



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

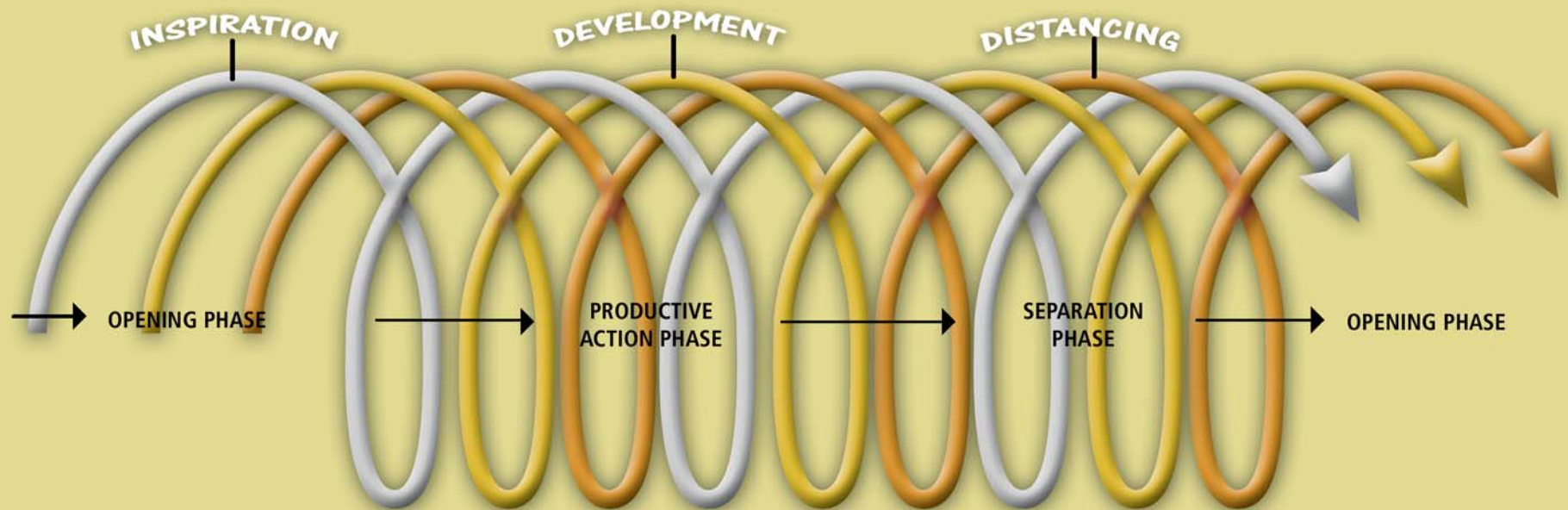
The procedure is mainly based on the interaction of three movements: inspiration (injection of ideas); development (formulation and articulation of ideas); distancing (withdrawal of the creator from the result of his or her actions). These three movements, which are found in each phase of the process, 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

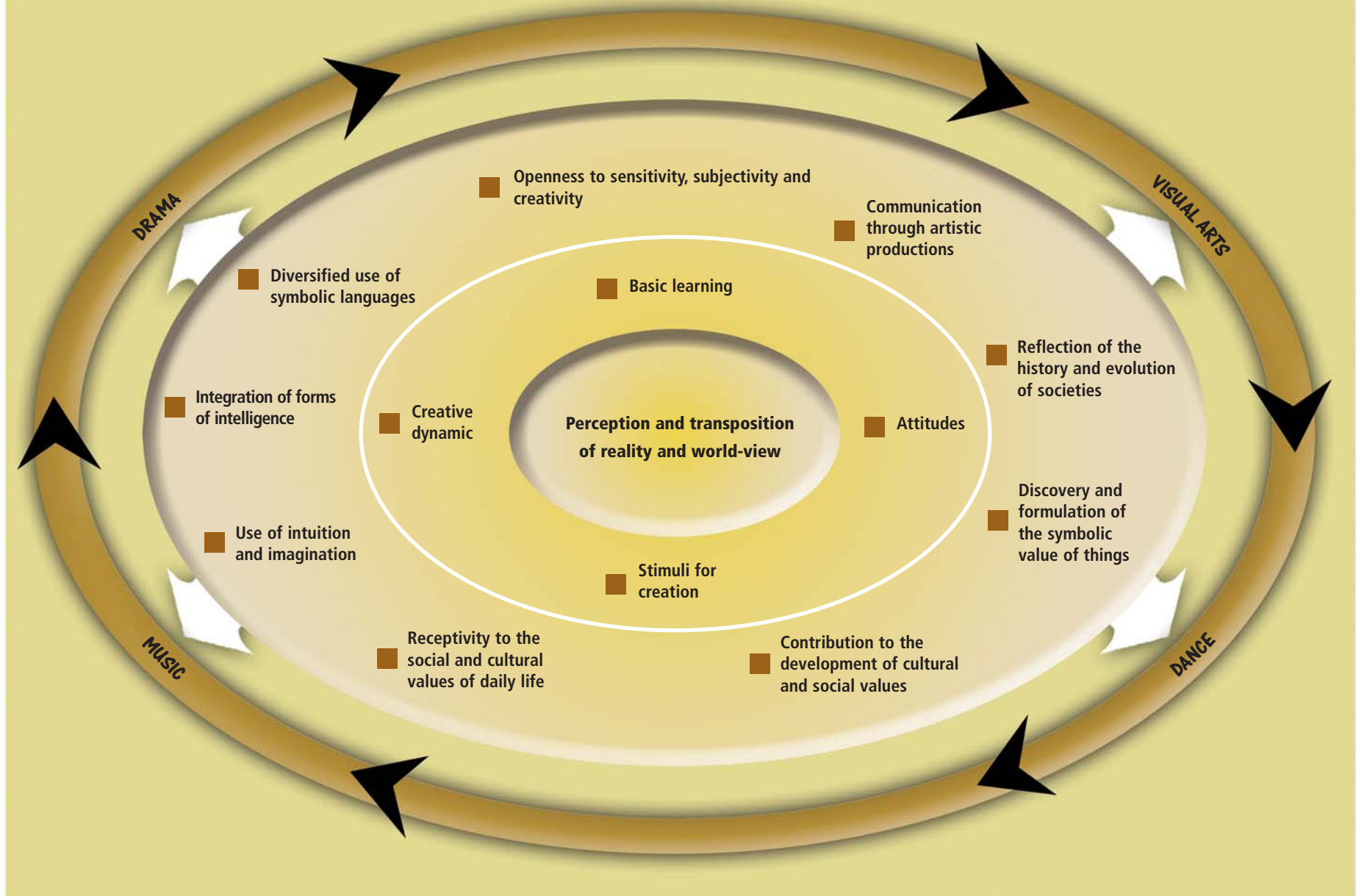
The stimuli for creation are working guidelines that can serve as a catalyst, thread or framework for the creative dynamic. They are adapted to the ages and interests of the students and present problems that offer a great variety of possible solutions and responses. Drawn from the real world, the imaginary 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



