



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

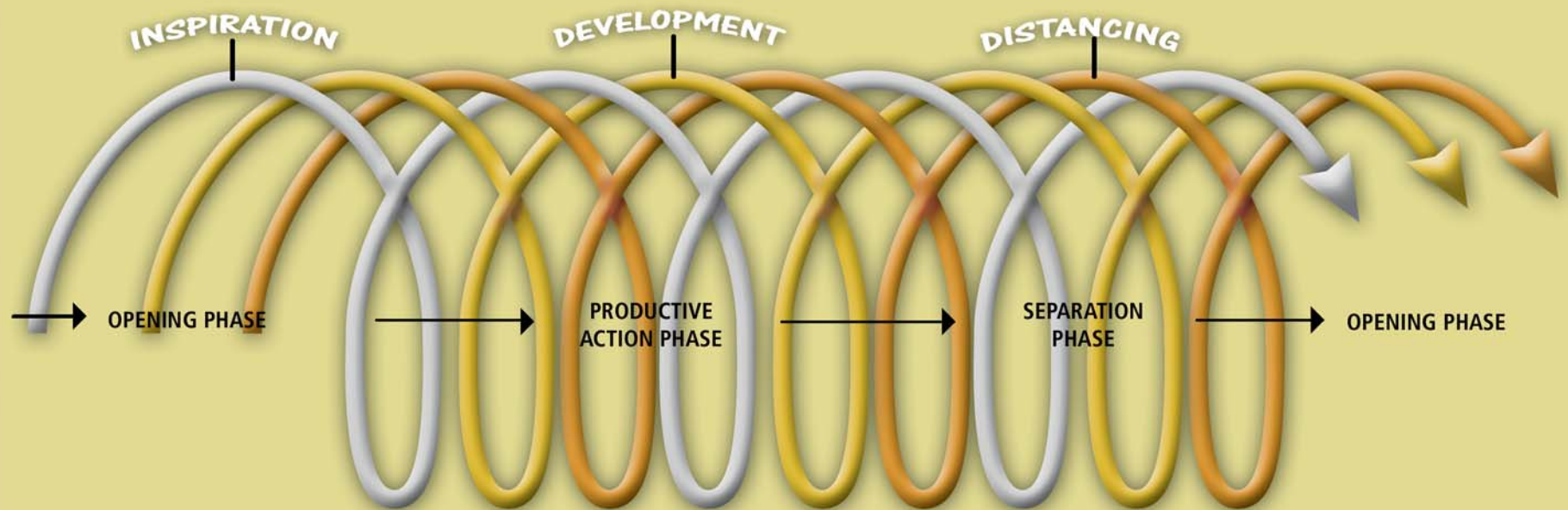
The procedure is mainly based on the interaction of three movements: inspiration (injection of ideas); development (formulation and articulation of ideas); distancing (withdrawal of the creator from the result of his or her actions). These three movements, which are found in each phase of the process,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

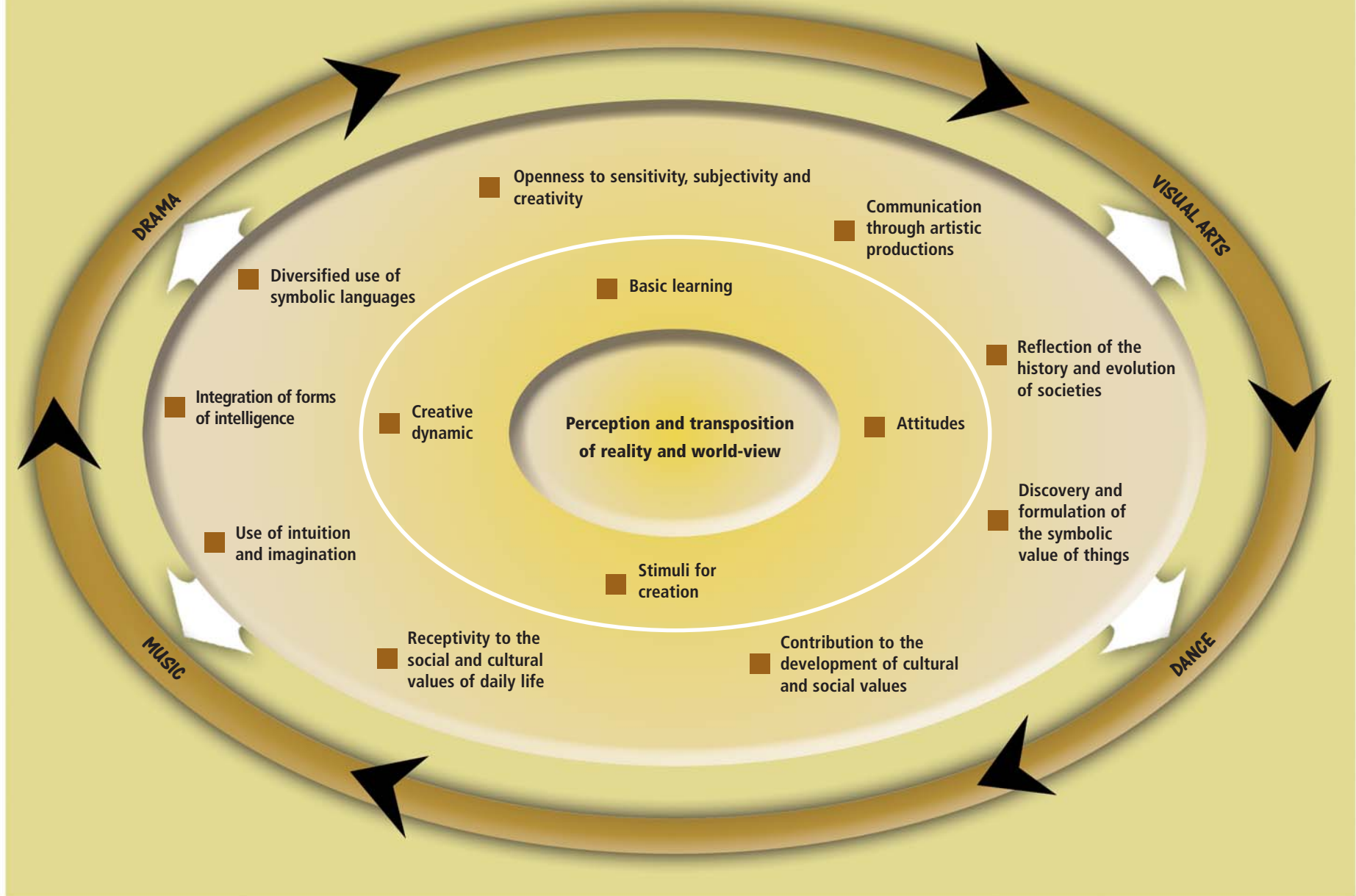
The stimuli for creation are working guidelines that can serve as a catalyst, thread or framework for the creative dynamic. They are adapted to the ages and interests of the students and present problems that offer a great variety of possible solutions and responses. Drawn from the real world, the imaginary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



