

## Chapter 8 Arts Education







# Introduction<sup>1</sup>

The Arts Education subject area comprises four programs corresponding to the following subjects: drama, visual arts, dance and music.

By their nature, the arts demand different types of intelligence<sup>2</sup> and enable us to perceive, understand and interpret reality and transpose it into creations by means of symbolic language. The practice of an art involves the capacity to materialize ideas, feelings and perceptions in a creative work in a sensitive, unique and creative way, reflecting personal, social and cultural values that can contribute to the evolution of ideas and societies.

The history of each discipline in the arts enables us to trace the development of forms of expression adopted by these symbolic languages over the course of centuries. 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 hold a place as one of the most effective methods of developing, affirming and safeguarding cultural identity.

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*In practising an art, students draw on all aspects of the self and on the diversity of their experience in order to convey their perception of reality.*

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## Contribution of the Arts Education Subject Area to Students' General Education

In addition to being a means of expression and communication, art is above all a form of knowledge that draws on both the rational and the sensitive intelligence, as well as experiential and conceptual capacities.<sup>3</sup> In practising an art, students draw on all aspects of the self—body, voice, gestures, creative imagination, culture and values—

and on the diversity of their experience in order to convey their perception of reality. 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 enrichment of their world-view. It also helps narrow the gap between

academic learning and the working world. Arts education can thus pave the way for studies leading to a wide variety of professions and occupations related to arts and culture.

In Secondary Cycle One, students continued their learning related to the creation, performance and appreciation of works in one of the Arts Education subjects. They learned to take advantage of the phases and movements of the creative dynamic and developed their creative powers by using a specific language. They developed a deeper knowledge of the works they performed or appreciated and these provided them with a variety of models of expression and communication. These different experiences enabled them to gain an awareness of the richness of symbolic languages, refine their sensitivity, adopt a more open attitude to the values of others, understand the importance of their cultural environment and prepare the way for the ongoing discovery of culture in general.

Arts education in Secondary Cycle Two follows the guidelines established in Cycle One and emphasizes the construction of meaning, expression and the use of symbolic language in creation, performance and appreciation. The arts programs are intended to develop the same competencies, to deepen students' understanding and to make more diversified use of the resources to which students already have access. For drama, dance and music, these competencies involve *creating, performing and appreciating works*, while

1. The programs in the Arts Education subject area are intended for the professional educators teaching these subjects. Consequently, specialized terms and expressions are sometimes used in the interest of precision and specific reference.
2. This reference is to the theory of multiple intelligences developed by Howard Gardner.
3. Experiential capacity refers to the creator's ability to refer to himself or herself, to take into account his or her own emergent perceptions and to take advantage of the sensory aspects of people and things. Conceptual capacity refers to the creator's ability to act in a conscious, well-thought-out manner, ensuring the coherence of his or her creative actions. The interaction of the experiential and conceptual capacities fosters the authenticity and meaningfulness of the creative experience, as it enables the artist to maintain a critical perspective when shaping the work, while keeping closely in touch with his or her inner world and values.

for visual arts, the competencies involve *creating personal images, creating media images* and *appreciating images*, whether they are works of art, cultural objects from their heritage, media images or productions by their peers.

In Secondary Cycle Two, students are presented with a variety of artistic experiences that touch on universal questions as well as personal and social issues, encouraging them to develop a world-view of greater depth and to express their own values. These experiences lead them to take on different roles and responsibilities in carrying out arts projects, and to become increasingly autonomous in developing their competencies. By combining perceptions, intuitions, impressions and various types of knowledge, they acquire the ability to create, perform or appreciate works in different contexts.

## The Arts and Multimedia

The quest for new ways to create, increasingly incorporating technological advances in the arts, has given rise to a field of creation known as multimedia.

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*These new forms of expression are familiar to today's adolescents, who are interested in the use of different technological languages, tools and procedures.*

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In recent decades, creators in different areas of production have directed their work toward searching for more comprehensive art forms. The advent of information and communications technologies has also contributed to the decompartmentalization and renewal of practices and generated innovative and original works.

These new forms of expression are familiar to today's adolescents, who are interested in the use of different technological languages, tools and procedures. The incorporation of multimedia into arts teaching is a development likely to satisfy the interests and educational needs of students. The possibility of choosing this form of expression offers them a broader range of modes of creation and performance and may also enrich their ability to appreciate works.

Following this trend, the four programs in Arts Education will now include an optional program in Secondary Cycle Two that links multimedia with any of the four arts subjects. Multimedia allows for the combination of texts, images and sounds created by means of different technologies. Students thus discover other ways of constructing meaning through the

representation, expression and symbolization of gestural, visual and auditory forms. Depending on the discipline involved, they can, for example, combine real events (dancers on a stage, action painting, performance, musicians, installations, etc.) with virtual events (diaporama, video, film, three-dimensional projections, etc.).

By its very nature, multimedia encourages the organization of innovative projects that involve more than one artistic discipline. By exploring the potential for the integration, distribution and interaction of multimedia, students can pursue their assimilation of the creative resources of a specific art while at the same time discovering numerous possible relationships between an artistic discipline and technological media, as well as the user-friendly nature of these media. They will thus be following the current practices of professional artists and may, in some cases, embark on a path that could lead them to the postsecondary training offered for various careers related to multimedia.

## Compulsory and Optional Programs

A **compulsory program**, offered in each year of Cycle Two, allows students to continue developing their competencies in the subject of their choice.

They can also add an **optional program** if they wish to consolidate and diversify their learning in the arts. In that case, they have two choices: a program in an arts subject or a program that connects an arts subject with multimedia. The first optional program—*Drama, Visual Arts, Dance or Music*—enables students to begin or pursue further the development of competencies in their chosen subject, according to standard practices. The second optional program—*Drama and Multimedia, Visual Arts and Multimedia, Dance and Multimedia or Music and Multimedia*—is designed to enhance these competencies through the use of technological methods and tools. The optional programs are thus an extension of the compulsory program, which they enrich by building on it and diversifying it.

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*Students can also add an optional program. They have two choices: a program in an arts subject or a program that connects an arts subject with multimedia.*

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This unified concept is part of the systemic vision characteristic of each arts subject. The programs are designed so that teachers can meet the interests and educational needs of students by providing differentiated approaches that take into account their previous learning, personal profile and learning pace.

## Aim of the Arts Education Subject Area

The aim of the arts education subject area is to allow students to convey their representations of reality and their world-view by means of symbolic language in a variety of situations involving creation, performance and appreciation. This aim is the common thread through all learning in the arts, whichever subject is involved.

