

Chapter

8



Arts Education

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These subjects enable students to express their own reality and vision of the world and they help them to communicate their inner images through the creation and interpretation of artistic productions.

Introduction

The study and practice of the arts open a door to the world of sensitivity, subjectivity and creativity, allowing students to discover and construct meaning through the senses and to communicate this through artistic productions. In highlighting intuition and imagination, the arts belong among the forms of intelligence that enable students to confront, understand and interpret reality.

Each artistic subject has its own language and specific rules, principles and tools. Each one also offers a particular way of coming to know oneself, forming relationships with others and interacting with the environment. In addition to the specific nature of each subject, however, drama, visual arts, dance and music share certain common characteristics. These subjects enable students to express their own reality and vision of the world and they help them to communicate their inner images through the creation and interpretation of artistic productions.

The arts also have a social function. They are inspired by the cultural and social values current in daily life and contribute to their transformation. They also reflect the history and evolution of societies and, by extension, of humanity.

Arts education, in the same two arts subjects included in a students' timetable every year throughout elementary school, involves learning the language, basic techniques and principles specific to those subjects. Students are

encouraged to invent, interpret and appreciate artistic works. Contact with works by men and women of the past and present, from here and elsewhere, enable them to develop their critical and aesthetic faculties and broaden their cultural horizons. This education must be extended by visits to cultural sites, contact with artists and active participation in the artistic life of the school. In this way, students become familiar with all forms of artistic expression and become more sensitive to and critical of what they are offered. This prepares them to make intelligent choices, now and in their adult life.

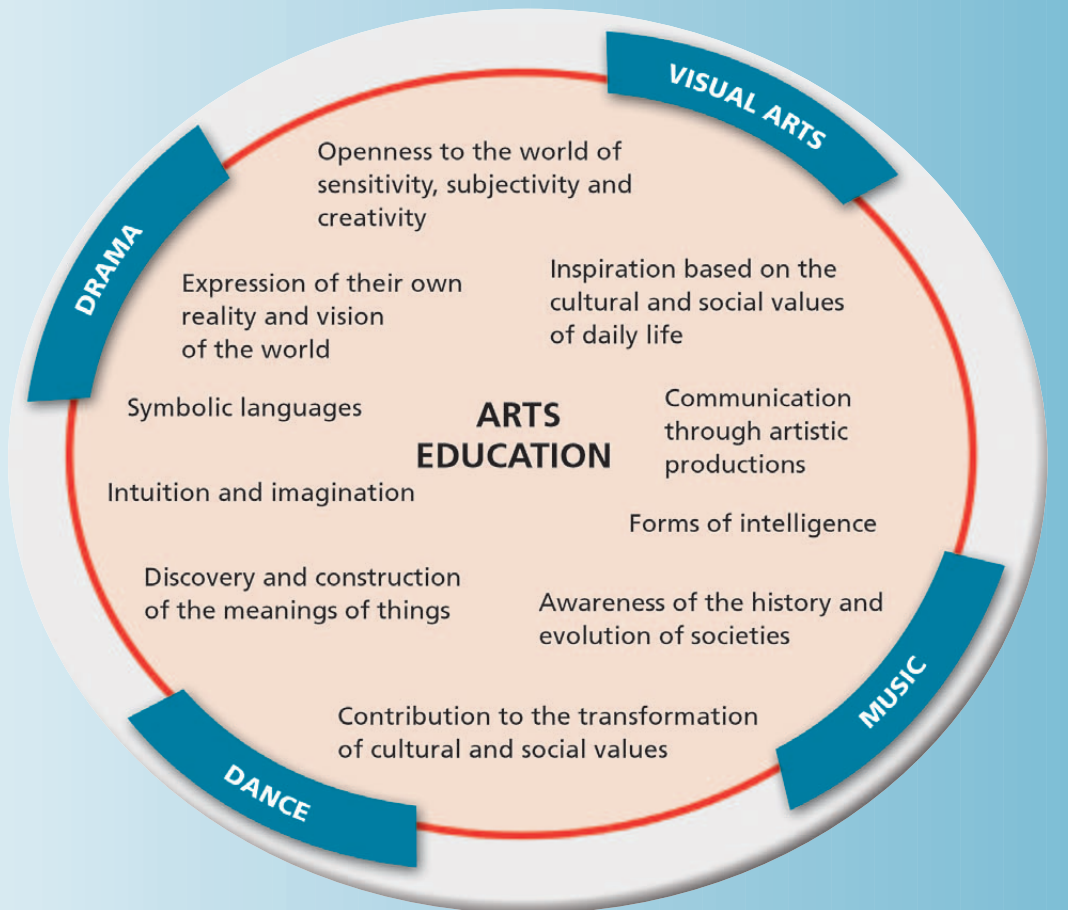
GENERAL OBJECTIVE IN ARTS EDUCATION

To learn to create, interpret and appreciate artistic productions as a means of integrating an artistic dimension into their daily lives.