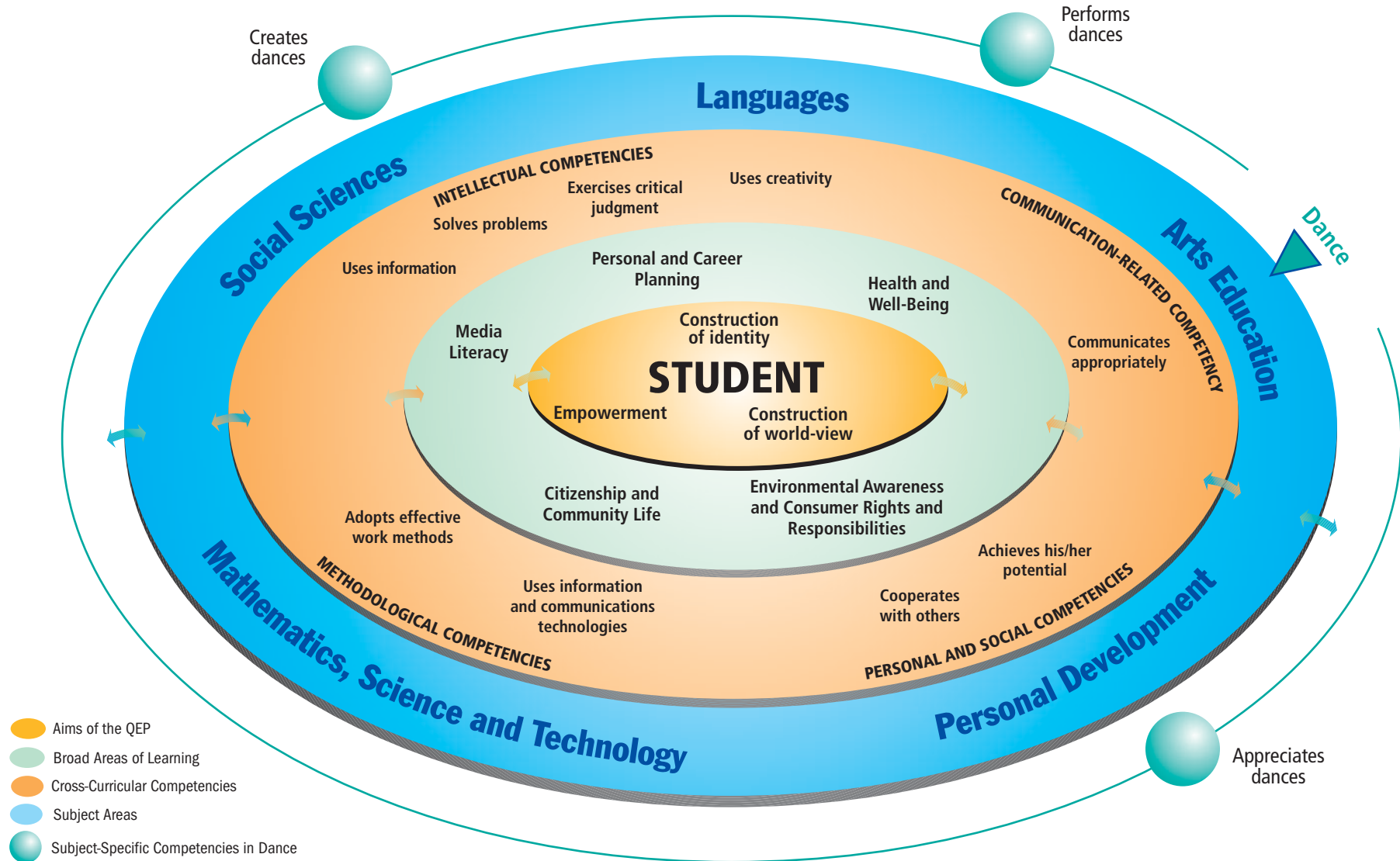
Bibliography

- 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.



Dance

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





Introduction to the Dance Program

Often referred to as the prose of human movement, dance can be defined as the art of using and organizing movements to express, communicate and create. It is a universal language that allows individuals to establish a relationship with themselves and with their environment, drawing on intuition, imagination, play-acting and analogy. The human body, as both instrument and medium, is diverted from its utilitarian motor functions by dance to become a vehicle for individual and group subjectivity. As the body gains an awareness of its own kinesthetic reactions and the reactions it engenders in the observer, it becomes an exceptional medium of expression and communication while serving as an instrument for learning about oneself and the world. In more specific terms, dance is the endless interaction between space, time and energy that transforms the raw material of movement into the “words” of a “text” written in gestures. Dance would be mere spontaneous self-expression without the art of choreography, which allows us to structure this text and stage it to create meaning. Closely linked to rhythm, dance has served many functions and taken a number of forms throughout the centuries: ritual dance, sacred dance, recreational dance and self-expressive dance. Dance is at the crossroads of diverse influences and draws on different languages in order to reinvent itself. Even today, the mix of popular and codified dances still reflects the creative spirit of humanity and the coexistence of past and present forms.