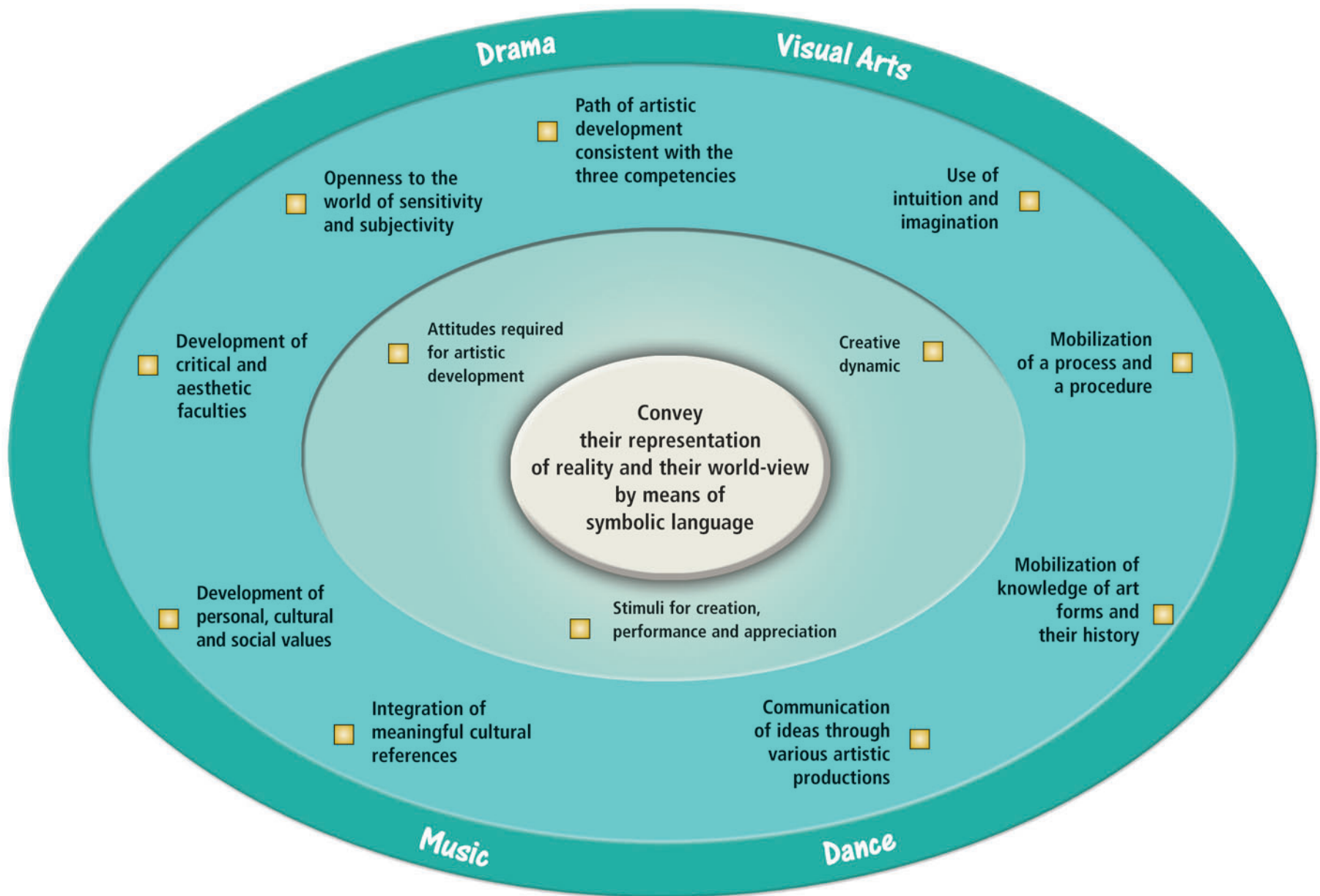
Every art has its own particular language, rules and conventions, skills, concepts, principles and tools. Through the specific nature of its own language—whether gestural, visual, or auditory—each one also offers a unique way of knowing oneself, forming relationships with others and interacting with the environment.

Each arts subject is unique, but interaction between two or more subjects is a valuable experience, especially in a context where art is associated with multimedia. Rich and stimulating projects involving meaningful learning and evaluation situations based on the elements common to the subjects in arts education and on the aim of the subject area may thus be offered to students. Such projects encourage cooperation and interdisciplinary collaboration, while fostering a dynamic dialogue, in constant renewal, between theory and practice, action and reflection, experience and cultural enrichment.

Students are also stimulated to develop their critical and aesthetic faculties and broaden their cultural horizons through exposure to works by artists of different periods and origins, including those belonging to the artistic heritage of Québec. 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 and the community. All these activities are appropriate to the educational aims of Secondary Cycle Two.

## ARTS EDUCATION

### ELEMENTS COMMON TO ALL SUBJECTS IN THE SUBJECT AREA





## Elements Common to the Subjects in the Arts Education Subject Area

The arts programs share a common aim that transcends their subject-specific characteristics. They contribute to the development of similar attitudes, are based on the same creative dynamic and make use of similar stimuli for creation, performance and appreciation.

### Attitudes required for artistic development

Among the points shared by all subjects in the Arts Education subject area, special attention should be paid to the attitudes students develop and the procedures they must adopt to create, perform and appreciate artistic works.

Arts education makes students more aware of the importance of being receptive to their sensations, impressions, emotions and feelings. It encourages them to take an interest in artistic works and their historical contexts, and to approach the stimuli for creation, performance and appreciation with an open mind. They also discover the importance of accepting unexpected events and of being unafraid to take risks in their experiments and choices. Furthermore, the practice of an art can lead students to adopt a constructive attitude toward their own experiences, as well as to cooperation and criticism. They thus learn to respect existing artistic works, their own creative productions and those of their peers. As they progress, their personal, social and cultural values increasingly influence their decisions and they express greater desire for autonomy. Finally, they learn to fully involve themselves in creation, performance and appreciation, taking into account their abilities and limitations.

### Stimuli for creation, performance and appreciation

The stimuli for creation, performance and appreciation are working guidelines that serve as a central thread in students' artistic experiences by enabling them to orient their search for ideas and creative actions. They are adapted to the ages and interests of the students and address personal and social issues as well as universal questions. 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. They also include significant cultural references that take

into account the students' immediate cultural environment and give them access to the cultural heritage present here and elsewhere in the world. All students are encouraged to convey their vision of these stimuli in their creations, performances or appreciations in a concrete, sensitive, expressive and symbolic manner.