CORE LEARNINGS IN ARTS EDUCATION

- ▶ Communicates and gives concrete expression to ideas, inner images, impressions, sensations and emotions in various artistic productions, by using or considering elements and principles specific to the artistic languages used.
- ▶ Appreciates facets of his/her own works and those of classmates, as well as works by men and women of the past and present, from here and elsewhere, by referring to varied criteria and expressing himself/herself orally or in writing.

Diagram 11
Arts Education



Essential Knowledges

The following categories constitute the essential knowledges that students use in each of the arts subjects. These knowledges are therefore common to the four arts subjects.

STIMULI FOR CREATION

Inspired by the real world, the imaginary realm, artistic and media productions, and encounters with professional artists, the stimuli for creation are chosen according to the broad areas of learning and they provide an opportunity to establish connections with the learnings acquired in science and technology and in the social sciences. They allow for the successive exploration of the dimensions listed below.

- **Myself** 1 2 3
- **Others** 1 2 3
- **The natural environment** 1 2 3
- **The built environment** 1 2 3
- **Places** 1 2 3
- **Time** 1 2 3

AFFECTIVE ASPECTS

- Openness to stimuli for creation 1 2 3
- Receptiveness to his/her sensations, impressions, emotions and feelings 1 2 3
- Respect for the productions of others 3
- Respect for artistic materials 1 2 3
- Acceptance of unexpected events 2 3
- Acceptance of criticism 3
- Expression of his/her sensations, impressions, emotions and feelings 1 2 3
- Participation in artistic experiences 1
- Active participation in artistic experiences 2 3
- Satisfaction with respect to his/her artistic experiences 1 2 3

ACTIONS AND STRATEGIES ASSOCIATED WITH THE CREATIVE PROCESS

Steps	Key Features of Competency 1 Generally Concerned ¹	Actions and Strategies of the Student (by category of essential knowledges concerned)	1 2 3
• Inspiration	The student uses creative ideas inspired by the stimulus for creation	– Research – Inventory – Choices	1 2 3
• Development	The student uses creative ideas inspired by the stimulus for creation The student uses elements of the language, techniques and other categories of knowledges specific to the subject The student organizes the elements he/she has chosen	– Experimentation – Choices – Uses – Adaptation – Combination – Development of elements – Shaping	1 2 3
• Focus	The student finalizes his/her production	– Adjustments – Development of elements – Maintenance of his/her choices	1 2 3

¹. The last feature, which involves sharing the creative experience, does not figure in the creative process.





Drama education, in the context of continuous progress throughout elementary school, develops the students' artistic sensibility, creative potential, acting abilities and skills in self-expression and communication.

Introduction

Drama involves the creation and interpretation of works in which characters interact. Through different forms of creation, expression and communication, the subject allows students to represent inner images in different ways and in various contexts. It also allows for the expression of a sociocultural reality. Furthermore, drama offers the opportunity to portray stories and characters in action using elements of a stage set in front of an audience and following certain conventions which may vary according to place and historical period. All these constitute the elements of drama, or the theatrical dimension of the subject.

Drama education, in the context of continuous progress throughout elementary school, develops the students' artistic sensibility, creative potential, acting abilities and skills in self-expression and communication. Through a variety of affective, cognitive, psychomotor, social and aesthetic experiences, students have an opportunity to express their ideas, personal vision of the world, those of their classmates and those of playwrights or other creators.

To invent their own short scenes, students engage in a creative process and make use of different stimuli for creation and the many possibilities of dramatic language, performance techniques, styles of theatre and elements of drama. In interpreting a variety of short scenes, they will broaden their general knowledge of culture through direct contact with dramatic works. Finally, they will learn

to think critically and develop their aesthetic sense by appreciating, not only their own productions and those of their classmates, but also dramatic works by men and women of the past and present, from here and elsewhere.

Throughout their drama education in elementary school, students are introduced to numerous references from their immediate cultural environment or related to the works they are interpreting and appreciating. They are also encouraged to make connections with cultural references in other subjects. In so doing they acquire an openness to the world, discover its particular features and differences, and gain a better understanding of their own culture. This renewed and enriched view of the world helps students to develop their own cultural identity and prepares them for their role as citizens.