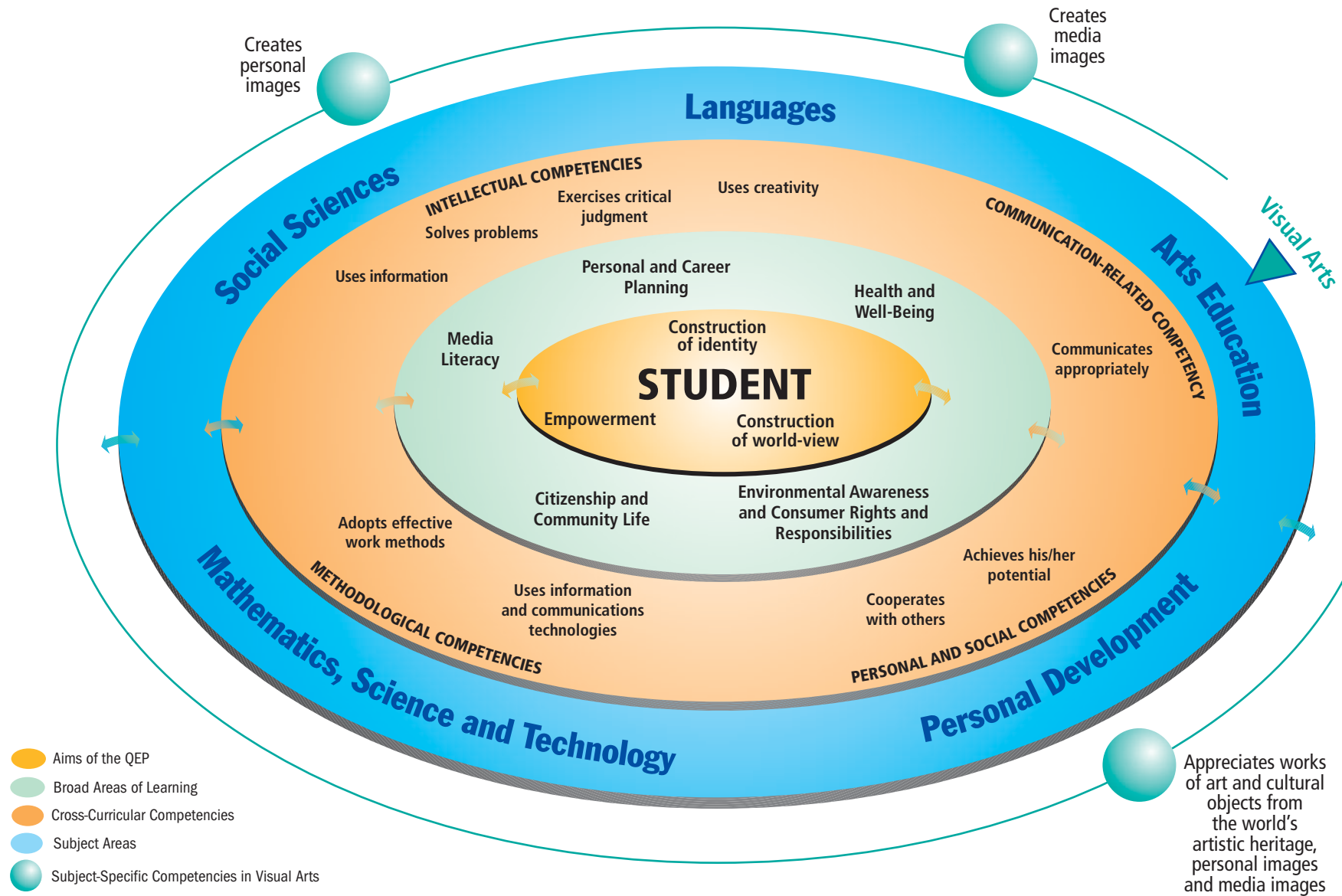
Bibliography

- Ardouin, Isabelle. *L'éducation artistique à l'école*. Paris: ESF, 1997.
- Beaulieu, Denyse. *L'enfant vers l'art: Une leçon de liberté, un chemin d'exigence*. Paris: Autrement (Collection Mutations, n° 139).
- Borillo, Mario and Anne Sauvegeot. *Les cinq sens de la création: Art, technologie et sensorialité*. France: Champ Vallon, 1996.
- Chaîné, Francine and Monik Bruneau. "La formation des formateurs en art." *Revue des sciences de l'éducation*, vol. XXIV, no. 3 (1998): 475-695.
- Gardner, Howard. *Multiple Intelligences: The Theory in Practice*. New York: Basic Books, 1993.
- Gosselin, Pierre, 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): 647-666.
- Gosselin, Pierre. *Un modèle de la dynamique du cours optimal d'arts plastiques au secondaire*. Montréal: Les Éditions de la Faculté des sciences de l'éducation, Université de Montréal.
- Jensen, Eric. *Teaching With the Brain in Mind*. Alexandria, Virginia: Association for Supervision and Curriculum Development, 1998.
- Malrieu, Philippe. *La construction de l'imaginaire*. Bruxelles: Charles Dessart, 1967.
- Pujas, Philippe and Jean Ungaro (Karelle Ménine, contributor). *Une éducation artistique pour tous?* Cahors: Erès (Collection Policultures), 1999.
- Schiller, Wendy (ed.). *Issues in Expressive Art: Curriculum for Early Childhood*. Amsterdam: Gordon and Breach Publishers, 1996.
- Sousa, David A. *How the Brain Learns*. Thousand Oaks, California: Corwin Press, 2000.
- Young Overby, Lynnette. *Proceedings of the International Early Childhood*, Los Angeles: Creative Arts Conference, December 1990.
- Zakhartchouk, Jean-Michel. *L'enseignant, un passeur culturel*. Paris: ESF, 1999.



Visual Arts

Making Connections: Visual Arts and the Other Dimensions of the Québec Education Program (QEP)





Introduction to the Visual Arts Program

Visual arts¹ represent both the materialization of thought and the expression of a sociocultural reality. Since the beginning of humanity, human beings have used visual arts as a way of conveying their world-view through images, using skills that have varied according to location, historical period and culture. The universal presence of images over the centuries—the path of which is retraced in art history from prehistoric times, well before the appearance of writing—demonstrates the importance for man of this knowledge rooted in sensitivity, intuition and imagination. Artists have always contributed to the evolution of ideas, and consequently of society, by expressing their convictions, values and artistic concerns through their works.