### The creative dynamic

#### *A process and a procedure*

A theoretical model known as the *creative dynamic*<sup>4</sup> presents a systemic representation of the creative act that corresponds closely to the experience of the artist. In this model, creation is presented as a system that, by its very nature, is the opposite of sequential and linear, but combines the ideas of succession and interaction. Succession is a process consisting of three distinct phases: opening, productive action, and separation. Interaction, on the other hand, is present in each phase of succession and takes the form of a procedure with three recurrent movements: inspiration, development and distancing. The **inspiration** movement stimulates ideas and intuition, the **development** movement corresponds to the development and articulation of these ideas and intuitions, and the **distancing** movement involves a stepping back from what is taking shape or what has been created. These three movements are interdependent and complementary, and they call for specific strategies and actions at each phase of creation.

#### *A framework for students' artistic development*

The creative dynamic is a valuable tool for teaching the arts as it provides students with an approach that can help them to develop their autonomy, personalize their actions and adapt their strategies, not only when participating in a creative procedure, but also in performance and appreciation contexts.

Each phase of the **process** and each movement of the **procedure** has its own importance and is worthy of the students' consideration, whether they are creating, performing or appreciating.

4. 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.

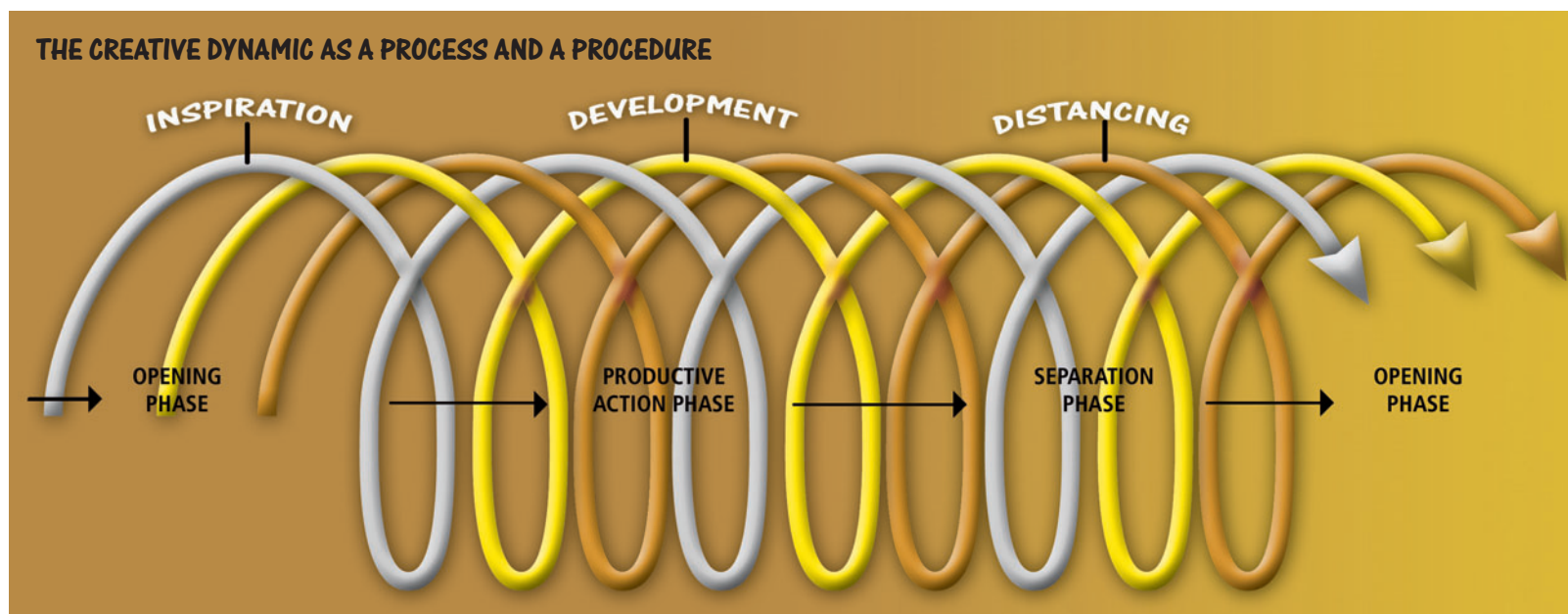
During the **opening** phase, the students choose strategies that will allow them to focus on emergent ideas, images and intuitions (inspiration) and to be receptive to these. They do not stop with the first idea they think of, but rather explore and develop different possibilities according to what moves them and the task to be accomplished. They select the most meaningful possibilities and keep records of some of them (development). They frequently step back to evaluate the quality of their ideas and develop a creative, performance or appreciation intention based on them (distancing).

The **productive action** phase involves the shaping of creation, performance or appreciation. This phase assumes, on the part of students, an active consciousness guiding the artistic endeavour and enabling them to solve problems of all types using both their sensitivity and intelligence. In this context, they make use of combinations, developing and organizing the selected elements (development). However, they remain receptive to the emergence of new ideas and new skills (inspiration). Furthermore, they take

the time to stop and evaluate the connection between the initial idea, the work in progress and the task to be accomplished (distancing).

The **separation** phase represents a pause in which the students reflect on their creation, performance or appreciation. They are receptive to the emergence of impressions, intuitions and ideas (inspiration). They identify meaningful elements of their productions and interpret the meaning (development). They evaluate, in a sensitive and rational way, their productions and their progress and they anticipate new artistic avenues and new projects (distancing).

For each of these three phases of the creative dynamic, the manifestations of the movements described above are neither exhaustive nor prescriptive. The diagram below presents the manifestations that commonly recur during an artistic experience.