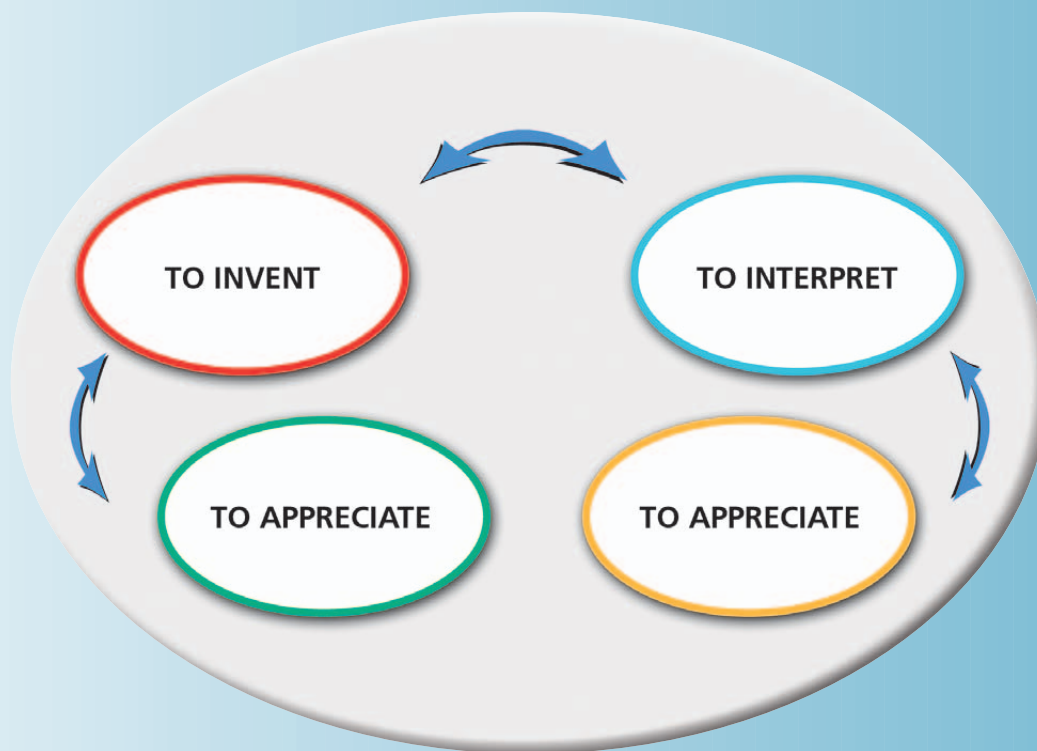
Drama education fosters the development of three complementary and interdependent competencies: Inventing, Interpreting and Appreciating.

The place given to the development of each competency depends on the particular nature of the subject. For example, Competencies 1 and 2 take precedence in the learnings to be acquired. They imply a process in which language, rules, principles and tools specific to drama are acquired, and in which complex psychomotor skills are developed, all of which demand adequate time for assimilation. Competency 3 is essential to the development of

the students' critical thinking and aesthetic sense. It follows up on Competencies 1 and 2 and brings into focus the processes of communication and appreciation. The place given to it will gradually increase through the cycles, as learnings related to the other competencies of the subject are consolidated and in conjunction with the students' socioaffective and intellectual development.

In light of the above, each learning situation presented to the students in drama should enable them to develop at least two of the three competencies in the subject, that is, one of the first two competencies (Inventing or Interpreting) and the third competency (Appreciating). Furthermore, to ensure meaningful and transferable learning, the learning situation should take into consideration at least one focus of development in the broad areas of learning and one cross-curricular competency. Finally, all the learning situations should ensure the continuous development of the subject competencies and the cross-curricular competencies associated with them, and help to identify anchor points in the broad areas of learning.

Figure 12
Drama



COMPETENCY 1 • TO INVENT SHORT SCENES

Focus of the Competency

MEANING OF THE COMPETENCY

The invention of varied short scenes that reflect their personality, experience and aspirations enables students to develop their creativity through the simultaneous action of creative imagination and divergent and convergent thinking, as they gradually become familiar with the language, rules and tools of drama. Sharing their creative experience and giving accounts of how they proceeded allows them to better integrate their learnings and then apply them in other creative situations.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 1 thus enables them to use information, solve problems, use creative thinking, acquire effective work methods, use information and communications technologies, develop their personal identity, work with others and communicate appropriately.

