as spectators in an active and voluntary fashion. Contact with various works—be it their own, those of their classmates or works from a diverse repertoire—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 an interest in viewing dramatic works and visiting cultural sites and to develop personal appreciation criteria that will guide their choices in order to become sensitive and informed viewers.

When students approach a work to analyze it, they are asked to immerse themselves in it and to focus on their emotional and aesthetic reactions. They then identify its components and structure, taking into account the historical context. They identify the expressive or symbolic elements that they find meaningful and relate these to the feelings elicited in them by the work. To develop their appreciation, they draw on their own experience, aesthetic sensibility and artistic knowledge. Throughout the appreciation process, students are 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 and integration of their subject-specific learning and competencies.

The situations in which students appreciate dramatic works must be focused on the language of drama and technique, and deal with the aspects of performance, playwriting and theatricality that were addressed in class. The works that students are called upon to appreciate include their own creations and those of their classmates, as well as the professional productions they have attended during educational outings and excerpts of works viewed in class. Depending on the situation, works may include basic storylines, excerpts from plays, complete plays, montages or adaptations of other texts. They are drawn from various historical periods, cultures, genres and aesthetic currents.

When appreciating a work, students refer to an age-appropriate cultural experience, to the content of works or excerpts they have observed and to visual, audio or electronic documentary sources. They take into account appreciation criteria that have been determined by their classmates and the teacher. These criteria may relate to the development of the subject or stimulus for creation, the use of elements of the language of drama and techniques, emotions or impressions they have felt, and historical aspects of the work. Most of the time, students appreciate a work by comparing their observations and sharing their perception of the work with others, but sometimes they also appreciate the work individually. Students express their appreciation either orally or in writing and draw on their language competencies as they integrate the subject-specific vocabulary into their communications.

Key Features of Competency 3

Analyzes an excerpt of a work

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



Interprets the meaning of the work

Identifies expressive and symbolic elements and establishes a relationship with what he/she felt • Makes connections between these elements

Shares his/her appreciation experience

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

Makes a critical and aesthetic judgment

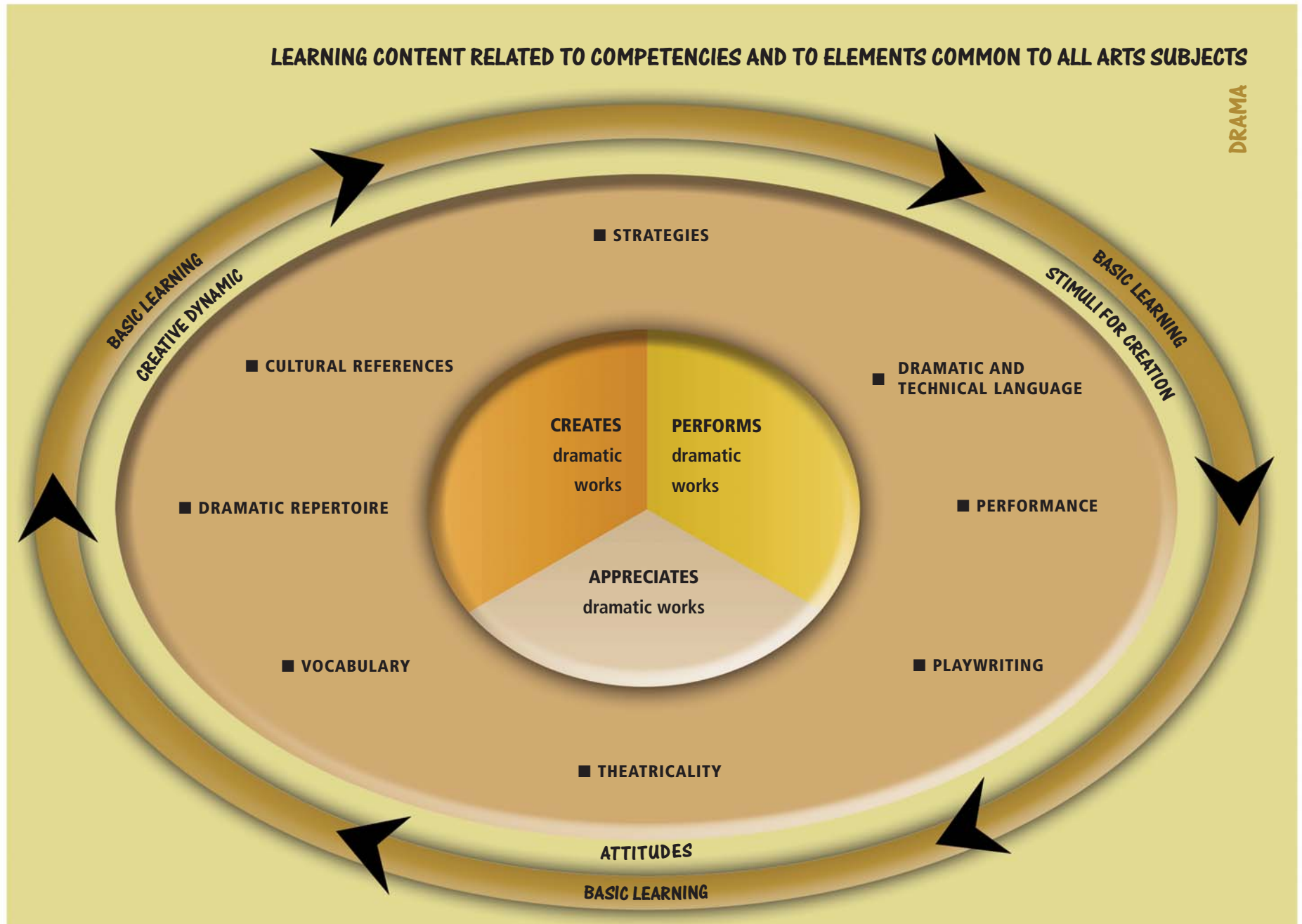
Reviews his/her prior appreciation of the work in relation to the historical context • Builds his/her arguments taking criteria into account and communicates his/her point of view