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# Visual Arts

Compulsory Program

Optional Program

Visual Arts

Visual Arts and Multimedia





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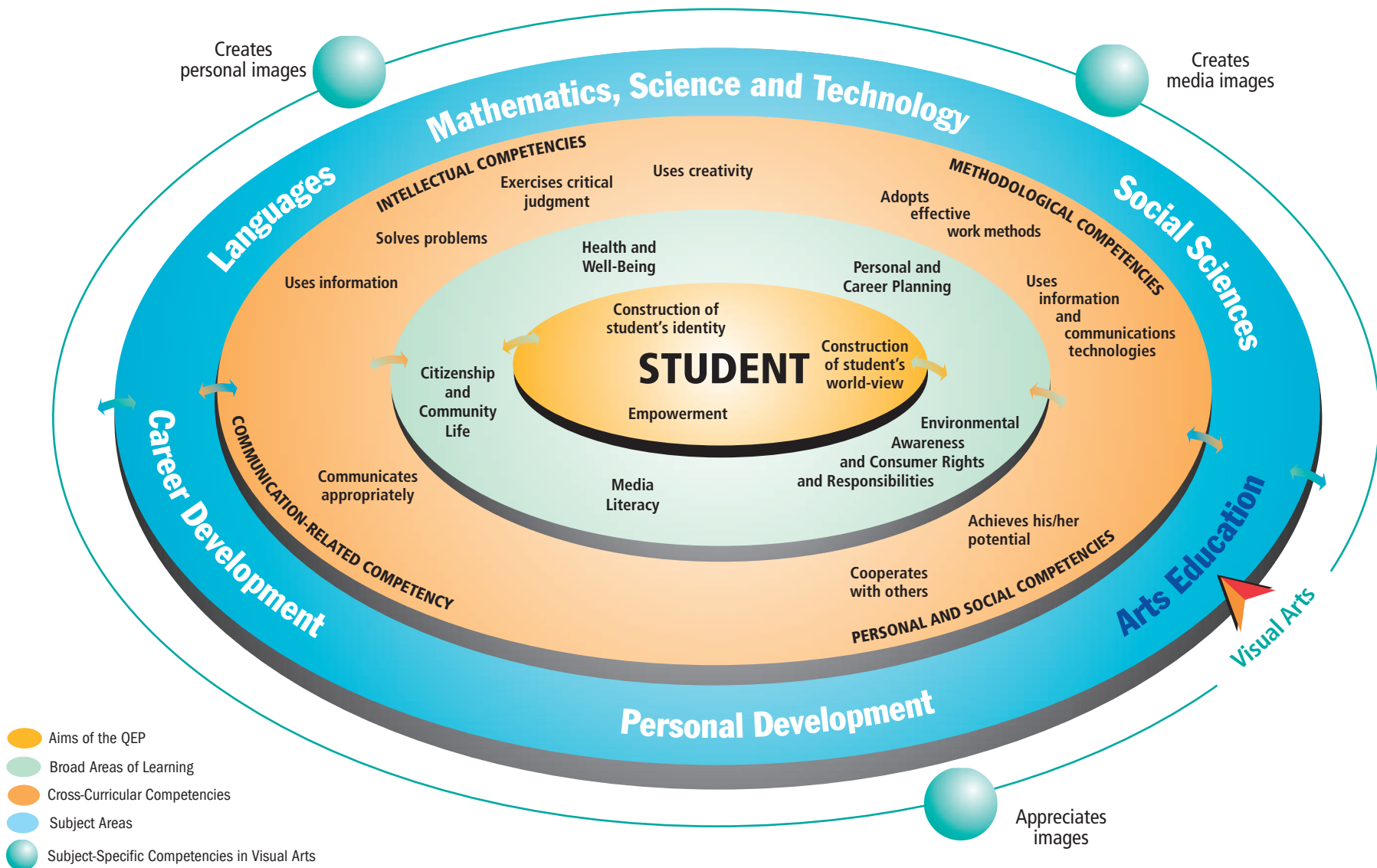
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# Making Connections: Visual Arts and the Other Dimensions of the Québec Education Program (QEP)



- Aims of the QEP
- Broad Areas of Learning
- Cross-Curricular Competencies
- Subject Areas
- Subject-Specific Competencies in Visual Arts



# Introduction to the Visual Arts Program

The visual arts<sup>1</sup> represent both the materialization of thought and the expression of individuality. Since the beginning of humanity, people have used the visual arts as a way of making the invisible visible by creating material images that carry meaning. By combining rational intelligence with sensitivity and the ability to experience with the ability to formulate concepts, human beings convey their understanding of themselves and their world-view, using skills that have varied according to location, historical period and culture. The universal presence of images over the centuries—whose development is retraced in art history from prehistoric times, well before the appearance of writing—demonstrates the importance to humanity of this form of consciousness. Artists have always contributed to the evolution of ideas, and consequently of society, by expressing their convictions, values and artistic concerns through their works.

In visual arts, the image can take different forms depending on the materials and tools used. It can be two- or three-dimensional, figurative or abstract, still or animated, tangible or virtual, lasting or ephemeral, etc. It is created using different techniques, and artists continually try to expand the registers of artistic creation. The advent of new technologies and technological media has also contributed to enriching the visual arts through the diversity of images that they make possible, and the fascination they hold for young people.

While a work of art grows out of the artist's involvement in a personal creative dynamic,<sup>2</sup> the media image is the result of creative work guided by the communicative purpose of the image. In this context, media image designers give concrete expression to a visual message addressed to a specifically defined audience. To do this, they determine the message to be communicated, consider the psychology and culture of the audience and identify the most effective way of informing, familiarizing, persuading, entertaining or awakening a need in the target audience. Therefore, the

choice and handling of materials and the integration of material and language components, including the organization of the image components, will depend on the message to be communicated.

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## Adolescents and the Visual Arts

Visual arts education fosters the overall development of the person and the enrichment of his or her culture. It helps students acquire visual “literacy,” decode images, look at things with sensitivity, and exercise their critical judgment and aesthetic awareness. Such an education is all the more important since today's culture is marked by the pervasive presence of images,

and in this respect, the visual arts play a fundamental role at the social, economic and artistic levels.

By combining rational knowledge and intuitive knowledge, convergent thinking and divergent thinking, the visual arts offer young people a wide variety of means of exploration so that in their creations they can give concrete form to their questions, convictions, perception of life, aspirations, hopes and dreams. They will be even more motivated if they are presented with situations in which they can be free to take initiatives based on their preferences and ability, and are encouraged to become involved in the concrete development of arts projects or activities. In this way, they will be able to become better acquainted with the effects of artistic practice on their lives and to construct their relationship with art and culture.

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

## Types of Programs

The Secondary Cycle Two Visual Arts program comprises two types of programs: a compulsory program and two optional programs, *Visual Arts* and *Visual Arts and Multimedia*.

The compulsory program in Visual Arts is a continuation of the Secondary Cycle One program. It draws on students' previous artistic learning and consolidates it.

The optional programs provide students with the opportunity to expand and diversify the learning acquired in Secondary Cycle One or in the Secondary

Cycle Two compulsory program. The *Visual Arts* optional program focuses on the transformation of materials using techniques from the artistic tradition, crafts and digital creation, while the *Visual Arts and Multimedia* optional program favours the creation of spatiotemporal images using technological tools. Students enrolled in either of these options are encouraged to personalize their transforming gestures, to refine the technical quality of their productions, to develop their perceptiveness and sensitivity, and to become more autonomous in creating or appreciating artistic works and achievements.

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*The optional programs provide students with the opportunity to expand and diversify the learning acquired in Secondary Cycle One or in the Secondary Cycle Two compulsory program.*

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## Subject-Specific Competencies and Their Interaction

Like the Secondary Cycle One Visual Arts program, the Secondary Cycle Two program is based on three complementary competencies:

- Creates personal images
- Creates media images
- Appreciates images

These competencies are developed in an interactive manner and are mutually enriching. When creating personal images, students learn to personalize their transforming gestures, to make use of the properties of materials, to personalize their use of visual arts language and to be increasingly effective in organizing the material and language elements. Their productions reflect their values and their positions. When creating media images, students gain a better understanding of the creative process behind visual communication.