CONTEXT FOR LEARNING

To invent short scenes, the students use a variety of age-appropriate stimuli for creation in situations where they improvise, based on stories and characters. In a playing area, using various performance aids, they sometimes work alone, though more often in pairs in Cycle One, in groups of two to three in Cycle Two, and in groups of three to four in Cycle Three.

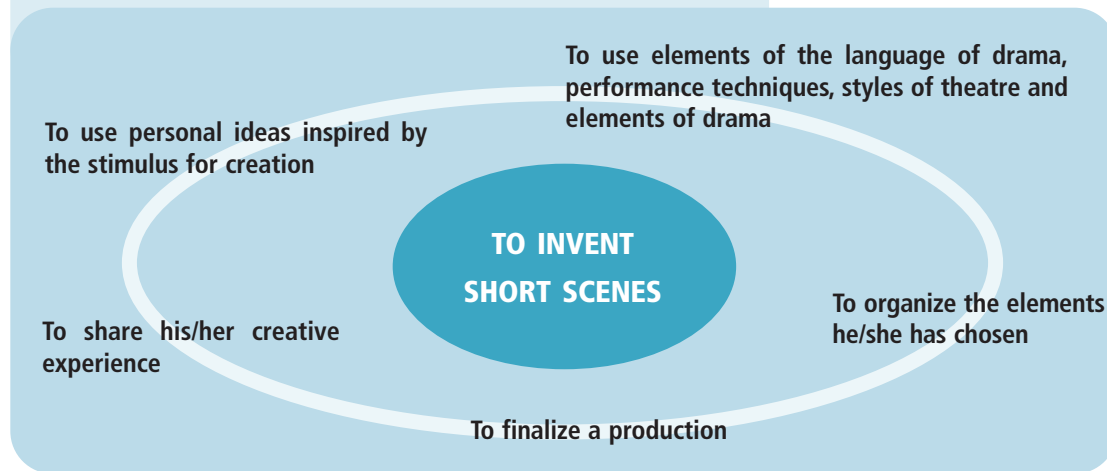
DEVELOPMENTAL PROFILE

During Cycle One, the students become acquainted with the creative process and with using the elements of dramatic language, performance techniques, styles of theatre, elements of drama and structures, while exercising their divergent thinking in coming up with ideas inspired by the stimuli for creation. They are encouraged to reflect on their creative experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students learn to use each step in the creative process. They experiment in a variety of ways as they learn to make use of elements of dramatic language, performance techniques, styles of theatre, elements of drama and structures, and they enrich their creative ideas by sharing with others. They are encouraged to describe their creative experience and to identify what they have learned from it.

During Cycle Three, the students learn to make more conscious use of the steps in the creative process. They experiment in a variety of ways as they learn to use elements of dramatic language, performance techniques, theatrical techniques, methods of dramatization and more complex structures. In so doing, they adapt and personalize the creative ideas they selected when developing the stimulus for creation. They can identify not only what they have learned in their creative experience, but also how they have learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: stimuli for creation, actions and strategies associated with the creative process, affective aspects, the language of drama, performance techniques, styles of theatre, elements of drama and structures.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students participate in the steps of the creative process. Their productions are often influenced by emotional interests. Related to the stimulus for creation, the short scene presents a simple story and highlights a few features of a character. It reveals a simple organization of its components. The students are able to talk about aspects of their creative experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students take into consideration the steps of the creative process. Their productions are often influenced by emotional and social interests, and they reflect the main aspects of the stimulus for creation. The story is more developed and the actions of the characters are more defined. The elements of the production follow an orderly line of development within a coherent pattern of organization. The students describe their creative experience and identify what they have learned from it.

Evaluation Criteria

- Relation between his/her production and the stimulus for creation **1 2 3**
- Pertinent, varied use of elements of dramatic language **1 2 3**
- Pertinent, varied use of elements of performance technique, styles of theatre and elements of drama **1 2 3**
- Simple organization of elements **1**
- Coherent organization of elements **2**
- Complex organization of elements **3**
- Comments containing elements related to his/her creative experience **1**
- Pertinent elements in the description of his/her creative experience **2 3**

Legend: * **1** Cycle One **2** Cycle Two **3** Cycle Three

* This legend also applies to the Evaluation Criteria for the other competencies and to the sections entitled Essential Knowledges and Suggestions for Using Information and Communications Technologies.

CYCLE THREE

By the end of Cycle Three, the students make conscious use of each step in the creative process. Their productions are influenced by social, emotional and cognitive interests. In short scenes, the students establish a close relationship between the characters, the content of the story, the performance techniques, the styles of theatre, elements of drama and the structures used. The story is more defined and has a complex structure linked to the development of the stimulus for creation. The students describe what they have learned and the methods they used.