In visual arts, the image can take on different forms depending on the materials and tools used. It can be two- or three-dimensional, figurative or abstract, static or dynamic, concrete or virtual, lasting or ephemeral, etc. It is created using different techniques and artists continually try to expand the registers of artistic creation. The advent of computers has also contributed to enriching visual arts through the diversity of images that can be created using new tools—tools that hold a fascination for young people.

While a work of art grows out of the artist's involvement in a personal creative dynamic,² the media image is the result of creative work guided by the purpose of image communication. In this context, media designers give concrete expression to a visual message addressed to a target audience. To do this, they must consider the psychology and culture of the recipients, specify the information to be conveyed and identify the most effective

way of reaching, persuading or entertaining them. Therefore, the choice and treatment of materials, as well as the organization of the image components will depend on the message to be communicated.

Visual arts education fosters the overall development of the person and the enrichment of his or her culture. It helps students acquire visual *literacy*, decode images, look at images with sensitivity, and exercise their critical thinking and notion of aesthetics. Such an education is all the more important since today's culture is marked by the pervasive presence of images, and in this respect, visual arts play a fundamental role at the social, economic and artistic levels.

The Secondary Cycle One Visual Arts program is a continuation of the elementary school program, and draws on the basic learning in arts education subjects. This program makes it possible to consolidate and gain a deeper understanding of this learning. Students who had meaningful visual arts experiences in elementary school enter secondary school with a knowledge of graphics and arts that corresponds to their cognitive, affective, social and psychomotor development.

1. Emmanuel Kant coined the term “visual arts.” In the 18th century, he included this subject in the philosophical tradition by identifying it with the arts of form. Aesthetic philosophers and art historians continue to use this term to refer to the subject.
2. The creative dynamic is described in the introduction to the Arts Education subject area.

Like the elementary Visual Arts program, the secondary program is based on three complementary and interdependent competencies:

- Creates personal images
- Creates media images
- Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images

The distinction between the first two competencies lies in their function: one focuses on personal expression, while the other deals with communication through images. Creating personal images allows students to develop their artistic abilities: they gradually learn to better control the transforming gestures, to enhance the properties of materials, to use visual arts language in a personal way and to be increasingly effective in organizing the material and language elements. Their productions reflect their personal and cultural values. When creating media images, students either become acquainted with the visual communication process or gain a better understanding of it, depending on what they learned in elementary school. The content of their media works must take into account some of the cultural references of the target audience and integrate the information to be communicated. Along with these two competencies, students develop the competency of appreciating works of art and cultural objects from the world's artistic heritage, and personal and media images, including their own and those of their classmates.

The place given to the development of each competency depends on the particular nature of the subject. Thus, the learning with regard to the creation of personal images or media images requires more time because of the demands associated with the process of acquiring the gestures, techniques, language and principles specific to

visual arts and with the development of complex psychomotor skills. The competency related to the appreciation of visual arts productions is inextricably linked to the two other competencies because it is essential to the development of critical thinking and a notion of aesthetics. It gradually becomes more important in secondary school, as students consolidate the knowledge needed to create personal and media images, in conjunction with their socioaffective and intellectual development.

Visual arts education gives students the opportunity to become acquainted with numerous cultural references in their immediate environment and with those related to the works or productions they are appreciating. It also allows them to compare these cultural references with those associated with other subjects. Furthermore, activities, such as visits to museums and art galleries or contact with artists, play an important role in making them aware of the creative process and helping them discover the concrete dimension of works of art in a meaningful way. This also contributes to enriching their perception and appreciation of works. In doing so, they acquire an openness to the world of the arts, discover its particular features and become aware of the distinct aspects of their own culture. This renewed and enriched view of the world helps students to construct their personal and cultural identity and prepares them for their role as citizens.

Making Connections: Visual Arts and the Other Dimensions of the Québec Education Program

When students produce personal or media images or appreciate various types of visual arts productions, they draw on their imagination, sensitivity and cultural knowledge. They use symbolic language to express who they are and to present their vision of the world. They also compare their vision to that of others. 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. Visual arts education therefore contributes in a particular way to the aims of the Québec Education Program.

The Visual Arts program is part of the greater Québec Education Program. It must therefore be understood and used according to a systemic approach, which makes it possible to establish links with all the other elements of the Program: the broad areas of learning, the cross-curricular competencies and the other subjects.

Connections With the Broad Areas of Learning

The stimuli for creation provide a useful introduction to the broad areas of learning. Students draw on their concerns to question themselves, obtain information, reflect, analyze the situation, communicate their point of view, take a position and express their opinion. The problems encountered may be universal (environment, globalization, racism, sexism, armed conflicts, etc.), social (poverty, access to health care, community actions, etc.) or personal (self-affirmation, interpersonal relationships, diet, sexuality, physical or cultural activities, etc.). Planning and completing artistic or interdisciplinary projects, appreciating visual arts productions, working in teams, using critical

judgment and expressing viewpoints all make it possible to meet the educational aims targeted by each subject and to use them. In this respect, it is likely that all the subject areas of the curriculum will be involved.

Connections With the Cross-Curricular Competencies

When students produce personal or media images or appreciate different types of visual arts productions, they call upon and develop various related competencies. Thus, they must exercise their creative thinking and use information in relation to the stimuli to be processed and the artistic productions to appreciate. To imagine different hypotheses in relation to their creative project and to plan the stages of its realization, they must exercise their critical judgment, solve material and technical problems and adopt efficient work methods. They must also be able to use information and communications technologies to create personal and media visual arts images and to consult electronic documentary resources. By its very nature, visual arts allows students to develop their potential, since the images they create represent, express and symbolize their ideas or feelings, and their appreciation of visual arts productions reflects their personal interpretation and sensitivity. In addition, the various artistic projects in which they take part during the cycle encourage them to work with other students by interacting in a spirit of openness in order to make a contribution to each project and to benefit from the cooperation. Lastly, students have many opportunities to communicate appropriately, especially when they describe their appreciation of works of art or talk about their creative experience.

Connections With Other Subject Areas

Visual arts possesses great potential for making connections with other subjects in Arts Education, because they have a similar creative dynamic and similar competencies. Connections can also be made between visual arts and all the other subject areas of the Québec Education Program. A few examples can be suggested here, by way of illustration, but many will become apparent simply through experience.