Evaluation Criteria

- Coherent relationship between components of the work, what he/she has felt and his/her appreciation
- Relevance of the historical aspects identified
- Pertinence of the subject-specific elements identified to support his/her appreciation
- Effective use of subject-specific vocabulary to communicate his/her appreciation
- Appropriate use of spoken and written language to communicate his/her appreciation

End-of-Cycle Outcomes

By the end of Secondary Cycle One, students identify the components of a dramatic work, as well as symbolic and expressive elements that move them. They make connections between these elements, historical aspects and what they have felt. Students develop their appreciation with the goal of communicating it. Their communication reflects their personal interpretation of the work, based on previously defined criteria, additional information that they have researched, and discussions with their classmates and teacher. Their appreciation incorporates aspects of the expressive and symbolic qualities of the work, and takes into account the context in which it was produced. Using the appropriate subject-specific vocabulary, students describe and comment on their appreciation experience and identify what they have learned and the strategies and methods they used. They show an interest in the comments of other students and in the diversity of ethical, aesthetic and critical opinions expressed.



Program Content

The program content⁶ corresponds to all the resources that students assimilate in order to create, perform and appreciate dramatic works, and that they can use independently by the end of the cycle in complete, complex and meaningful learning situations. In addition to the program content listed below, the elements common to all four subjects presented in the Arts Education section must be taken into account.

Strategies
<ul style="list-style-type: none"> – <i>Use observation, listening, imitation, and action/ reaction to improve on his/her creation or performance</i> – <i>Consult each other to choose and validate his/her choices according to the communicative intention</i> – <i>Use a variety of reading and analysis procedures</i> – <i>Use a variety of methods to become familiar with the language of drama and its techniques</i> – <i>Use different performance techniques to improve communication with the audience</i> – <i>Use different memorization procedures</i> – <i>Use different methods to develop his/her perceptive acuity and observations</i>