They learn to consciously use visual codes to better reach the target audience and to transmit a precise message. Lastly, by appreciating images, students develop their visual acuity and perception, their critical judgment and their aesthetic awareness. This can lead them to discover new sources of inspiration and creation. It may also help them find ways of enriching a production they are working on.

The place given to the development of each competency depends on the particular nature of the subject. Thus, the learning with regard to the creation of personal images and media images requires a relatively long time to allow students to acquire the gestures, language and principles specific to visual arts and to develop their ability to create in an increasingly personal and sensitive way. The competency related to the appreciation of visual arts productions supports the other two competencies because it is essential to the development of critical thinking and aesthetic awareness. This competency is enriched in Secondary Cycle Two, as students consolidate the learning needed to create personal and media images in conjunction with their socioaffective and intellectual development. The development of all three competencies and their interaction contribute to balancing the student's artistic development.

## The Cultural Dimension

Visual arts education gives students the opportunity to become acquainted with numerous cultural references related to the works or productions with which they come into contact. They can also establish connections between these references and those associated with other artistic languages or other subjects. Furthermore, activities such as visits to museums and art galleries or contact with artists, play an important role in making them aware of the creative process and in helping them discover the concrete dimension of works of art in a meaningful way. Such experiences contribute to enriching their own creations as well as their perception of works of art and their ability to appreciate them. They also help students to articulate their developing professional ambitions. In this way, students' eyes are opened to the world of the arts as they discover its particular features and become aware of the distinctive aspects of their own culture. This renewed and enriched view of the world helps students to construct their personal and cultural identity and prepares them for their role as citizens.

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

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When students produce personal or media images or appreciate various types of visual arts productions, they draw on their imagination, sensitivity and cultural knowledge. They use symbolic language to express who they are and to present their world-view. They also compare them with those of others. They learn to know themselves and others better and to understand the environment in which they evolve and interact, all of which contributes to their empowerment.

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

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

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## Connections With the Broad Areas of Learning

The stimuli for creation and appreciation are intricately linked to the problems raised by the broad areas of learning, and they require students to ask questions of themselves, find information, reflect, analyze a situation, take a position and express their opinion on subjects that concern them. These problems may be universal (e.g. environment, globalization, racism, sexism, armed conflicts), personal (e.g. self-affirmation, interpersonal relationships, diet, sexuality, physical activities), social (e.g. poverty, access to health care, community actions) or cultural (e.g.

arts careers, cultural heritage, means of expression). Planning and completing artistic or interdisciplinary projects, appreciating visual arts productions, working cooperatively, using critical judgment and expressing viewpoints all make it possible to meet the educational aims targeted by the broad areas of learning. From this perspective, all areas are likely to be addressed.

## Connections With the Cross-Curricular Competencies

When students produce personal or media images or appreciate visual arts productions, they develop and build on all the intellectual and methodological cross-curricular competencies. Thus, they must use their creativity and use information to respond to stimuli for creation and to appreciate visual arts productions. They must exercise their critical judgment, solve material and technical problems and adopt efficient work methods when the time comes to plan the stages of their creative project and to decide on how they will carry it out. They must also be able to use information and communications technologies to create visual arts images or to consult electronic documentary resources. As for the personal and social cross-curricular competencies, the visual arts enable adolescents to gain an intimate knowledge of themselves and achieve their creative potential by making use of different forms of intelligence.<sup>3</sup> The practice of visual arts, through both the creation and appreciation of images, contributes to self-affirmation, the development of personal values and the construction of identity, which increases students' motivation and equips them to persevere in their choices and attain the goals they have set for themselves. In addition, the various artistic projects in which they take part during the cycle encourage them to cooperate with other students. In this context, students learn to take on responsibilities, take into account the opinions of others and make compromises, which helps them to contribute to and benefit from collaborative work.

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

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Lastly, the visual arts offer students many opportunities to communicate appropriately, especially when they participate in a collective creation, present their appreciations of works of art or report on their creative experience.

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

## Connections With the Other Subject Areas

The visual arts possess great potential for making connections with other subjects in Arts Education, because they share the same creative dynamic and aim for the development of similar competencies. In addition, the creation of projects that call upon more than one arts subject may encourage students to discover what the different subjects in Arts Education have in common<sup>4</sup> and to better understand the connections between the symbolic languages that characterize them. Thus, students perceive the world of the arts as an open, decompartmentalized reality in which each subject can contribute to the overall meaning of a single production.

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Connections can also be made between visual arts and the other subject areas of the Québec Education Program. A few examples are suggested here by way of illustration, but many will become apparent simply through experience. The use of transforming gestures, which requires familiarity with and consideration of the properties of materials, can stimulate questions that must be dealt with using scientific or technological concepts. This is the case, for example, when students compare colours in transmitted light with those in colour pigments and research the relationship further. Likewise, knowledge of technology acquired in the Applied Science and Technology program may be

incorporated into visual arts projects that involve the creation or appreciation of multimedia productions.

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

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

Analyzing works of art and visual arts productions from various societies and periods helps students to construct representations of space, time and society, an important competency in the social sciences. Therefore, appreciating works that represent scenes from everyday life in different contexts and cultures helps students to understand the meaning of human actions in a given environment and to interpret social realities on the basis of historical knowledge.

In terms of the search for identity, the visual arts encourage adolescents to deal with subjects related to social and universal issues, based on particular moral values, in their images. In this context, connections may be made with the course in ethics and religious culture.

In terms of the guidance-oriented approach, the practice of an art can lead students to discover new occupations that correspond to their career aspirations and potential, enabling them to successfully complete their personal orientation project.

These examples demonstrate the significance of connections that can be made among the different key features of the Québec Education Program. They also illustrate the added value thus provided to students' basic education, because the connections foster the transfer and consolidation of students' learning, help them develop their world-view and enrich their general cultural knowledge.

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*Reality can rarely be understood through the rigid logic of a single subject; rather, it is by bringing together several fields of knowledge that we are able to grasp its many facets.*

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4. The elements common to Arts Education subjects are described in the Introduction to the Arts Education section of the QEP.



## Pedagogical Context

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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 Visual Arts Classroom: A Dynamic Place

The visual arts classroom is a dynamic place that stimulates creativity and encourages autonomy. It is a place where risk-taking is valued and a climate of confidence and respect prevails. Such a place allows students to be open to creation, to express ideas, to exchange points of view, to begin a creative work and to carry it through to completion. The classroom has a functional physical layout that is adapted to the requirements of creation and appreciation and facilitates the use of differentiated instruction, based on each student's profile.