Using transforming gestures, which requires familiarity with and consideration of the properties of materials, could in some aspects touch on issues discussed in science and technology. For example, students may want to compare and do research on colour pigments and colours in transmitted light.

In order to structure a visual arts production, which involves organizing two- and three-dimensional shapes in space, students must use mathematical reasoning. For example, they may explore processes related to geometry using the collage technique. Similarly, in order to use the assembling technique in sculpture, they are encouraged to develop their spatial sense and understanding of solids.

When students work on a collective creation, conduct research on artists or artistic movements, communicate their appreciation of a work of art or describe their creative experience, they are encouraged to make use of the oral and written resources of their language in diverse ways by using visual arts vocabulary. They can also use a second language.

Analyzing works of art and visual arts productions from various societies and periods helps students construct their representation of space, time and society, an important competency in the social sciences. To illustrate, appreciating works that represent scenes from everyday life in different contexts and cultures helps students to understand the meaning of human actions in a given environment and to interpret social facts using historical knowledge. Understanding a geographical landscape enriches students' representation of natural territory and allows them to convey this renewed perception in a visual arts production.

Subjects like moral education and religious instruction, which foster reflection, questioning and dialogue in order to encourage self-knowledge and personal growth, help students establish more personal contact with themselves. This contact is vital for the development of any artistic language. Moreover, artistic works and media productions sometimes take inspiration from social problems, and therefore reflect their creator's position with regard to the issues at stake. Thus, when appreciating such works, students can find a fertile terrain to enrich their moral frame of reference. In addition, since an entire chapter of world art history is rooted in religious art, students can draw on and enrich the knowledge they acquired in religious instruction class when appreciating works from the great religious traditions.

These examples demonstrate the significance of connections that can be made 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 the cultural dimension of their education.

Pedagogical Context

The Visual Arts Classroom: A Dynamic Place

The visual arts classroom is a dynamic place that stimulates creativity and encourages autonomy. It is a place where risk-taking is valued and a climate of confidence and respect prevail. Such a place allows students to be open to creation, to express ideas, to exchange points of view, to begin a creative work and to continue it. It has a functional physical layout that is adapted to the requirements of creating and appreciating various works of art. Students have access to quality artistic materials and tools, particularly for digital creation, and to a variety of documentary resources. Additionally, in-class activities are extended beyond the confines of the classroom. In order to enable students to make contact with their cultural environment and to become familiar with career possibilities, it is

important for them to have the opportunity to visit cultural venues and to be able to participate in activities involving artists and other creators, at school or elsewhere.

Complex and Meaningful Learning Situations

Learning and evaluation situations are rich and meaningful, and become increasingly complex as students progress through the cycle. A situation is meaningful to students when it involves a stimulus for creation that is likely to touch them and to prompt reflection as well as a commitment to the creative dynamic. It is rich when it involves a problem that may have several solutions, and therefore requires effort to personalize the creative work. It is complex when it requires high-level treatment that, for students, represents a challenge that mobilizes skills adapted to their psychomotor and cognitive abilities, rel-

evant subject-related knowledge, and attitudes such as openness, respect and a desire to succeed and to surpass oneself. Meeting this challenge also helps students develop their self-knowledge and self-esteem.

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

Visual arts teachers are guides, group leaders and experts, and play an important role in the development of students' artistic competencies. They create a climate of openness that is conducive to creation and appreciation and fosters individual research and team work. They offer students challenges appropriate to their capabilities and encourage them to develop their autonomy and initiative. Teachers support and guide students throughout their learning and help them discover the importance of discipline in both the creation and appreciation processes.

They use their expertise to support students' creative work and invite them to personalize the procedures they use and their production. Teachers' expectations of students are realistic, and when necessary, they suggest an alternate course to better help students develop, consolidate and master their competencies. Teachers focus on each student's individuality in order to bring out the wealth of each one's creative potential. They also help familiarize students with the strategies the latter can use to develop their artistic competencies. Finally, teachers play the role of *cultural mediators*³ who are able to convey their passion for art and to establish connections between the past and the present or between different branches of art. In short, teachers must be experts in their subject, familiar with the graphic and artistic development of adolescents, and open and attentive to the socioaffective aspects specific to creating and appreciating works of art.

Students: Active Participants Responsible for Their Own Learning

Students are the prime architects of their own education. They demonstrate autonomy and perseverance, and both their gestures and material choices attest to a willingness to learn and become adept in the technical aspects of the subject in order to better represent, express and symbolize their vision of the world. They also pay particular attention to originality and expressiveness by providing authentic responses. They avoid clichés and stereotypes, and favour elements that reflect their personality and illustrate their uniqueness. Their search for originality may result in an innovative response to a stimulus for creation through the use of unusual gestures, the imaginative use of visual arts language, etc. Furthermore, their search for expressiveness may emerge in the spontaneity or intensity of the gesture, the dynamism of the treatment, the sensitive use of visual arts language, the intense relationship between the image components, etc.

During their creation and appreciation experiences, students are asked to record the steps that illustrate the processes they used and the results of their experiences. Recording the steps helps students define their method of learning as well as the strategies and methods they used. This awareness fosters the transfer of their learning to similar situations or other contexts.

Evaluation as Support for Learning

Evaluation must be considered as a support for learning. This presupposes that all learning situations include a system of regulation that allows adjustments to be made to help develop competencies. For this reason, it is more appropriate to refer to them as learning and evaluation situations. Regulation can be accomplished by direct observations or observations made using verification, self-evaluation or coevaluation checklists. The use of other tools, such as the electronic portfolio, is recommended to record more significant creations. Teachers and students will be able to see the progression in the students' competencies and, if necessary, adjust the means used to attain the level of development expected by the end of the cycle.

3. 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.

COMPETENCY 1 Creates personal images

Focus of the Competency

Creation in visual arts involves giving material form to one's images using creative imagination and visual thinking. When this activity is applied to the creation of personal images, students are able to convey their perception of reality and to develop their creativity. In this respect, they become more aware of how they use the phases and movements of the creative dynamic, and thus discover their creative power. Rather than stopping at their first idea, they take the time to consider several possibilities, take notes and produce sketches. They pay particular attention to the impact of the transforming gesture⁴ on the construction of meaning. Through experimentation, they develop skills and discover ways of personalizing the subject material. They are also encouraged to discover and adopt the transforming gestures of electronic creation.