Dramatic and Technical Language		
Performance	Playwriting	Theatricality
Characterization <i>Body (attitude, gestures, direction of gaze, rhythm, gait, actions)</i> <i>Voice (range, accent, silence, vocal effects)</i> Ensemble work <i>Crowd scene</i> Body techniques and expression <i>Exaggeration</i> <i>Flexibility</i> <i>Opposition</i> <i>Active relaxation</i> <i>Energy</i>	Character <i>Distinctive traits (moral, psychological, physical)</i> <i>Motivation</i> <i>Role in the dramatic action</i> <i>Historical characteristics</i> Playwriting methods <i>Basic storyline</i> <i>Writings for the stage</i> <i>Dramatic texts</i> <i>Dramatic structure</i> <i>Dramatic action</i> <i>Dramatic motives</i>	Costuming <i>Function and use of costume accessories</i> Stage set <i>Function and use of objects (props and elements of scenery)</i> <i>Visible set changes (scenery)</i> Performance space <i>Organization of space</i> <i>Division of the performance space (wings, proscenium arch, downstage, upstage, etc.)</i>

6. The elements of program content in italics represent new additions to secondary school content. Elements in normal font serve as a reminder of the essential knowledge acquired in elementary school that can be applied in secondary school.

Performance	Playwriting	Theatricality
Vocal techniques <i>Voice placement</i> (breathing, flexibility, relaxation, projection, articulation, pronunciation, vocal techniques, dynamic range) <i>Diction</i> (stress, rhythm, intonation)	Types of discourse <i>Aside</i> <i>Stage directions</i> Dialogue Genres <i>Comedy</i> <i>Drama</i> Conventions <i>Dramaturgical treatment of time</i> <i>Dramaturgical treatment of space</i>	Theatrical space <i>Stage/audience relationship</i> (apron stage, semi-circle, multiple playing areas) Lighting <i>Function and use of lighting</i> Simple lighting effects Sound environment <i>Function and use of sound</i> <i>Sound</i> (sound effects, voice, music) Stage directing <i>Blocking</i> Response to performance directions <i>Response to sound and visual cues</i> <i>Adjustment of his/her performance to that of his/her partner(s)</i> <i>Conventions related to unified performance</i> Styles of theatre Performance in masks Body shadows <i>Marionettes</i> <i>Clown performance</i> <i>Black theatre</i>

Vocabulary

Subject-specific vocabulary enriches the vocabulary students have developed in the language of instruction. It is put into practice during their creations and performances and is particularly useful for appreciating dramatic works and for communicating this appreciation.

Performance	Playwriting	Theatricality
Energy	<i>Adaptation</i>	Blackout
<i>Hamming</i>	Basic storyline	<i>Downstage</i>
<i>Improvisation</i>	<i>Comedy</i>	<i>Elizabethan stage</i>
<i>Italian</i>	<i>Conflict</i>	<i>Italian stage</i>
<i>Line of dialogue</i>	<i>Coup de théâtre</i>	<i>Performance</i>
<i>Motivation</i>	Dialogue	Performance space
<i>Opposition</i>	<i>Drama</i>	Playing area
<i>Overacting</i>	Dramatic action	Rhythm
<i>Performance</i>	<i>Dramatic progression</i>	Set design
Projection	Dramatic text	<i>Stage</i>
Rehearsal	<i>Dramatic writing</i>	<i>Stage engineering</i>
<i>Unified performance</i>	<i>Genre</i>	<i>Stage left</i>
	Monologue	<i>Stage right</i>
	Repertoire	Theatrical conventions
	Stage directions	Theatrical space
	<i>Writing for the stage</i>	<i>Upstage</i>
		Wing

Drama appreciation 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 currents, genres and styles. Students can also refer to theatre performances they have attended. Certain excerpts may also be taken from cinema or the media.

Type of excerpts

- Students' excerpts or productions related to the subject-specific content
- Students' excerpts or productions related to the educational aims of the broad areas of learning
- A minimum of 12 excerpts of works from different historical periods and cultures
- A minimum of five excerpts of dramatic texts from different historical periods and cultures

Cultural references

Cultural references are significant cultural elements that are 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 enable 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 Québec and foreign repertoires, 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, art schools, documentation centre, cultural centre, auditorium, 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.

Media: 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 dramatic repertoire: see the section *Drama appreciation repertoire*.

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