The secondary Dance program follows up on the learning acquired at the elementary level, regardless of the arts subjects to which the students might have been introduced. It builds on the basic learning common to the

arts subjects and further develops and consolidates it. Bodily communication, fun, risk taking, play and physical ability and well-being are all gateways to dance. Encouraged to go through various experiences on the affective, cognitive, psychomotor, social and aesthetic levels, the students learn to use their bodies to express, through movement, their ideas and their personal worldview. They also learn to accept the ideas of other students as well as those of different choreographers. Gradually, they become aware of their creative power and qualities as performers or viewers. They develop their ability to solve complex artistic problems, refine their know-how and enrich their subject-specific knowledge, thus cultivating their relationship with art and culture.

The secondary Dance program involves the development of three complementary and interdependent competencies:

- Creates dances
- Performs dances
- Appreciates dances

These competencies must be developed in an interactive manner, but the place given to each of them depends on the particular nature of the subject. Learning related to creating and performing dances thus requires more time because of the requirements linked to the development of complex psychomotor skills and learning the language, principles and tools of dance. The third competency, *Appreciates dances*, is closely linked to the other two competencies and is developed as students consolidate the learning required for creating and performing dances based on their socioaffective and intellectual development.

In creating dances, the students engage in the creative dynamic,¹ use meaningful stimuli for creation and discover the many possibilities offered by dance language, which is organized around elements of human movement and composition procedures. They learn to articulate and refine their body language and choreographic style by using elements of structure and technique. Performing dances allows the students to enrich and integrate the learning acquired through the creative experience, to sharpen their awareness of the evocative potential of gestural language and to enrich their general knowledge of culture through direct contact with artistic works. Moreover, by performing dances in front of an audience,² the students develop self-confidence and are thus able to express their identity. Finally, appreciating dances from a diverse choreographic repertoire, consisting mainly of their own personal productions and those of their classmates, helps them think critically and develop their aesthetic sense.

The Dance program also provides students with an opportunity to become familiar with numerous cultural references from their immediate environment or related to the works they are performing or appreciating and to make connections with cultural references in other school subjects. Given that dance is a living art, activities such as visiting cultural dance venues and meeting with artists associated with this art play an important role in making students aware of the artistic creation process, helping them better understand choreographic works and enabling them to discover the richness of their cultural environment. Attending a presentation of a complete choreographic work or dance performance offers them a taste of the aesthetic experience this art form can provide, and in doing so sensitizes them to the larger world

of the arts. This renewed and enriched view of the world helps students develop their personal and cultural identity and prepares them for their role as sensitive citizens and viewers, who are culturally active and who make choices based on their own values.

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

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

The Dance program has a special relationship to the aims of the Québec Education Program. In order to achieve a real artistic practice of dance, students are required to further their perception of themselves and of reality because, in a sense, they are the *raw material* of their art. By using their body, their imagination, their sensitivity and their culture when they create, perform or appreciate dances, they convey who they are and express their world-view. In doing so, students compare their world-view with that of their classmates, of choreographers or of other creative individuals. They thus learn about themselves and others and achieve an understanding of the environment in which they evolve and interact, all of which contributes to their empowerment.

The Dance program is part of the greater Québec Education Program. It must thus be understood and used according to a systemic approach, which makes it possible to establish links between dance and the other dimensions of the Program, such as the cross-curricular competencies, the broad areas of learning and other subjects.

Connections With the Broad Areas of Learning

The stimuli for creation provide a useful introduction to the broad areas of learning. Planning and carrying out 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 of the broad areas of learning. The themes addressed may deal with aspects students face in their personal, physical and social environment. Some of the broad areas of

learning lend themselves more naturally to the examination of issues that have long been of concern in the dance world, namely *Health and Well-Being* (self-affirmation), *Citizenship and Community Life* (egalitarian relationships, discrimination, exclusion) and *Environmental Awareness and Consumer Rights and Responsibilities* (lifestyles, distribution of wealth).

Connections With the Cross-Curricular Competencies

Thanks to the creation, performance and appreciation of dances, students develop all the cross-curricular competencies, particularly those involving the use of creativity, which is closely linked to the ability to solve problems of an artistic nature. By appealing to different kinds of intelligences³ and by valuing an intimate relationship with oneself, dance is also an ideal way of learning to achieve one's own potential. Furthermore, carrying out artistic projects requires the students to use information, particularly when looking for their own stimulus for creation, and to adopt effective work methods in order to carry their project through. The use of new technological tools, if need be, will enable them to enrich their methods for creating, representing and analyzing dances and will make conducting research and consulting information sources easier. Situations involving group creation are good opportunities for students to learn to cooperate with others since they entail a large measure of collaboration, task-sharing and exchange of ideas. Finally, when students appreciate a choreographic work, they are encouraged to exercise critical judgment and to communicate their point of view appropriately.

Connections With the Other Subject Areas

Dance also has ample potential for making connections with other arts subjects since all of them share a common creative dynamic and similar cross-curricular competencies. Connections between dance and other subject areas of the Québec Education Program can also be made. A few examples can be suggested here, by way of illustration, but many will simply become apparent through experience.

Reflection, questioning and dialogue in the context of self-knowledge and personal fulfillment, which are specific to moral education or religious instruction, help students get in touch with themselves. This is essential for developing the language specific to the arts. Dance is also closely linked to Physical Education and Health: both subjects use the body and movement and draw on all aspects of the person, although dance focuses on artistic creation and interpretation rather than on physical activity.

Scientific knowledge may be useful when using and experimenting with elements of dance language and technique, especially the biomechanical aspects and organic dimensions of the human body. Moreover, analyzing choreographic works, particularly those reflecting human actions in a territory, enables the students to contextualize the learning acquired in the Social Sciences. Finally, students cannot share their creative, performance and appreciation experiences without utilizing competencies related to oral and written communication developed in English Language Arts or Français, Langue Seconde.

3. Based on Howard Gardner's theory of multiple intelligences.

These examples demonstrate the benefits 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 learning, help them develop their world-view and enrich their knowledge of culture.