To create personal images, students transform materials using various techniques, including information and communications technologies. They may choose to use direct observation, their memory of people and things or their imagination to create an original image. As students develop their knowledge and skills, they succeed in organizing the material and language elements in space in an increasingly authentic, original and expressive way, by taking into account their needs and their creative intention. They are also able to step back to ensure that their creative intention is reflected in the image they are producing. Sharing their creative experience with others and reflecting on how they proceeded enable students to better integrate their learning in order to apply it to other creative endeavours or to situations of appreciation. The key features of the competency combine to form a

dynamic movement that manifests itself at various stages of the creative experience.

The learning and evaluation situations take inspiration from the broad areas of learning and are designed to mobilize all the resources of the competency. They use meaningful, rich and increasingly complex stimuli for creation that take into account students' graphic and artistic development and may give rise to multiple solutions. Students work alone most of time. They transform real or virtual art materials using a two- or three-dimensional space, working from memory, observation or imagination. They have access to quality artistic materials and tools, including those used in electronic creation. They can also consult a diverse range of documentation to enrich their images. The creation situations sometimes encourage students to take advantage of the resources available in their environment, such as artistic venues, artists and artisans, and arts-related events. They frequently reflect on their experience, using the notes they recorded in the course of the creative dynamic. This helps them identify what they have learned and the strategies they used.

4. The transforming gesture, which is in essence a conscious action, is the opposite of the mechanical or dictated gesture and is characterized by its special qualities. Thus, the spontaneous gesture conveys the dynamism of the creative action and gives the image part of its expressiveness, whereas the specific gesture considers, uses and enhances the properties and potentiality of the materials. On the other hand, the controlled gesture implies mastering the technical aspects that contribute to the quality of the material transformation.

Key Features of Competency 1

Uses ideas to create a visual arts work

Is open to a stimulus for creation • Is receptive to ideas, images, emotions, sensations and impressions evoked by the stimulus • Keeps a record of his/her ideas • Explores various ways of conveying creative ideas through images • Chooses ideas and anticipates his/her creative project



Shares his/her experience of visual arts creation

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

Uses transforming gestures and elements of visual arts language

Experiments with ways of making his/her idea concrete • Makes use of his/her memory of transforming gestures and knowledge of visual arts language • Chooses the most meaningful gestures and elements in relation to his/her creative intention • Perfects methods for using these gestures and elements

Organizes his/her visual arts production

Integrates the result of his/her experiments • Shapes the material and language elements and organizes them in space • Examines his/her choices of material and language, as related to his/her creative intention • Makes adjustments based on artistic choices • Refines certain elements, 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
- Effective use of transforming gestures
- Appropriate use of the properties of materials
- Personal use of visual arts language
- Coherent organization of the image's components
- Authentic production that integrates original and expressive elements
- Integration of periods of reflection and review into the creative experience

End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious and autonomous use of the creative dynamic most of the time. Their productions reflect an attention to authenticity and a search for originality and expressiveness. They also reflect the development of students' social, cultural, affective and cognitive fields of interests. During the creative process, students explore ideas with their classmates and the teacher, consult documentary sources, produce sketches and define a creative intention. Furthermore, using two-dimensional, three-dimensional, traditional and digital techniques, students experiment with the materials they choose with the teacher for their creation, control their transforming gestures, make use of the properties of materials and tools, and explore the elements of visual arts language in a personal way. The production grows out of a coherent organization of its components. 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 Creates media images

Focus of the Competency

The media image involves communication and implies the presence of a transmitter who sends a visual message intended to inform, persuade or entertain a targeted receiver. It can take various forms—printed, televisual or other productions—and use different techniques as well as traditional or virtual materials. The quality of the media image depends on the effectiveness of the message, which must be unambiguous and immediately understood by the recipient. In a professional setting, an in-depth knowledge of visual codes and the characteristics of the potential recipients allows media designers to effectively reach the target audience. For students, creating visual messages addressed to different types of recipients is an opportunity to gain awareness of the influence that media images have on their personal lives, to understand the values they aim at promoting and to learn visual codes and the characteristics of potential recipients that they can reuse in new creations.

In order to create media images, students engage in a creative dynamic that is comparable to the one for creating personal works. The difference lies in the communication function of the image, which shapes the representation, expression and symbolization according to the information to be transmitted to the intended recipients. Students begin their media creation experience by researching the culture of the intended recipients. They then identify visual codes that are likely to reach the recipients, note several ideas, sketch various hypotheses and define their creative intention. The choice and treatment of the materials—whether traditional or electronic—the nature of the transforming gestures, the use of visual arts language and the organization of the work's components

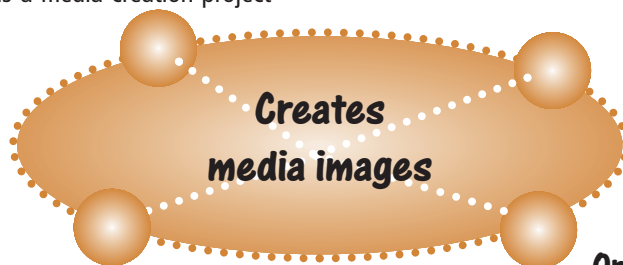
are based on the message to be conveyed visually to a target audience. Students must also plan to step back at times in order to ensure that their media intention is reflected in the image they have created and to validate the image's effectiveness with the target audience. By sharing their experience of media production and reflecting on how they proceeded, students integrate their learning and can apply it to other situations of creation and appreciation. The key features of the competency combine to form a dynamic movement that manifests itself at various stages of the creative experience.

The learning and evaluation situations take inspiration from the broad areas of learning and are designed to mobilize all the resources of the competency. They use meaningful, rich and increasingly complex stimuli for creation that take into account students' graphic and artistic development and may give rise to multiple solutions. Students work alone most of time. They transform art materials or digital media using a two- or three-dimensional space, working from memory, observation or imagination. They have access to quality artistic materials and tools, including those used in electronic creation. They are also able to make use of certain visual codes in order to enhance the effectiveness of their message, and consult diversified documentation to enrich their images. The creation situations sometimes encourage students to use the resources available in their environment, such as media venues, creators and media-related events. They frequently reflect on their experience, using the notes they recorded in the course of the creative dynamic. This helps them identify what they have learned and the strategies they used.