COMPETENCY 2 • To INTERPRET SHORT SCENES

Focus of the Competency

MEANING OF THE COMPETENCY

The students' interpretation of short scenes involves the expression and communication of ideas, feelings, emotions and impressions – both their own and those of others – using the language of drama, performance techniques, styles of theatre and elements of drama. Interpreting various short scenes introduces students to the world of creation and expression and gradually familiarizes them with the language, rules and tools of drama. As a result, they enrich their general knowledge of culture and become acquainted with the diversity of artistic productions of the past and present, from here and elsewhere. In sharing their interpretation experience, they talk about how they proceeded and are able to better integrate their learnings and apply them to the interpretation of other short scenes.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 2 thus enables them to use information, solve problems, acquire effective work methods, use information and communications technologies, develop their personal identity, work with others and communicate appropriately.

CONTEXT FOR LEARNING

In each cycle, the students use their own creations and those of their classmates. In Cycle One, they also use rhymes, poems or short monologues and dialogues from children's literature and the repertoire of youth theatre. In Cycle Two, textual excerpts from the repertoire of youth theatre are also used. In Cycle Three, the students perform short plays from this repertoire and excerpts from other plays. Performances are sometimes done alone, but usually in pairs in Cycle One, in groups of two or three in Cycle Two and in groups of three or four in Cycle Three.

DEVELOPMENTAL PROFILE

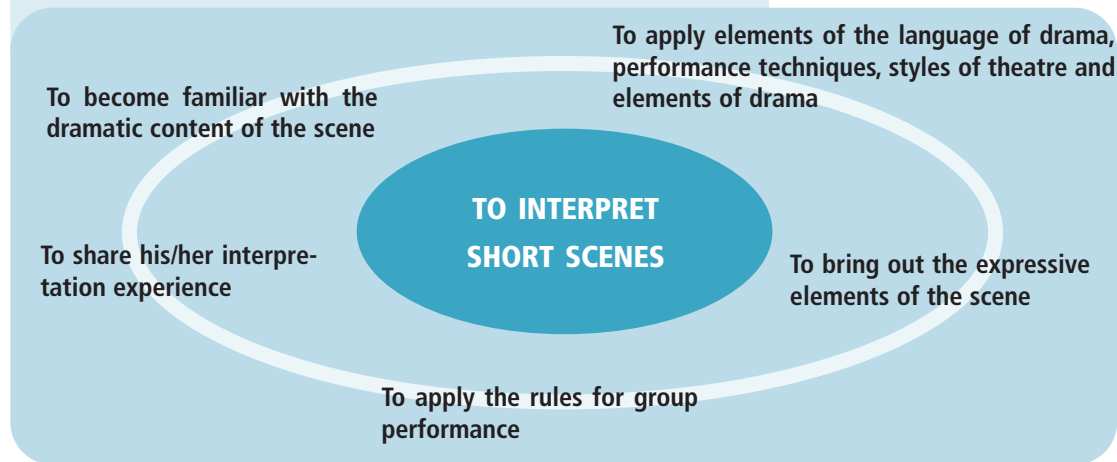
During Cycle One, the students become acquainted with a simple repertoire and with performing in pairs. They are also introduced to the use of simple elements of dramatic language, performance techniques, styles of theatre and structures organized in advance. They are encouraged to reflect on their interpretation experience and talk about aspects that are meaningful to them.

During Cycle Two, the repertoire used is expanded and excerpts contain more complex and more demanding elements of dramatic language, performance techniques, styles of theatre, elements of drama and structures. They now make more conscious use of elements of performance technique required for interpretation, especially

those related to expressing a character in action and the rules for group performance. They are encouraged to describe their interpretation experience, and to identify what they have learned from it.

During Cycle Three, the repertoire becomes more diverse and the excerpts or short plays used contain yet more complex elements of the language of drama, performance techniques, styles of theatre, elements of drama and structures. The students make more conscious use of the elements of technique and performance required for interpretation, and with greater accuracy and effectiveness. They take into account expressive elements of the dramatic scene and focus their attention on the rules for group performance. They are encouraged to identify not only what they have learned from their interpretation experience, but also how they have learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: affective aspects, the language of drama, performance techniques, styles of theatre, elements of drama and structures.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students interpret through gestures, sounds and words. Their interpretations show a certain accuracy in relation to the selected text. The students respect a few features of a character and demonstrate a basic level of control of performance techniques, styles of theatre, elements of drama and appropriate structures. Finally, the expressive nature of their interpretation is often coloured by emotional interests. They are able to talk about aspects of their interpretation experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students interpret through gestures, sounds and words. Their performances are appropriate to the content of the chosen excerpt, which has become more developed. The students respect a fixed sequence of actions, in relation to the character, and recognize several rules of group performance. Finally, in their performances they respond on an emotional level to the main expressive elements of the excerpt they are interpreting. They describe their interpretation experience and identify what they have learned from it.