Pedagogical Context

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

The Dance Class: A Dynamic Place

The dance class is a dynamic and reassuring place where students feel at ease expressing who they are, particularly in situations of appreciation, and taking up challenges related to the creation and performance of dances. The dance class becomes a laboratory where exploring new ground and taking risks are valued. In the dance class, students discover the importance of developing attitudes such as listening to oneself and to others, being open-minded, being tolerant and sharing, in order to carry out group-oriented arts projects. Through the perseverance and involvement required to engage in the creation and performance of dances, students also learn a sense of discipline and acquire a taste for seeking new challenges. The physical setting is functional, adapted to the requirements of choreographic creation, and designed to promote self-expression, performance, communication and autonomy. Students have access to quality artistic and cultural resources as well as to a variety of docu-

mentary resources such as art books and dance-related videos and movies, which are all made available to the students. The activities proposed in the dance class extend beyond the classroom. To enable students to establish a relationship with their cultural environment and become aware of career options, it is important that they be provided with opportunities to visit dance venues and other cultural venues such as museums or cultural centres and to participate, at school or elsewhere, in activities involving artists or other creative people from the dance world.

Complex and Meaningful Learning Situations

The learning and evaluation situations must enable students to explore the broadest possible range of sensory, kinesthetic, motor and play experiences. They must be meaningful enough to capture the students' interest, elicit a personal response from each of them and generate a creation. They may also be familiar, metaphorical or fantasy-based. They are inspired by the themes of the broad areas of learning, the students' interests, cultural references or other subjects. The learning situations become increasingly complex over the course of the cycle. The focus is on authenticity and on the search for originality⁴

and expressiveness in the creation as well as in the performance processes.

A learning situation is complex in the sense that it extends beyond a simple mechanical repetition of motor skills and that it offers an opportunity to make choices among a range of possible avenues rather than demanding a single response. It requires a high-level approach which represents, for students, a challenge involving the mobilization of subject-related knowledge and know-how adapted to their psychomotor and cognitive abilities. Finally, it generates a wide range of meaningful activities through which links between the three competencies are created. For example, a student could be asked to play the role of critic or notator within a creation team. Learning a dance excerpt drawn from the Québec contemporary dance repertoire could lead to a research project on an artist or an artistic period. The learning thus acquired could then be applied to other creative productions. Certain situations, such as the development of short or long choreographic projects involving the creation or

4. In a school setting, an artistic production is authentic and original when it reflects the student's personal and committed search for ideas and when it transcends clichés.

performance of dances, generate many connections at different levels. Students are thus asked to play more than one role, acting as choreographers, performers and rehearsal directors, to experiment with the various body skills they acquire and to push their own motor, expressive and artistic limits.

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

Dance teachers play an important role in ensuring that students commit to their own arts education in a personal manner and in encouraging them to adopt the attitudes essential for using creativity (e.g. open-mindedness and receptiveness toward their personal and social environment, centring, curiosity, risk-taking, cooperation). Dance teachers act as guides for the students, leading them to discover the richness of movement, adjusting their teaching to meet students' needs and abilities and teaching them to become more involved in the interaction between the expressive intention, the internal sensations of their body movements and the external information from their environment. Acting both as educators and experts, teachers rely on their knowledge of the psychomotor, artistic and cognitive development of adolescents and on their dance education to target meaningful learning. They also help each student become aware of his/her learning style and ways of proceeding. Teachers support the creative dynamic and the learning process in which the students are involved; they draw on their choreographic knowledge in order to encourage students to broaden their movement repertoire. They act as group leaders when they promote reflection and the exchange of ideas between students. Finally, they are *cultural mediators*⁵ capable of communicating their passion for the arts and of building bridges between the past, present and future. They encourage students to establish links between past and present choreographic works and to make connections with different aspects of cultural diversity.

Students: Active Participants Responsible for Their Own Learning

Students are primarily responsible for their learning. With the teacher's support aimed at promoting their autonomy and helping them engage in a reflection process, students explore the phases and movements of the creative dynamic by focusing on the personalization and authenticity of their responses and on the search for originality and expressiveness. They show open-mindedness and perseverance with respect to their research and the choices they make. However, they do not hesitate to assess their choices when it comes time to step back and reflect on the meaning of their production and on the process they used to carry it through. They record the steps of their creation, performance and appreciation. This helps them to become aware of the strategies and procedures they used. Such an awareness 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 learning and evaluation situations. Regulation can include direct observations or observations recorded using verification, self-evaluation or coevaluation checklists. Other tools, such as the electronic portfolio, are recommended for recording more important productions or performances. As a result, the teacher and the students will be able to see progress with respect to competency development and to adjust, if need be, the means used to reach the level of competency development expected at the end of the cycle.

5. 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 dances

Focus of the Competency

Creating dances involves giving concrete and deliberate expression to ideas, sensations or emotions through movement. Creation requires the students' commitment to a process involving concept development, experimentation and production. The creation of varied dances that reflect their personality, experience, aspirations and world-view enables students to develop their creativity and to make the most of it in different contexts. By engaging in the creative dynamic, students mobilize their personal and cultural resources and, at the same time, activate their divergent and convergent thinking in increasingly complex situations. They gradually expand the way they use dance language by drawing from elements of movement (body, time, space and energy) in order to invent their own gestural vocabulary. They become familiar with the principles of choreographic creation and learn to use the tools of dance to refine their choreographic expression. Sometimes, their creations' communicative purpose is aimed at a target audience. Presenting their dance and sharing aspects of their creative experience with their classmates enable them to better integrate the learning acquired and apply it in the creation, performance and appreciation of other dances.

The key features of this competency describe its main dimensions. They combine to form a dynamic movement that manifests itself simultaneously or at various moments during the creative experience. Throughout the process, the students are thus encouraged to use creative ideas or elements of dance language and movement technique, to organize their creation, review it and to report on their experience.