Key Features of Competency 2

Uses ideas to create a media production

Is open to a stimulus for creation • Is receptive to ideas, images, emotions, sensations and impressions evoked by the stimulus • Takes into account the characteristics of the target audience • Keeps a record of his/her ideas • Explores various ways of conveying ideas through images and adapting them to the target audience • Chooses ideas and plans a media creation project



Shares his/her experience of media creation

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

Uses transforming gestures and elements of visual arts language according to the target audience

Experiments with methods of materializing his/her ideas • Makes use of his/her memory of transforming gestures and knowledge of visual arts language • Chooses the most meaningful gestures and elements in relation to his/her creative intention • Perfects methods of using these gestures and elements to adapt them to the target audience

Organizes his/her media production

Integrates the result of his/her experiments • Shapes the material and language elements and organizes them, based on the message to be conveyed • Validates the media impact of the visual message on a control group • Reviews his/her choices of material and language • Makes adjustments • Refines certain elements, if necessary

Evaluation Criteria

- Coherent relationship between the stimulus for creation, the development of ideas, the shaping and the result of his/her creation
- Effective use of transforming gestures
- Appropriate use of the properties of materials
- Use of visual arts language that integrates visual codes
- Effective organization of components in the development of the visual message
- Authentic production that integrates original and expressive elements
- Integration of periods of reflection and review into the creative experience

End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious and autonomous use of the creative dynamic most of the time. Their productions reflect an attention to authenticity and a search for originality and expressiveness. They contain the information to be communicated and are addressed to a target audience. During the creative process, students explore ideas with their classmates and the teacher, familiarize themselves with the cultural references of the intended viewers, consult documentary sources and produce sketches. Using traditional and digital techniques, students experiment with transforming a variety of materials, control some of their transforming gestures, make use of the properties of materials and tools, and make use of the elements of visual arts language in a personal way. Based on the culture of the intended viewers and the demands of the information to be communicated, their productions grow out of a coherent organization of their components and integrate visual codes specific to communication through images. Students describe and comment on their media-creation 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 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images

Focus of the Competency

To appreciate a visual arts production—a work of art or a cultural object from the world's artistic heritage,⁵ a personal image or a media image—students must become accustomed to exercising their critical and aesthetic response. The experience of looking at art and media images and exploring their various meanings enables the formation and expression of a personal judgment. This exercise allows students to deepen their self-knowledge, to construct their identity and to open up to other cultures. Contact with various artistic creations—be it their own productions, those of their peers or works from other periods or cultures—enables students to develop their artistic awareness and refine their sensibility to the expressive, symbolic, technical and aesthetic qualities of a visual arts production. This contact also enables them to cultivate an interest in viewing works of art and visiting cultural sites, and to develop personal appreciation criteria that will guide their choices so as to help them become sensitive and informed viewers.

When students approach a work, an image or a cultural object from the world's artistic heritage to analyze it, they are asked to immerse themselves in it and focus on their emotional and aesthetic reactions. They identify the components of the work and its structure, taking into account the historical context. They also identify expressive and symbolic elements that they find meaningful and relate these to the feelings elicited in them by the work. They must also take into account the criteria determined beforehand, and use these criteria to support their point of view. During the entire appreciation process, students are encouraged to show respect for the work, for their

classmates and for their way of looking at the work. By comparing their perceptions with those of others, students develop their understanding and refine their judgment. They frequently reflect on their experience, using the notes they recorded in the course of their process. Students can thus explain what they have learned about themselves, the works and the artists, and describe the methods they used to learn it.

To appreciate visual arts productions, students take part in activities involving the observation and interpretation of images and objects from different periods, civilizations and cultures and that belong to varied aesthetic genres and movements. They can also observe their own works and those of their classmates. This observation is most often done in the classroom, but students must also have the opportunity to visit exhibition sites and to meet with artists in order to have contact with the concrete dimension of works and become familiar with the creative process of artists. In the case of media images, students are encouraged to analyze various types of printed, televisual and other productions. In all cases, students refer to an age-appropriate cultural experience, to the content of works and productions they have observed and to visual, audio or electronic documentary sources. They use appreciation criteria that have been determined by the students and the teacher. These criteria may relate to the treatment of the subject or the stimulus for creation, the transformation of materials, elements of the visual arts language, emotions or impressions they have felt, as well as aspects of the historical context. In the case of media productions, the impact of the message and the means

used to convey it are also considered. Students express their appreciation orally or in writing, and thus demonstrate their ability to acquire pertinent information and their willingness to give their appreciation a personal flavour. Sharing their appreciation experience and reflecting on their strategies also enable students to become aware of their methods of learning, integrate their learning and apply it to other situations of creation or appreciation.

5. The artistic heritage, which is the visual heritage and memory of humanity, includes works of art and cultural objects that reflect the work of artists and artisans over the centuries. Although cultural objects were often originally utilitarian, they are interesting because of their aesthetic qualities, their historical significance and the information they convey about the societies in which they originate.

Key Features of Competency 3

Analyzes a work or production

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



Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images

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

Interprets the meaning of the work or production

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

Makes a critical and aesthetic judgment

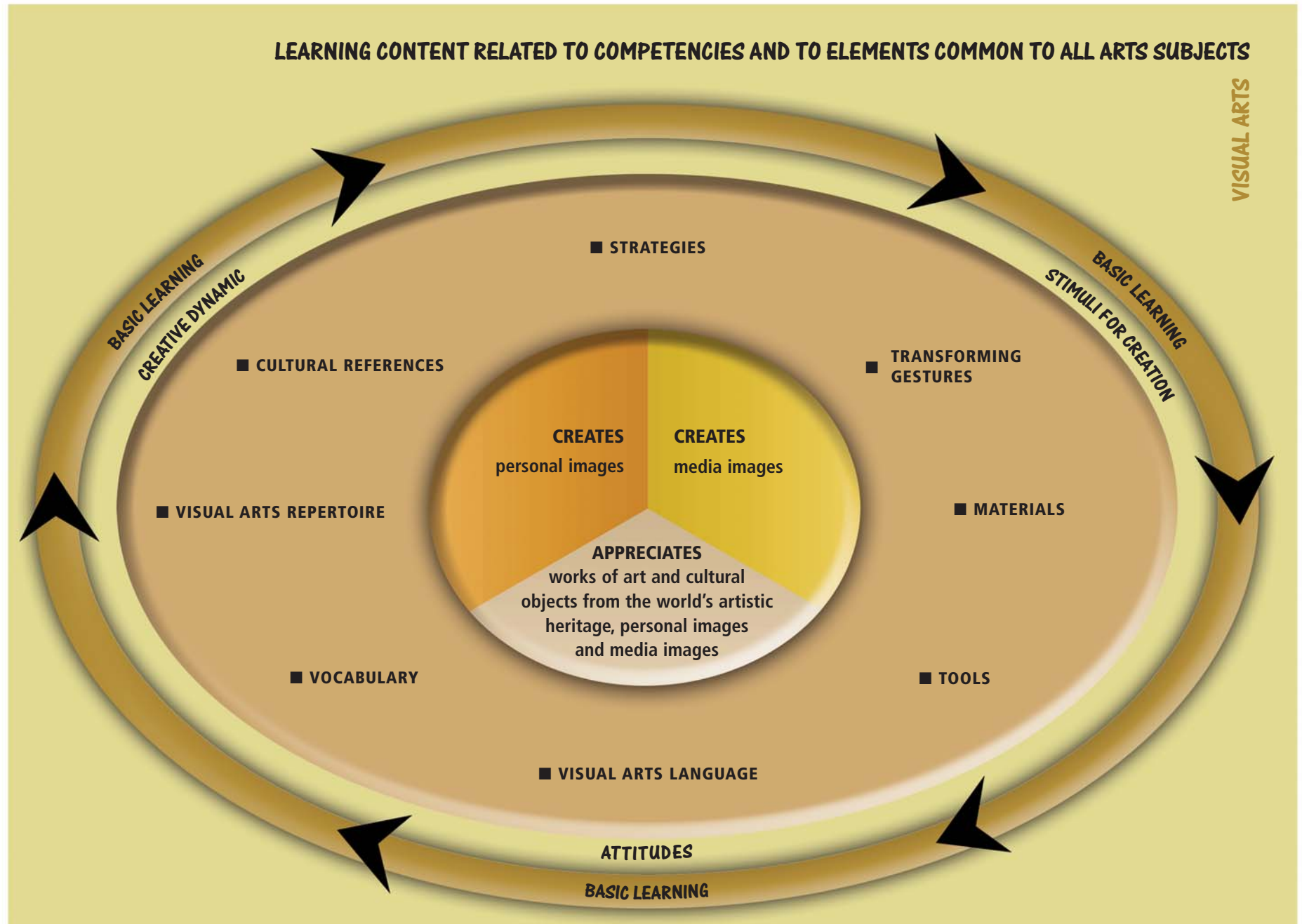
Reviews his/her prior interpretation of the work in relation to the historical context • Builds his/her arguments taking criteria into account and communicates his/her point of view