Evaluation Criteria

- Correct use of dramatic content, elements of performance technique, styles of theatre and elements of drama **1 2 3**
- Continuous sequence of dramatic actions **2 3**
- Performance conveying some expressive elements of the character **1**
- Performance conveying some expressive elements of the excerpt **2**
- Performance conveying expressive elements of the excerpt or short play **3**
- Sustained attention during the performance **1**
- Consideration of the requirements of group performance **2 3**
- Comments containing elements related to his/her interpretation experience **1**
- Pertinent elements in the description of his/her interpretation experience **2 3**

CYCLE THREE

By the end of Cycle Three, the students interpret through gestures and words. Their performances are more expressive and appropriate to the excerpt or the short play. The students personalize the actions of their characters and take into account the rules for group performance. In their performances, they respond on an emotional and cognitive level to the indications in the excerpt or short play to underline its expressive features. They describe what they have learned and the methods they used.

COMPETENCY 3 • TO APPRECIATE DRAMATIC WORKS, PERSONAL PRODUCTIONS AND THOSE OF CLASSMATES

Focus of the Competency

MEANING OF THE COMPETENCY

The students' appreciation of a dramatic work involves being attentive to their emotional or aesthetic reactions to the work and its interpretation, and making a critical and aesthetic judgment based on their personal reactions and predetermined criteria. Contact with various dramatic works enables the students to develop an artistic awareness, refine their sensibility to the technical and aesthetic qualities of works and develop personal appreciation criteria that will help them make more enlightened choices. For elementary students, the repertoire of works to be observed is still relatively limited and includes their own creations and those of their classmates, as well as excerpts from works of the past and present, from here and elsewhere, adapted to their interests and ages. During the process of appreciation, the students are encouraged to show respect for each other and for the productions and works. The students gradually learn to place the works in their sociocultural context and to draw on their own experience and knowledge to appreciate them. In sharing their appreciation experience, they report on what they have learned about themselves and about the works.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 3 thus enables them to use information, exercise their critical judgment, acquire effective work methods, use information and communications technologies, develop their personal identity and communicate appropriately.

CONTEXT FOR LEARNING

The students take part in short observation activities involving their own productions and those of their classmates, as well as excerpts from dramatic works of the past and present, from here and elsewhere. They refer to an age-appropriate cultural experience, to the content of excerpts and productions they have observed and to visual, audio or electronic reference materials. They take into account predetermined observation criteria related to the development of the stimulus for creation, elements of dramatic language, performance techniques, styles of theatre, elements of drama and structures explored, as well as emotions and impressions they have felt. They communicate their appreciation orally or in writing.