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Students have access to quality art materials and tools, particularly for digital creation, and to a variety of documentary resources. Technological tools and supports, reproductions and art books are some of the resources made available to students to stimulate their creativity, provide food for thought and enrich their knowledge of the world of visual arts. Additionally, in-class activities are extended beyond the confines of the classroom. In order to enable students to be exposed to their cultural environment and to become aware of career possibilities, it is important for them to have the opportunity to visit

cultural venues and to participate in activities involving artists and other creators, at school or elsewhere.

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

Visual arts teachers are guides, experts and facilitators, and play an important role in the development of their students' artistic competencies. They create a climate of openness that is conducive to creation and appreciation and that fosters individual research and teamwork. They offer their students stimulating and motivating projects that present challenges appropriate to their capabilities and encourage them to demonstrate autonomy and initiative. They rely on their expertise to support students' work and invite them to personalize their productions. They also help make students aware of the strategies they use by encouraging them to identify the methods they have used to acquire their learning. Teachers support and guide students, helping them discover the importance of discipline in both the creation and appreciation processes.

Teachers' expectations are realistic and they focus on the students' individuality to help them realize their artistic potential. In order to allow all students to optimally develop their own potential, teachers provide some of them, when necessary, with an alternative path that takes into account their fields of interest, their previous learning, their creative potential and their capacity for appreciation.

Attentive to the importance of the transfer of learning, teachers plan activities that enable students to contextualize their learning and skills by encouraging them to identify the skills developed and knowledge acquired in various complex tasks.<sup>5</sup> They also plan learning and evaluation situations

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*Teachers offer their students stimulating and motivating projects that present challenges appropriate to their capabilities and encourage them to demonstrate autonomy and initiative.*

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

that foster the application of students' learning in other contexts. Students thus acquire new learning, become aware of it, compare it with previous learning and discover its meaning in day-to-day life. Finally, teachers play the role of *cultural mediators*<sup>6</sup> who are able to convey their passion for art, project themselves into the future and establish connections between the past and the present or between different branches of art. They are able to draw on the cultural resources of the school and the community.

In short, teachers must be experts in their subject, familiar with the graphic and artistic development of adolescents and open and attentive to the specific socioaffective aspects of creating and appreciating images.

### Students: Active Participants Responsible for Their Own Learning

Students are the prime architects of their own education. They are encouraged to develop the commitment and perseverance required to meet the challenges posed by their artistic choices, and become increasingly autonomous. They should demonstrate commitment and perseverance. Their actions and material choices should both attest to their willingness to learn and become adept in the technical aspects of the subject in order to better

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*Their actions and material choices should both attest to their willingness to learn and to become adept in the technical aspects of the subject in order to better represent, express and symbolize their world-view.*

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represent, express and symbolize their world-view. They should also pay particular attention to originality and expressiveness, providing authentic responses,<sup>7</sup> avoiding clichés and stereotypes, and stressing elements that reflect their personality and uniqueness. Their search for originality may result in an innovative response to a stimulus for creation involving the use of unusual transforming gestures, the imaginative use of visual arts language, etc. Their search for expressiveness may emerge in gestural spontaneity or intensity, dynamism in the treatment of materials, the sensitive use of visual arts language, the intensity of the relationship among the image components, etc.

As they progress through the cycle, students consciously make use of the symbolic function of images in both their personal and media creations, which allows them to construct their artistic identity. During their creation

and appreciation experiences, students are asked to record each step of the processes they used and the results of their experiences. This helps them define their own ways of learning and the strategies and methods they used. This awareness fosters the transfer of their learning to similar situations or other contexts.

### Meaningful Learning and Evaluation Situations

In Secondary Cycle Two, learning and evaluation situations should enable students to explore a wide range of artistic experiences, using both traditional materials and technological tools and methods. They should also lend themselves to differentiated instruction in order to take into account students' previous learning and the programs in which they are enrolled.

Learning and evaluation situations should be stimulating enough to hold students' interest and elicit personal responses. They should be based on the focuses of development of the broad areas of learning, the students' own fields of interest, cultural references and other subjects. They should include tasks that respect students' level of development and give them a certain leeway, so that students can adopt inspiring stimuli for creation, personalize the steps of their creative process and select the appropriate strategies. Whether they require students to observe, memorize or invent, creation-oriented situations should emphasize authenticity and the search for originality and expressiveness, while appreciation-oriented situations should encourage students to develop their aesthetic perceptions and their ability to read images.

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*Learning and evaluation situations should be based on the focuses of development of the broad areas of learning, the students' own fields of interest, cultural references and other subjects.*

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6. 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).

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

Learning and evaluation situations should be meaningful and rich, and should become increasingly complex as students progress through the cycle.