Evaluation Criteria

- Coherent relationship between components of the image, what he/she has felt and his/her appreciation of the work
- Relevance of the historical aspects identified in the production
- Consideration of the appreciation criteria retained
- Personal elements in his/her interpretation
- 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 an artistic production as well as the symbolic and expressive elements that move them. They make connections between these elements, historical aspects and what they have felt. Students develop their interpretation of the work, with the goal of communicating it. Their communication reflects their personal interpretation of the work or production, based on previously defined criteria, additional information found and discussions with their classmates and the 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 appropriate subject-specific vocabulary, students describe and comment on their appreciation experience and highlight what they have learned from it as well as 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 integrate in order to create and appreciate works of art or artistic productions and that they can independently use in complete, complex and meaningful learning situations by the end of the cycle. 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

- *Use centring techniques to cultivate his/her imagination and generate mental images*
- *Use observation techniques to develop and enrich his/her perception of people and things*
- *Use visual memorization techniques to enrich the representation in his/her images*
- *Explore materials to cultivate his/her imagination and generate mental images*
- *Use improvised solutions in the event of an unforeseen incident or a technical difficulty*
- *Use objective and subjective points of reference in order to personalize his/her interpretation of a visual arts production*

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 and may be applied in secondary school.

Transforming gestures, materials and tools

Transforming gestures will be explored through the use of techniques such as drawing, painting, collage, engraving, printing, modelling, shaping and assembling, as well as creative use of the computer and its peripherals. Teachers can enrich this content based on the points of interest and educational needs of students.

Transforming gestures	Materials	Tools
Freehand drawing	Felt pen, pastel and charcoal	Electronic pen and graphics tablet, drawing software program
Applying coloured pigments: flat brushstrokes, varied brushstrokes	Gouache and ink	Brush, paintbrush, scribe, drawing pen
Tearing, notching, cutting, snipping	Paper and cardboard	Scissors, chisel
Gluing shapes on a support, flat or in relief	Glue, paper and cardboard	
Intaglio printing	Soft materials	Awl
Printing	Various objects with gouache, mono-type with gouache and textured surfaces	Various objects (sponge, comb, utensil, toothbrush, etc.)
Joining, pinching, hollowing	Malleable materials	Hole cutter, sculpting tool
Folding, creasing, shaping	Paper and cardboard	
Assembling, balancing volumes	Paper, cardboard and objects	
Digitizing images and objects		Scanner
Photographing		Digital camera
Saving a digital image		
Working on a digital image		Image processing software programs

Concepts	
The concepts are used together with the transforming gestures when the image is being shaped. Teachers can enrich this content based on the points of interest and educational needs of students.	
Visual arts language (elements)	Visual arts language (space)
Shape: <i>figurative, abstract</i>	Spatial organization: enumeration, juxtaposition, superimposition, repetition, alternation, symmetry, asymmetry
Line: drawn, painted, <i>incised, tangible</i>	
Colours of pigments: primary colours (primary yellow, magenta, cyan), secondary colours (orange, green, violet), warm colours, cool colours, <i>light colours, dark colours</i>	Spatial representation: perspective with overlapping, diminishing perspective
Colours in transmitted light: primary colours (red, green, blue), <i>intensity, contrast</i>	
Value: <i>in tone, in colours, in shades</i>	
Texture: varied textures	
Pattern: varied patterns	
Volume: <i>tangible</i>	

Vocabulary

The terms below are especially useful to students when they reflect on their creation and appreciation experiences, appreciate works of art or productions and communicate their appreciation.

Gestures	Materials	Tools	Techniques	Visual arts language
Applying coloured pigment (flat brushstrokes, varied brushstrokes)	Charcoal Coloured ink Dry pastel	Awl Brush Chisel	Assembling Collage Drawing	Elements <ul style="list-style-type: none"> Colours in transmitted light: primary colours (red, green, blue), intensity, contrast Colours of pigments: primary colours (primary yellow, cyan, magenta), secondary colours (orange, green, violet), warm colours, cool colours, light colours, dark colours Shape: figurative, abstract Line: drawn, painted, incised, tangible
Assembling	Felt pen	Digital camera	Engraving	
Balancing	Gouache	Drawing pen	Modelling	
Cutting	India ink	Electronic pen	Painting	
Digitizing	Oil pastel	Graphics tablet	Printing	
Drawing		Hole cutter	Shaping	
Engraving		Paintbrush		
Freehand drawing		Scanner		
Gluing		Scissors		
Incising		Scriber		
Intaglio printing		Sculpting tool		Pattern <ul style="list-style-type: none"> Texture Value: in tone, in colours, in shades Volume: tangible Spatial organization <ul style="list-style-type: none"> Enumeration, juxtaposition and superimposition Repetition and alternation Symmetry and asymmetry Spatial representation <ul style="list-style-type: none"> Perspective with overlapping Diminishing perspective
Joining				
Modelling				
Notching				
Painting				
Photographing				
Pinching				
Printing				
Shaping				
Snipping				
Tearing				

Visual arts appreciation repertoire

Works of art and cultural objects from the world's artistic heritage are drawn from the following periods: Prehistory, Antiquity, Middle Ages, Renaissance, Baroque, Classical, Romantic and Contemporary (modern and postmodern movements). They may also be media images selected from printed productions (posters, photographs, jackets of compact discs, videocassettes or videodiscs), television productions (advertising, television show sequences, etc.) or other types of productions (music videos, cartoons, etc.). Students must also refer to the content of exhibitions they have visited or the works of an artist visiting the school.