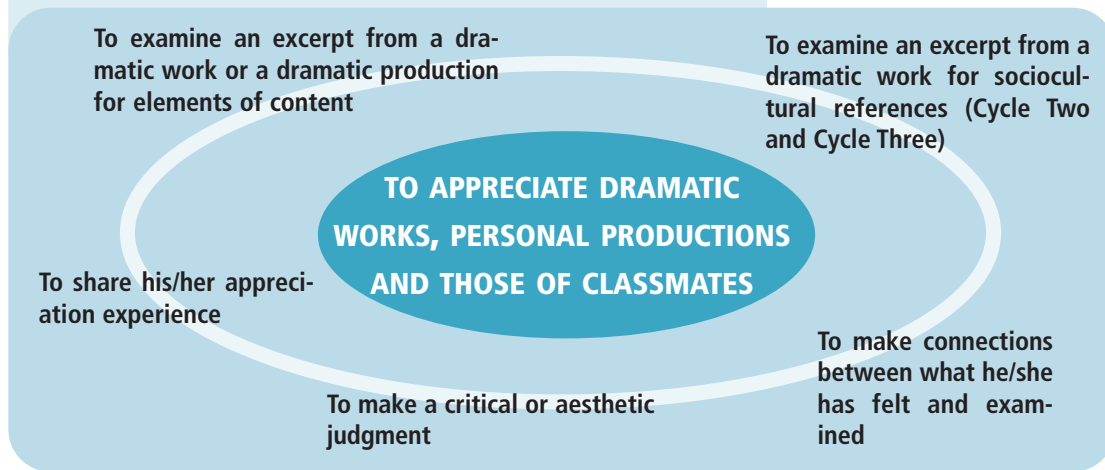
DEVELOPMENTAL PROFILE

During Cycle One, the students become acquainted with a process of appreciation that draws on their critical and aesthetic faculties. They take part in short observation activities, identify familiar elements and discover what moves them, while learning to use criteria to form an opinion. They are encouraged to reflect on their appreciation experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students discover a variety of works and learn that these works contain sociocultural references indicative of the artistic periods in which they were created. These discoveries enrich their observations and enable them to broaden their appreciation and open their minds to cultural diversity. They are encouraged to describe their appreciation experience and to identify what they have learned from it.

During Cycle Three, the students discover various works and certain sociocultural references indicative of different artistic periods. During the course of observation activities, they identify dramatic or theatrical elements, compare them in different excerpts and associate them with certain sociocultural references characteristic of the period in which they originated. These discoveries and observations enable them to open their minds further to cultural diversity and to better understand themselves, while exercising their critical and aesthetic faculties. They can identify what they have learned in their appreciation experience and how they learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: affective aspects, repertoire for appreciation and subject-specific vocabulary. The other categories vary depending on the production or work being appreciated.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students' appreciation is often influenced by emotional interests. Using the subject-specific vocabulary, they identify elements of content in the production or theatrical work. Their comments reflect their opinions about what they have noticed and felt. They are able to talk about aspects of their appreciation experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students' appreciation is often influenced by emotional and social interests. Making appropriate use of subject-specific vocabulary, they describe the content of the production or dramatic work. Their comments contain theatrical, personal and sometimes sociocultural considerations, which are related to the appreciation criteria and which support the opinions they have formed. They describe their appreciation experience and identify what they have learned.

Evaluation Criteria

- Identification of connections between one or more excerpts and sociocultural references **2 3**
- Identification of connections between the work or production and what he/she felt **1 2 3**
- Evidence of an opinion in his/her appreciation **1**
- Justification of his/her opinion **2 3**
- Use of subject-specific vocabulary **1**
- Appropriate use of subject-specific vocabulary **2 3**
- Comments containing elements related to his/her appreciation experience **1**
- Pertinent elements in descriptions of his/her appreciation experience **2 3**

CYCLE THREE

By the end of Cycle Three, the students' appreciation is often influenced by cognitive, emotional and social interests. Making appropriate use of the subject-specific vocabulary, they describe the content of the production or dramatic work. Their comments contain theatrical, personal and sociocultural considerations, which are related to appreciation criteria and which motivate their opinions. They describe what they have learned and the methods they used.

Essential Knowledges

In addition to the essential knowledges listed below, the essential knowledges common to all four arts subjects presented in the section on arts education must be taken into account. By the end of the cycle, the students can independently use the knowledges listed below in complete, complex tasks.

LEARNINGS

LANGUAGE OF DRAMA¹

• Expression using the body

– Attitude	1	2	3
– Gestures	1	2	3
– Mimicry		2	3
– Movement		2	3
– Rhythm			3

• Expression using the voice

– Vocal sounds

– Noises	1		
– Sounds related to actions	1	2	
– Sounds related to emotions		2	3

– Speech

– Intensity	1	2	3
– Duration		2	3
– Pitch			3
– Timbre			3

– Vocal ensemble

– Chorus			3
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1. The language of drama is expressed through the action of one or more characters in a story.

PERFORMANCE TECHNIQUES

• Performance conditions

– Attention	1		
– Listening		2	
– Concentration			3
– Memorization	1	2	3
– Direction of gaze	1	2	3

• Rules that apply to group performance

– Response to performance directions	1	2	3
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• Vocal techniques

– Breathing	1	2	3
– Posture	1	2	3
– Sound production	1	2	
– Projection of sound		2	3
– Pronunciation		2	3
– Speed of delivery	1	2	
– Rhythm			3
– Intonation			3

• Body techniques

– Relaxation	1	2	3
– Flexibility	1	2	3
– Exaggeration			3
– Balance/imbalance			3
– Rhythms		2	3
– Levels	1	2	
– Energy		2	3

PERFORMANCE TECHNIQUES (cont.)