In order to help students mobilize all the resources necessary to develop the competency, the learning and evaluation situations are based on the broad areas of learning. They must lend themselves to various free or structured improvisation experiences, of varied duration, or to composition experiences. As one of the guidelines to be considered, the learning situations must also take into account different parameters such as locations, scenographic objects and varied performance aids, including information and communications technologies. Students are encouraged to use a personal system for representing the choreographic language (e.g. sketches, drawings, notations, computer-based tools) in order to support their choices. Most of the time, the students interact with their classmates: they work in small groups or with a partner, but are sometimes asked to perform individual creation tasks. The teacher's interventions are aimed at helping students develop greater autonomy. When they are creating dances, students are encouraged to use a range of documentary and artistic resources, including, occasionally, the cultural resources available in their community (e.g. dance venues, documentation centres, dance artists). Finally, creative situations provide for moments where students can, using certain tools, record the steps of their experiences, thus charting the creative dynamic and the end result.

Key Features of Competency 1

Uses ideas to create a choreographic work

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



Shares his/her choreographic experience

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 elements of dance language and movement technique

Experiments with elements of dance language and movement technique through improvisation • Makes use of the movement repertoire • Chooses the most meaningful elements in relation to his/her creative intention and perfects methods for using these elements

Organizes his/her choreographic creation

Tries out combinations of movement sequences and experiments with composition procedures • Organizes the content of his/her movement improvisations based on his/her creative intention • Reviews his/her choreographic 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 elements of dance language
- Personalized use of elements of dance language
- Original use of choreographic elements
- Coherent organization of the chosen choreographic 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 use of the creative dynamic. Their productions convey their perception of reality, are authentic and reflect a search for originality and expressiveness. They also reflect the development of the students' social, cultural, affective and cognitive interests. During the creative process, students look for ideas and explore elements of dance language and technique in a personal and varied way, in accordance with their creative intentions. To ensure that their creative intentions progress, they make connections between their ideas and their movement and choreographic choices. The production grows out of a coherent and relevant organization of its components. Students make certain adjustments to refine their creations. Most of the time, the creation process involves interaction and cooperation between classmates. 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 dances

Focus of the Competency

The students' performance of a dance involves re-creating it with a communicative purpose in mind. Due to its ephemeral and fleeting nature, a dance can only reveal its meaning through a performer. Assimilating the movements of a dance in order to bring it to life involves developing various physical skills and understanding the sensory and expressive characteristics of movement. When the students perform dances, their expressive resources and motor skills become instruments to communicate ideas, feelings, emotions and impressions, both their own and those of a choreographer. Assimilating the expressive nature of a production, its choreographic content and the movement technique is an important dimension of this competency. The students share their methods for using the language, principles and tools specific to dance with the choreographer, who may be a professional artist, the teacher, another student or a group of students. This venture into the universe of another person through the mediation of body and movement enables them to explore and experiment with other ways of expressing, feeling, saying and representing things. When based on the students' own productions, the performance process requires students to specify and further develop their creative intention, enriching it with a communicative purpose and conveying it with greater expression.

The performance of different types of dances makes students aware of the diversity of choreographic works and awakens them to the world of choreographic production. This experience enriches their technical, linguistic and cultural knowledge. Moreover, participating occasionally in the different steps of a publicly presented choreographic work, in which they are also performers, helps them discover the world of artistic production and the features

Québec Education Program

associated with it. 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 and appreciation of other choreographic works. The key features of the competency thus combine to form a dynamic movement that manifests itself at various moments during the performance experience.

In order to develop this competency, students perform their own creations and those of others. They can also select excerpts of dances from a vast repertoire of works of various genres and styles that may come from varied artistic periods and cultures. These excerpts, which vary in complexity, deal with themes that correspond to the focuses of development of the broad areas of learning or to problems addressed in other subjects. They take into account the students' psychomotor, affective, social and intellectual development. To perform these dances, students take into account different parameters such as stage area and set design and varied performance aids, including information and communications technologies. Occasionally, they perform their dances in front of an audience. Most of the time, the students interact with their classmates: they work in small groups, with a partner or, sometimes, in a large group. They use a range of documentary and artistic resources (e.g. dance-related videos and films) and occasionally, the cultural resources available in their community (e.g. dance venues, documentation centres, dance artists). Finally, time is set aside for students to record the steps of their performance experiences, including both their creative procedure and its end result.

Key Features of Competency 2

Becomes familiar with the choreographic content of the dance

Immerses himself/herself in the work and identifies the elements of language, technique and structure • Recognizes the meaning and, if applicable, the historical aspects that may affect the performance • Experiments with movement sequences and uses movement analysis and memorization strategies



Shares his/her choreographic performance experience

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

Respects the conventions related to group unity

Listens to others and puts established conventions into practice • Adjusts to the movements of others

Applies elements of movement technique

Experiments with the basic principles of movement in relation to the work or production • Makes use of resources and sensory and kinesthetic experiences and adapts technical learning to the movements • Specifies the motor, rhythmic and dynamic qualities necessary to perform movements and to link movement sequences in keeping with the dance structure

Becomes familiar with the expressive nature of the dance

Experiments with the expressive elements of the work or production • Adapts these elements to the performance or to the artist's intention, if applicable • Makes use of expressive resources while considering the nature of the dance and its communicative purpose

End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students perform continuously linked movement sequences by integrating elements of movement technique. They adapt their technical knowledge to meet the requirements of the dance. The students' performances convey clear and personal expressive intentions that integrate their emotional, cognitive and sociocultural interests. They reflect the expressive nature and style of the chosen dance, which varies in length. The students adjust their personal performance to individual and group movements in keeping with the conventions related to group unity. Performance usually takes place while interacting and cooperating with peers. 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

- Smooth succession of movement sequences in keeping with the choreographic content
- Efficient use of elements of technique specific to the choreographic content
- Efficient mobilization of personal performance resources
- Consistency in the application of the conventions related to group unity
- Integration of periods of reflection and review into the performance experience

COMPETENCY 3 Appreciates dances

Focus of the Competency

The appreciation of a dance involves examining it from a critical and aesthetic standpoint. This assumes that the student will adopt an open attitude towards it in order to explore its various meanings. It also entails a willingness to communicate with the work and to be moved by it. Contact with various artistic 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 choreographic work. Students also learn to develop their self-knowledge, enrich their cultural identity and acquire an openness to other cultures. This enables them to cultivate a greater interest in choreographic works and cultural sites and to develop personal appreciation criteria that will guide their choices and help them become sensitive and informed viewers.