Visual arts productions

- Students' productions related to the subject-specific content
- Students' productions related to the educational aims of the broad areas of learning
- A minimum of 20 *works of art* and cultural objects from the world's artistic heritage, including media images and digital productions

Cultural references

Cultural references are meaningful cultural elements related to visual arts. By using them in the classroom, students enrich their perception and understanding of the world around them. Cultural references enable students to make concrete connections with visual arts, to recognize the visual arts in their environment, and to understand the dynamic role of the arts in society. They must be selected according to their role in the students' education, and must take into account regional differences and the local community.

Art history: sociocultural context (works of art, cultural objects and media images from Québec culture and other cultures), historical context (works of art, cultural objects and media images from other periods), figures and personalities, etc.

Cultural experiences: contact with artists, media designers, architects, filmmakers, commercial artists, designers, graphic artists, computer graphics designers, artisans, set and costume designers, etc.

Cultural sites: museums (fine arts, architecture, archaeology, ethnography, etc.), art galleries, cultural centres, artists' studios, art schools, heritage sites, etc.

Exhibitions: works of art and cultural objects from the world's artistic heritage, fine crafts, photographs, comic strips, animated films, etc.

Artistic events: shows, film festivals, etc.

Careers related to visual arts: artist, media designer, designer, architect, photographer, filmmaker, television producer, videographer, graphic artist, computer graphics artist, art critic, art historian, illustrator, comic strip artist, artisan, art teacher, museum curator, conservation and restoration technician for art works and objects, museum educator, etc.

Media: books, magazines, reproductions, slides, films, videocassettes, videodiscs, compact discs, Web sites, multi-media shows, posters, invitations to art gallery openings, print and television advertising, music videos, etc.

Works from the visual arts repertoire: see the section *Visual arts appreciation repertoire*.

Bibliography

- Allard, Michel and Bernard Lefebvre (ed.). *Musée, culture et education*. Montréal: MultiMondes, 2000.
- Arnheim, Rudolf. *La pensée visuelle*. Paris: Flammarion, 1976.
- Boughton, D., E. Eisner and J. Ligtvoet (ed.). *Evaluating and Assessing the Visual Arts in Education*. New York: Teachers College Press, Columbia University, 1996.
- Choko, Marc H. *L'affiche au Québec: Des origines à nos jours*. Montréal: Éditions de l'Homme.
- Couture, Francine (ed.). *Les arts visuels au Québec dans les années soixante: La reconnaissance de la modernité*, Montréal: VLB, 1993.
- . *Les arts visuels au Québec dans les années soixante: L'éclatement du modernisme*. Montréal: VLB, 1993.
- De Meredieu, Florence. *Histoire matérielle et immatérielle de l'art moderne*. Paris: Bordas, 1994.
- Duborgel, Bruno. *Imaginaire et pédagogie: De l'iconoclasme à la culture des songes*. Paris: Le Sourire qui mord, 1976.
- Gagnon-Bourget, Francine and France Joyal (ed.). *L'enseignement des arts plastiques: Recherches, théories et pratiques*. Toronto: Canadian Society for Education Through Art, 2000.
- Gaillot, Bernard-André. *Arts plastiques. Éléments d'une didactique-critique*. (Collection L'Éducateur). Paris: PUF, 1997.
- Gardner, Howard. *Gribouillages et dessins d'enfants*. Brussels: Pierre Mardaga, 1980.
- Gervereau, Laurent. *Voir, comprendre, analyser les images*. 3rd edition. Paris: Découverte (Repères), 2000.
- Girard, Francine. *Apprécier l'œuvre d'art: Un guide*. Montréal: Éditions de l'Homme, 1995.
- Gosselin, Pierre. *Un modèle de la dynamique du cours optimal d'arts plastiques au secondaire*. Montréal: Faculté des sciences de l'éducation, Université de Montréal, 1993.
- Grauer, Kit and Rita Irwin (ed.). *Readings in Canadian Art Education*. Boucherville: Canadian Society for Education Through Art, 1997.
- Joly, Martine. *L'image et les signes. Approche sémiologique de l'image fixe*. Paris: Nathan, 1994.
- Julien, Louise and Lise Santerre (ed.). *L'apport de la culture à l'éducation*. Articles from the "Culture et communication" seminar held within the scope of the May 2000 conference of the *Association francophone pour le savoir* (ACFAS). Montréal: Éditions Nouvelles, Culture et Communications Québec, 2001.
- Kindler, Anna (ed.). *Child Development in Art*. Virginia: National Art Education Association, 1997.
- Lagoutte, Daniel (ed.). *Les arts plastiques: Contenus, enjeux et finalités*. Paris: Armand Colin, 1990.
- Lemerise, Suzanne and Monique Richard (ed.). *Les arts plastiques à l'école*. Montréal: Logiques, 1998.
- Levy, Pierre. *La machine Univers: Création, cognition et culture informatique*. Paris: Découverte, 1987.
- Minot, Françoise. *Quand l'image se fait publicitaire: Approche théorique, méthodologique et pratique*. (Collection Audiovisuel et communication). Paris: L'Harmattan, 2001.
- Poissant, Louise (ed.). *Esthétique des arts médiatiques*, Volume 1. Sainte-Foy: PUQ, 1995.
- . *Esthétique des arts médiatiques*, Volume 2. Sainte-Foy: PUQ, 1995.
- Popelard, Marie-Dominique. *Ce que fait l'art*. (Collection Philosophies). Paris: PUF, 2002.
- Sacca, Elizabeth J. and Enid Zimmerman (ed.). *Women Art Educators IV. Her Stories, Our Stories, Future Stories*. Boucherville: Canadian Society for Education Through Art, 1998.
- Saint-Martin, Fernande. *Sémiologie du langage visuel*. Montréal: Presses de l'Université du Québec, 1987.