• Expressive elements

- Nature of character 1 2 3
- Characteristics of story 2 3

STYLES OF THEATRE

• Marionettes (puppets with one central pole, puppets with more than one pole)

- Characterization of the marionette (breathing, direction of gaze, gait, voice, actions) 1
- Basic positions 1
- Concealed or full-view manipulation 1

• Clown performance (red clown, known as Auguste, and white clown)

- Comic effects (physical actions, word play, repetition, exaggeration) 2
- Clown comedy: (imitation, reversal of situation, parody of circus games, problem solving) 2

• Shadow theatre

- Distance (screen, player, light) 2
- Body position (frontal, profile) 2
- Shadow (static, dynamic) 2
- Special effects (objects, colours, transparency, projections, variations of light sources) 2

• Performance in masks (neutral masks, half-mask and character mask)

- Direction of gaze (nose) 3
- Origin of gesture (emotion) 3
- Quality of gesture (exaggeration and precision) 3

- Rhythm 3
- Position in space 3

ELEMENTS OF DRAMA

• Space

- Simple blocking 1
- Memorized blocking 2 3
- Levels 3
- Orientation by place markers 2 3
- Work in a space 1 2
- Shift from playing area to performance area 2 3

• Object

- Imaginary function 1 2 3
- Utilitarian function 1 2 3

• Set design

- Arrangement of a playing area (space) 1
- Arrangement of a playing area (objects and space) 2 3
- Transformation of a playing area (during play) 3

• Costume

- Elements of costume (character) 1
- Elements of costume (character and story) 2
- Costume (character and story) 3

• Sound environment

- Vocal effects 2
- Sound effects 3

ELEMENTS OF DRAMA (cont.)

• Lighting

- Standing in a light 1 2 3
- Intensity 2
- Colours 2
- Simple lighting effects 3

STRUCTURES

• Story development

- Continuous (beginning and ending) 1 2 3
- Continuous (development, plot twists and ending) 2 3
- Discontinuous (tableaux) 3

• Type of discourse

- Dialogue 1 2 3
- Narration 1 2

• Improvisation (spontaneous or prepared)

- Sounds 1 2
- Gestures 1 2 3
- Words 1 2 3

• Writing (individual or group)

- Basic storyline 3

DRAMA APPRECIATION REPERTOIRE

Excerpts from works may be drawn from various artistic periods and styles. These excerpts will reflect the theatrical production of Québec as well as that of other cultures, including, if possible, that of the First Nations in Cycle Two. Students may also refer to theatre performances they have attended. Some scenes may also be taken from the mass media.

• Types of excerpts (in relation to the subject content covered)

- Students' productions 1 2 3
- At least 8 excerpts from works from here and elsewhere, of the past and present, for each cycle 1 2 3

VOCABULARY

1	2	3
attitude	clown comedy	aside
character	clown performance	basic storyline
concealed manipulation	duration	character mask
costume	energy	chorus
dialogue	interpreting	exaggeration
dramatic action	levels	half-mask
full-view manipulation	mimicry	intonation
gesture improvisation	monologue	neutral mask
gestures	movement	performance in masks
puppets, more than one pole	moving shadows	pitch
puppets, one central pole	narration	rehearsal
intensity	projection	repertoire
inventing	pronunciation	script
lighting	red clown (Auguste)	set design
performance space	rhythm	stage left
posture	shadow theatre	stage right
puppet theatre	stage area	timbre
sound effects	stationary shadows	
sound improvisation	theatre	
story	white clown	
verbal improvisation		

Suggestions for Using Information and Communications Technologies

• Competency 1

- Distributing, through the Internet or by E-mail, short dramatic scenes produced by the students 2
- Scripting short scenes from an image bank or a drawing software program 1 2 3
- Writing a short scene in collaboration with a correspondent at another school, in another province or in another country, using the Internet 3

• Competency 3

REPertoire FOR APPRECIATION

- Searching the Internet for illustrations or information relevant to marionettes, characters and costumes, in connection with elements of the essential knowledges or based on research proposals suggested by the drama teacher 1
- Searching the Internet for illustrations or information relevant to clown performance, shadow theatre and space, in connection with elements of the essential knowledges or based on research proposals suggested by the drama teacher 2
- Searching the Internet for illustrations or information relevant to performance in masks, in connection with elements of the essential knowledges or based on research proposals suggested by the drama teacher 3
- Consulting CD-ROMs to gather information on marionettes, characters and costumes 1
- Consulting CD-ROMs to gather information on clown performance, shadow theatre and theatrical space 2 3
- Consulting CD-ROMs to gather information on performance in masks 3
- Providing information on the production of a performance for the school Web site 2 3
- Searching the Internet for texts produced by or for students 2
- Consulting Web sites related to an artist or theatre company 1 2 3