When students approach the work to analyze it, they are asked to immerse themselves in it and to focus on their emotional and aesthetic reactions. They then identify the components of the work and its structure, taking into account the social and historical context of its creation. They also identify expressive and symbolic elements that they find meaningful and relate these to the feelings elicited in them by the work. To construct their appreciation of the work, they thus draw on their own experience, aesthetic sensibility and artistic knowledge. They must also take into account the criteria determined by the students or teacher beforehand, and use these criteria to support their point of view. During the entire appreciation process, students are encouraged to show respect for the works, for their classmates and for their way of looking at the work. By comparing their perception of the

work with that of others, students develop their understanding and refine their judgment. They must explain what they have learned about themselves, the works and the artists, and describe the methods they used to learn it. In sharing their appreciation experience and in reporting on their strategies, students increase their awareness of what they have learned, integrate it more effectively and learn to apply it to other situations of creation, performance or appreciation.

To mobilize all the resources required for developing this competency, students participate in activities aimed at observing excerpts from choreographic works that may include their own personal productions and those of their classmates. Students refer to an age-appropriate cultural experience and to audio, visual or electronic reference materials that they themselves choose or that are proposed by the teacher or another student. They use appreciation criteria that may relate to the development of the topic or stimulus for creation, to the use of elements of dance language or elements of technique as well as emotions, feelings or impressions they have felt. These criteria may also relate to certain historical aspects of the work. Students try to familiarize themselves with relevant information and strive to personalize their response. Most of the time, they appreciate a work by comparing their own observations with those of their classmates and by sharing their perception of the work with them. However, they can also work alone in order to communicate their appreciation orally or in writing. They thus draw on their language competencies while using appropriate subject-specific vocabulary.

Key Features of Competency 3

Analyzes a dance or an excerpt of a dance

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



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 dance or excerpt

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

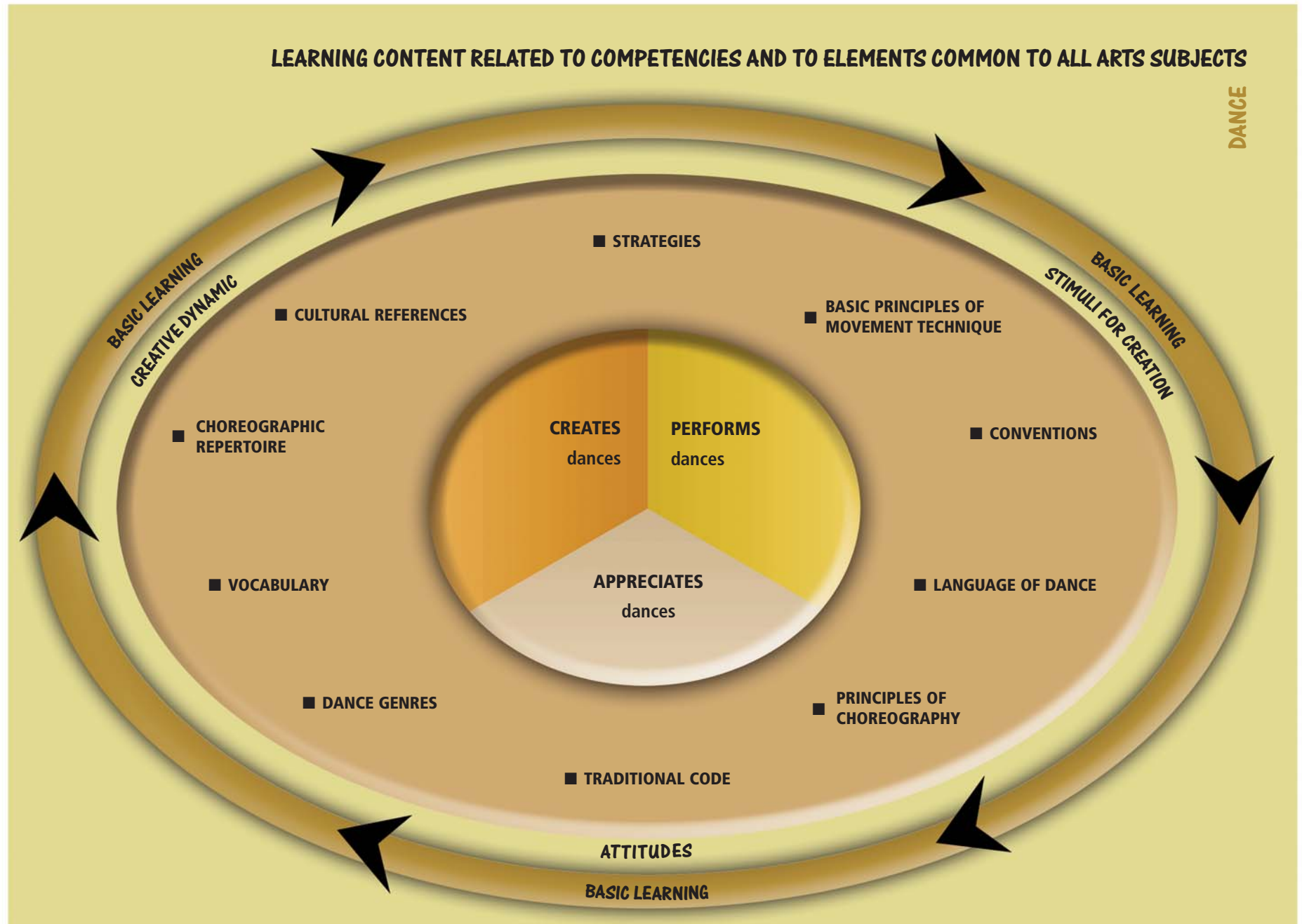
Reviews his/her prior appreciation of the work in relation to the historical context • Builds his/her arguments taking criteria into account and communicates his/her point of view