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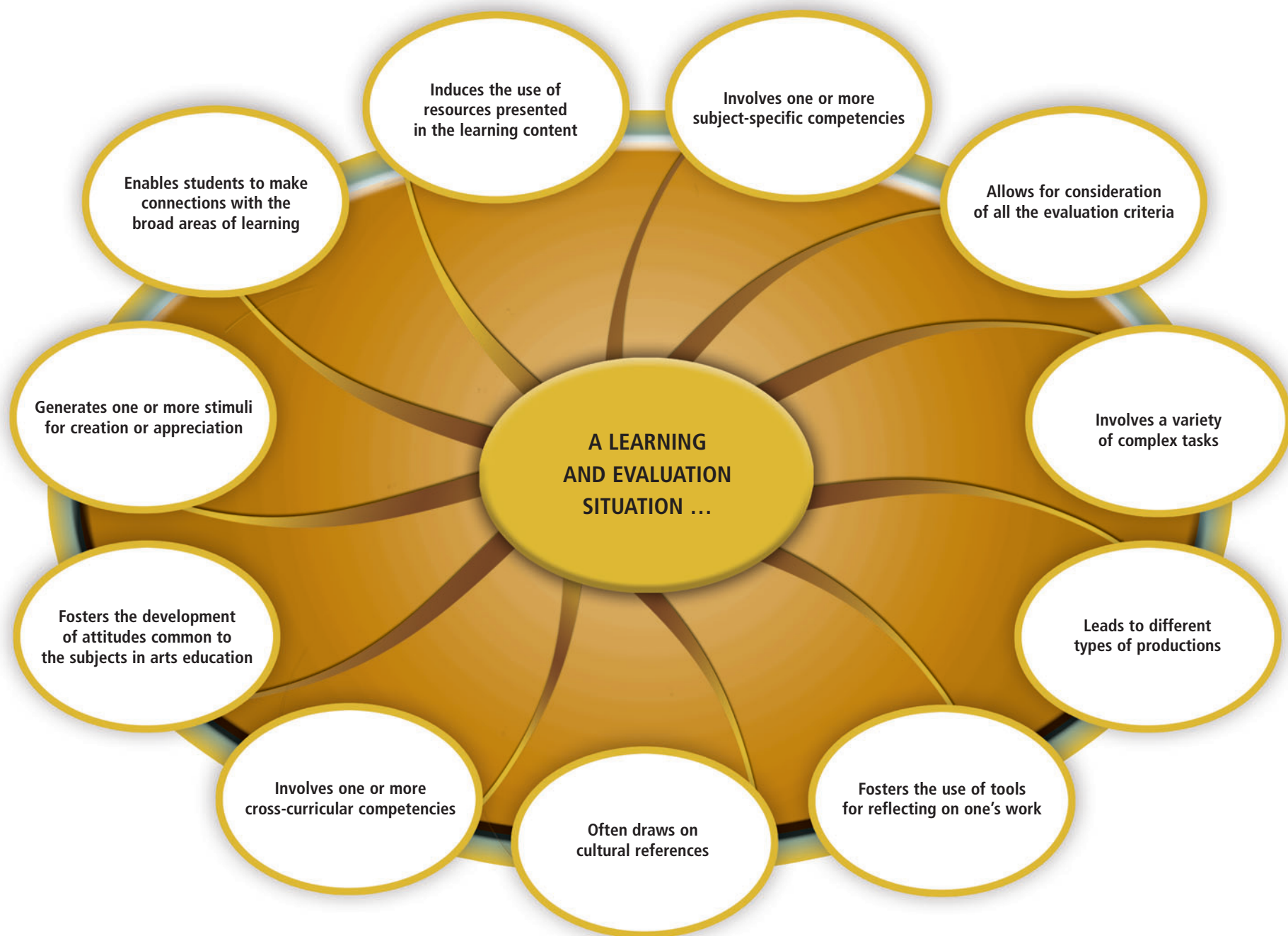
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Situations are considered meaningful when they involve a stimulus for creation or appreciation that touches the students and prompts reflection as well as commitment. They are considered rich when several responses are possible and when they require that an effort be made to personalize the work of creation or appreciation. They propose complex tasks that involve all aspects of the competency and induce the use of various resources. They present students with an original problem appropriate to their level of development and allow them a certain

leeway to choose inspiring stimuli for creation, personalize the steps of their creative procedure and select appropriate strategies.

In short, learning and evaluation situations should enable connections to be made with the broad areas of learning and should provide one or more stimuli for creation or appreciation. They should draw on one or more subject-specific or cross-curricular competencies and involve a variety of complex tasks, they may lead to different types of productions and they should lend themselves to the organization of projects carried out in collaboration with cultural and community organizations. Fostering in-depth and enriched artistic learning, they should demand the mobilization of adapted skills, psychomotor and cognitive abilities and relevant artistic knowledge. They should also foster the development of attitudes such as openness, respect and a desire to succeed and to surpass oneself, as well as drawing on the students' cultural references and encouraging them to use tools of reflection.

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



## Evaluation in Secondary Cycle Two

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

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*The participation of students in their evaluation is essential because in this way they can learn to identify their learning and the ways in which they are using it.*

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When used during the course of a cycle or a school year, evaluation has the function of regulation: it helps teachers to make pedagogical diagnoses in order to better guide students in their artistic development and to adjust their own teaching approaches when necessary. This regulation can be based on observations recorded by the students or the teacher on self-evaluation or coevaluation checklists. The use of other recording tools, such as the learning file or the digital portfolio, is recommended for certain significant creations and those that are three-dimensional

or spatiotemporal. Moreover, the participation of students in their evaluation is essential because in this way they can learn to identify their learning and the ways in which they are using it.

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

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

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



## COMPETENCY 1 Creates personal images

### Focus of the Competency

Creation in visual arts involves transforming tangible matter or imagery and image content to produce images that represent, express and symbolize one's knowledge of oneself and the world, using creative imagination and rational and sensory intelligence. When this activity is applied to the creation of personal images, students are able to convey their concerns, their aspirations and their values, and to develop their visual thinking and exercise their creative power in various contexts.

In Secondary Cycle One, students have acquired artistic skills and knowledge. By becoming involved in the creative dynamic, they have learned to transform various materials, to use visual arts language and to organize elements in order to create personal images that reflect a search for expressiveness and originality.

Students in Secondary Cycle Two consolidate and enrich their artistic skills and knowledge. They become more aware of how they use the phases and movements of the creative dynamic, and thus develop their creative power and their artistic identity. When encouraged to enrich their creative ideas, they extend their initial research, take the time to consider several possibilities, consult documents and produce sketches. To create personal images, they transform various types of materials, and may use technological tools and methods. They may choose to work from direct observation, draw on their memory of people and things or make use of invention.<sup>8</sup> More extensive experiments lead them to increase their abilities to transform tangible matter or images and image content. In shaping their images, they effectively apply their experiments and pay particular attention to the impact of the transforming gesture<sup>9</sup> on the construction of meaning. They are also able to take advantage of the possibilities in materials and to structure their material and formal elements in a coherent and meaningful way.

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*Students can develop the competency Creates personal images by carrying out two types of complex tasks: transforming tangible matter; transforming imagery and image content.*

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As students develop their artistic knowledge and skills, they organize the material and language elements in space and time in an increasingly authentic, original and expressive way, taking into account their creative intention. They are also able to step back to ensure that their creative intention is reflected in the image they are producing. The experiences of sharing their creative experience with others and reflecting on how they proceed enable students to better integrate their learning in order to apply it in other creative endeavours or in situations of appreciation.

Students enrolled in the compulsory program have opportunities to create two-dimensional and three-dimensional images, using traditional visual arts materials. In the *Visual Arts* optional program, these materials may also include artisans' materials, if the context is appropriate, especially if there are cultural resources in the immediate environment that involve this type of artistic activity. Students also have the opportunity to create still digital images, using technological tools and methods.

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*Students can develop the competency Creates personal images by carrying out two types of complex tasks: transforming tangible matter; transforming imagery and image content.*

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8. Invention allows for the creation of imaginary beings and spaces.

9. Whether spontaneous, specific or controlled, the transforming gesture is in essence a conscious action: it is the opposite of the mechanical or dictated gesture. Thus, the spontaneous gesture conveys the dynamism of the creative action and gives the image part of its expressiveness, whereas the specific gesture considers, uses and enhances the properties and potential of the materials. Finally, the controlled gesture implies a mastery of the techniques that contribute to the quality of the transformation of the material and the idea embodied in it.