Evaluation Criteria

- Coherent relationship between components of the dance, what he/she has felt and his/her appreciation
- Relevance of the historical aspects identified
- Consideration of the appreciation criteria retained
- 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 dance as well as symbolic and expressive elements that move them. They make connections between these elements, historical aspects and what they have felt. Students thus 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 found and comments they exchanged with their classmates and teachers. Students take into account aspects of the expressive and symbolic qualities of the dance and the context in which it was produced. They use an appropriate subject-specific vocabulary to describe and comment on their appreciation experience and identify 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 reflects all the resources that students assimilate in order to create, perform and appreciate dances 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

- *Draw on various methods to acquire elements of technique*
- *Draw on stress-management techniques*
- *Use centring, imagery and visualization to cultivate his/her imagination and develop his/her presence*
- *Use observation, listening, imitation and tracking in situations where he/she improvises*
- *Use different methods to develop an active body presence and increased physical fitness*
- *Use alternative solutions in performance situations (memory-lapse management, improvisation)*
- *Use different methods to develop acuity of perception and observation*
- *Use different memorization procedures to become familiar with a dance*
- *Use different working methods to make the most of team work*

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.

Technique

Movement technique		
Dynamic principles		Anatomic and physiological principles ⁷
Breathing: <i>in relaxed posture and in action</i>		Bone structure: spinal column, pectoral girdle, pelvis
Alignment: <i>central axis alignment, dynamic relationship and connection between body parts</i>		Muscle structure: mobility, tone, elasticity
Lateral awareness: <i>coordinating and alternating use of right and left sides of body</i>		Respiratory system: breathing as support for dance movements
Muscle tone: <i>release, contraction, flexibility, modulation</i>		
Mobility of parts of the body: <i>flexion, extension, rotation, translation, circumduction, abduction, adduction, isolation and coordination of parts of the body</i>		
Functions of parts of the body: <i>selection of a part of the body to lead off or follow through with a movement</i>		
Weight transfer: <i>transfer in relation to the central axis, transfer of centre of gravity in different directions, balance on different points of support, rebound</i>		
Focus: <i>directed gaze while immobile, directed gaze while moving, body direction and position in space</i>		
Conventions of dance		
Conventions of group unity	Conventions for health and safety	Conventions for technical work
Adjusting one’s movements to those of a partner	<i>Rules regarding health, safety and injury prevention</i>	<i>Awareness, preparation and warm-up of the working instrument: the body</i>
Respecting the personal space of others		<i>Agility, endurance, strength, precision and expressiveness of the body</i>
Anticipating group movements		<i>Combining and linking movements</i>
<i>Anticipating</i> sound or visual cues and responding to them		
<p>7. Elements in this section must be addressed with a view to broaden awareness and understanding of the body in relation with its biological, affective and cognitive dimensions.</p>		

Concepts		
Language of dance		
The body as dance-movement material		
Locomotory movements, nonlocomotory movements, everyday gestures, symbolic gestures, shapes, <i>basic movements, initiation, execution and development of a movement</i>		
Movement in relation to time	Movement in relation to space	Movement in relation to energy
Metrical division: beat, stop, simple rhythmic motif, tempo, binary structure, ternary structure, <i>note value, complex rhythmic motif, musical phrasing</i>	Personal space: <i>kinesphere</i> , levels, span, trajectories in the air, <i>action zones (near, far, mid-range), planes (frontal, sagittal, horizontal, transverse)</i>	<i>Effort with emphasis on space (direct, indirect)</i>
Nonmetrical division: fast movement, slow movement, stop, <i>acceleration and deceleration, duration</i>	General space: directions, trajectories on the floor, <i>orientations</i>	<i>Effort with emphasis on weight (light, strong)</i>
	Scenographic space: <i>types of performance locations (non-traditional space, open-air space, unconventional space, etc.), scenographic objects, stage/audience relationship</i>	<i>Effort with emphasis on time (sudden, sustained)</i>
	Scenic space: <i>scenic space distribution (downstage, back-stage, wing, proscenium), space management</i>	<i>Effort with emphasis on flow (free and controlled)</i>
		<i>Combination of two effort actions (state)</i>
Relation with a partner		
Positioning: face to face, near/far, side by side, one behind the other, <i>back to back</i> , above/below		
Spatial actions: coming together, staying together, moving apart, crisscrossing		
Dynamic actions: <i>to lift, to carry, to push away, to support</i>		
Timing: in unison, alternating, <i>in sequence, canon</i>		
Groups: <i>duet, trio, quartet, quintet</i> , group, <i>grouping</i> , round dance, <i>contredanse</i>		
Role-playing: following a partner/partners, leading a partner/partners, doing the opposite, action/reaction, <i>acting in a complementary manner</i>		

Choreographic principles	
Composition procedures	Structure
Repetition, variation, contrast effect, <i>accumulation</i> , <i>collage</i>	Position: start position, final position Sequence: <i>sequence of movements, linked from beginning to end, transition between sequences of movements</i> Form: binary (ABAB or ABA), ternary (ABC), rondo (ABA-CADA), <i>theme and variations, personal</i>
Traditional code	Dance genres
<i>Basic movements</i> <i>Fall, rebound, suspension, contraction</i> <i>Position of arms and feet: open position, parallel position</i> <i>Pointé, fléchi</i> <i>Plié, lunge</i> <i>Coupé, retiré</i> <i>Tendu, dégagé, battement</i> <i>Attitude, arabesque</i> <i>Turn, pirouette</i> <i>Port de bras</i> <i>Pas de bourré, triplet (triolet)</i> <i>Galop, chassé, jeté</i> <i>Walking steps, jumping steps, pivot, bow</i> <i>Linked sequences: adagio, allegro</i>	<i>Contemporary, modern, jazz, ethnic, social, creative, popular, urban, traditional and dance-theatre</i> <i>Classical ballet</i>

Vocabulary			
Knowledge of the subject-specific vocabulary becomes pertinent at various stages in the development of the dance competencies. However, this vocabulary is particularly useful when students are appreciating choreographic works and communicating this appreciation.			
Elements of technique and language	Choreographic organization	Genre	Choreographic works
<i>Contraction</i>	<i>Alternating</i>	Classical ballet	<i>Choreographer</i>
<i>Dynamics</i>	<i>Canon</i>	<i>Contemporary dance</i>	Choreography
<i>Fall</i>	<i>Contrast</i>	Creative dance	<i>Critical review</i>
<i>Focus</i>	<i>Grouping</i>	Ethnic dance	<i>Excerpt</i>
<i>Kinesphere</i>	<i>Linked sequences</i>	<i>Jazz dance</i>	<i>Notator</i>
<i>Orientation</i>	<i>Movement sequences</i>	<i>Modern dance</i>	<i>Performance</i>
<i>Rebound</i>	Partner	<i>Postmodern dance</i>	<i>Performer</i>
<i>Spiral</i>	<i>Personal space</i>	<i>Repertoire</i>	<i>Rehearsal director</i>
<i>Suspension</i>	<i>Porté</i>	<i>Social dance</i>	<i>Scenography</i>
<i>Trajectory</i>	Quartet	Traditional dance	Work
<i>Uncurling</i>	Quintet	<i>Urban dance</i>	
	<i>Repetition</i>		
	<i>Rhythmic motif</i>		
	<i>Succession</i>		
	<i>Transition</i>		
	<i>Unison movement</i>		

Dance appreciation repertoire

Excerpts from works may be drawn from the following artistic periods and styles: the Contemporary (contemporary dance or new dance), Romantic, Classical, Renaissance, Medieval and Ancient Classical periods. The excerpts may represent various genres: jazz dance, social or popular dances, urban dances, modern and postmodern dance and neoclassical dance, traditional and ethnic dances, musicals, including the dances seen in the media. These excerpts may come from the Québec dance repertoire and that of different cultures. The teacher can also refer to dance performances that the students have attended.

Types 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 10 excerpts of works from different periods and cultures

Cultural references

Cultural references are meaningful cultural elements that are related to the subject and whose use in the classroom allows students to enrich their vision and understanding of the world around them. 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 references must take into account their contribution to the students' education as well as regional differences and the local community.

Elements of dance history: historical context, sociocultural context, characters and famous names, etc.

Cultural experiences: contact with artists, dance professionals, choreographers, choreographic productions presented at school or at cultural venues, local events, visits to cultural sites, exhibits, festivals, etc.

Careers related to dance: choreographer, performer, designer (makeup, lighting, costume, video), critic, notator, rehearsal director, technician, accompanist, producer, dance teacher, etc.

Media: movies, dance-related movies (creation, performance, adaptation of dance in film, etc.), videos, DVDs, CD-ROMs, dance choreography software, recordings of choreographic works, interviews, excerpts of cultural programs, dance literature (critical reviews, pre-production articles, magazines, press releases), dance show programs, promotional material of a show, Web sites (of dance companies, shows, schools), resource centres, etc.

Cultural sites: dance studios, theatres, cultural centres, art schools, historical sites, etc.

Works from the choreographic repertoire: see the section *Dance appreciation repertoire*.

Bibliography

- Arguel, Mireille. *La danse, le corps enjeu*. Paris: Presses universitaires de France, 1992.
- Bourcier, Paul. *Histoire de la danse en Occident*. Paris: Seuil, 1978.
- Bruneau, Monik. "L'évaluation des apprentissages: recherche de solutions pratiques à une réalité pédagogique." *CAHPERD Journal de l'ACSEPLD* (Winter 1995): 15-22.
- . "L'improvisation: une activité d'apprentissage à apprivoiser!" *CAHPERD Journal de l'ACSEPLD* (Summer 1995): 9-14.
- Bruneau, Monik, and Madeleine Lord. *La parole est à la danse*. Sainte-Foy: Éditions La Liberté, 1983.
- Bruneau, Monik, and Nicole Turcotte. "L'élève, partenaire de l'évaluation en danse." *Vie pédagogique* 92 (January-February) 1995: 10-31.
- Calais-Germain, Blandine. *Anatomie pour le mouvement*. Vol. 1, *Introduction à l'analyse des techniques corporelles*. France: Éditions Désiris, 1998.
- Febvre, Michèle. *Danse contemporaine et théâtralité*. Paris: Chiron, 1995.
- , ed. *La danse au défi*. Montréal: Parachute, 1987.
- Fortin, Sylvie. "L'éducation somatique: nouvel ingrédient de la formation corporelle en danse." *Nouvelles de danse* 28 (1996): 14-30.
- Green Gilbert, Ann. *Creative Dance for All Ages: A Conceptual Approach*. Reston, Virginia: AAHPERD Press, 1992.
- Hodgson, John, and Valerie Preston-Dunlop. *Rudolf Laban: An Introduction to His Work and Influence*. Plymouth, United Kingdom: Northcote, 1990.
- Laban, Rudolf. *The Mastery of Movement*. London: MacDonald & Evans, 1960.
- Lavender, Larry. *Dancers Talking Dance: Critical Evaluation in the Choreography Class*. United States: Human Kinetics, 1996.
- Lord, Madeleine. "Et si on formait aussi un spectateur". Actes du congrès 4 arts, Bibliothèque nationale du Québec, 2001.
- Lord, Madeleine, Marie-Lyne Tanguay, and Nicole Turcotte. "Les activités de perception en danse, autant de pas vers une plus grande sensibilité artistique." *Vie pédagogique* 88 (March-April 1994): 12-14.
- Michel, Marcelle, and Isabelle Ginot. *La danse au XX^e siècle*. France: Bordas, 1995.
- Robinson, Jacqueline. *Danse, chemin d'éducation*. Paris: Vigot, 1993.
- . *Éléments du langage chorégraphique*. Paris: Vigot, 1988.
- Rouquet, Odile. *La tête aux pieds: les pieds à la tête*. Paris: REM, 1991.
- Stinson, Susan W. "Realities, Myths, and Priorities: Teacher Competencies in Dance." *JOPERD* (November-December 1993): 45-48.
- Tembeck, Iro V. *La danse comme paysage: sources, traditions, innovations*. Sainte-Foy, Québec: Éditions de l'IQRC, 2001.
- Voyer, S., and G. Tremblay. *La danse traditionnelle québécoise et sa musique d'accompagnement*. Sainte-Foy, Québec: Éditions de l'IQRC, 2001.