The optional program *Visual Arts and Multimedia* enables students to create not only analog or digital still images, but also spatiotemporal images, with or without sound, using the arts of video, cinema and animation.

Given the existence of a variety of program options in Secondary Cycle Two, which fosters the differentiation of learning, these tasks should be adapted to each student's profile, in order to make it possible to track the progress of learning and to determine to what degree the competency has developed. These tasks should be sufficiently diversified to take into account students' interests and skills. They should also leave students a great deal of room for autonomy while ensuring that they receive appropriate support from the teacher.

The key features of the competency find their expression via a dynamic interrelation that may manifest itself simultaneously or at different times throughout the creative experience. During this process, students are encouraged to use ideas to create a personal work and to use transforming gestures and elements of visual arts language. They are also led to structure their productions, reexamine them and report on their experience.

## Key Features of Competency 1

### Uses ideas to create a personal work

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

### Uses transforming gestures and elements of visual arts language

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

## Creates personal images

### Shares his/her experience of personal creation

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

### Organizes his/her visual arts production

Integrates the result of his/her experiments • Shapes the material and language elements and organizes them in space • Examines his/her choices of material and language, as related to his/her creative intention • Makes adjustments based on artistic choices • Refines certain elements, if necessary

## Evaluation Criteria

- Coherence between the creative intention, the shaping of the work and the final product
- Authenticity of production integrating original and expressive elements
- Effectiveness of transforming gestures and use of properties of materials
- Coherence in the organization of image components
- Degree of integration of periods of reflection and review into the creative experience

Québec Education Program

## End-of-Cycle Outcomes

### Compulsory program

By the end of Secondary Cycle Two, the students make conscious and autonomous use of the creative dynamic. Their productions are authentic, reflecting a search for originality and expressiveness and show the development of social, cultural, cognitive and affective fields of interest. During the creative process, students explore and develop their own ideas, control transforming gestures, make use of the properties of materials and tools, and employ visual arts language in a personal way. The production grows out of a coherent and meaningful organization of its components. Students communicate their creative experience orally or in writing, and identify what they have learned from it as well as the strategies and methods they used. They sometimes perceive the possibility of transferring learning to similar creative contexts or to other subject-specific contexts.

### Visual Arts optional program

The outcomes for students enrolled in the *Visual Arts* optional program, include those of the compulsory program as well as the ability to carry out varied and personal explorations of a number of ideas. Students pursue those explorations that are relevant to their artistic identity, making sure of the meaning they convey. They are able to control their transforming gestures, organize the components of their images and take advantage of the properties of materials. They frequently transfer their learning to other contexts. Finally, they consciously use the symbolic function in their personal images.

### Visual Arts and Multimedia optional program

The outcomes for students enrolled in the *Visual Arts and Multimedia* optional program include those of the compulsory program and the *Visual Arts* optional program, as well as the ability to effectively use technological tools and methods to create meaningful spatiotemporal images using multimedia language.

## Development of the Competency *Creates personal images*

In order for students to develop the competency *Creates personal images*, teachers place them in stimulating and meaningful learning contexts where they must carry out one or two types of complex tasks according to the program in which they are enrolled: *transforming tangible matter*; *transforming imagery and image content*. These tasks draw on all the key features of the competency and lead to different types of productions. As they are complementary and interactive, they may be used jointly in the appropriate context. They may also vary in level of complexity in order to adapt to the requirements of the instruction offered.

### Compulsory program

The learning and evaluation situations in the compulsory program involve tasks of only one type: *transforming tangible matter* using traditional visual arts materials to create two-dimensional and three-dimensional images. These tasks, which become more complex as the student progresses through the cycle, reflect the students' fields of interest and general knowledge and refer to elements of the visual repertoire and cultural references. They draw on observation, visual memory and invention and give students opportunities to carry out research in order to envision several creative ideas. During directed experiments, students are asked to handle materials and explore their properties. During the creation of a work, emphasis is placed on the effectiveness of the transforming gestures. To accomplish these tasks, students must pause at intervals to take stock, find solutions to problems that have arisen and carry out the necessary corrections. They must also manage the time allotted to the production and take responsibility for the art materials they use. Finally, these tasks enable them to determine which elements of their procedure are meaningful, record information on their experiences, personalize a recording tool, evaluate their procedure and image using the criteria selected and set goals for their next creative project. They must also incorporate the required elements into their portfolios.

### Visual Arts optional program

As considerably more time is allotted to the *Visual Arts* optional program, students are able to pursue the same learning as that of the compulsory program in greater depth in each year of the cycle. The program includes a wide variety of complex tasks involving *transforming tangible matter* and *transforming imagery and image content*, using traditional visual arts materials and technological tools, as well as artisans' materials, if the context is appropriate, especially if there are cultural resources in the immediate environment that involve this type of artistic activity. When creating two-dimensional or three-dimensional images or still digital images, the students, working alone or in groups, must have access to a wide variety of resources to create a stock of ideas. Tasks that draw on observation, memory or invention enable them to refine their perception of people and things, thus enriching their images. When encouraged to carry their experiments further, students learn to personalize their investigation of gestures and materials. During the creative act, emphasis is placed on the control of transforming gestures, the quality of the use made of the properties of materials and the construction of meaning. In Secondary IV and V, the tasks involve a more conscious use of the symbolic function of images. They enable students to improve their ability to reflect and to effectively solve problems they encounter. They foster greater autonomy in the management of the materials used and the time allotted to the work. Finally, students must record relevant information about their creative experiences and manage their portfolios, which enables them to make use of reflective and metacognitive strategies.

### **Visual Arts and Multimedia optional program**

Students enrolled in the *Visual Arts and Multimedia* optional program are presented with the tasks included in the optional program *Visual Arts* as well as additional tasks requiring them to transform imagery and image content, using technological tools and methods. They thus have opportunities to explore new ways of creating still or spatiotemporal personal images (analog or digital), with or without sound, using different types of resources.

The tasks presented encourage them to develop their spatiotemporal perceptions of people and things in order to transpose them into images. A variety of experiments enable them to explore the potential of technological tools and methods and to seek relevant ways of materializing their ideas in four-dimensional space.<sup>10</sup>

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*When transforming imagery and image content, emphasis is placed on the effective use of technological tools and methods and ways of materializing meaning in this new context.*

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When transforming imagery and image content, emphasis is placed on the effective use of technological tools and methods and ways of materializing meaning in this new context. Furthermore, the multidisciplinary nature of this learning can provide an opportunity to present students with tasks that allow them to work interactively and

create productions that bring together real and virtual images (installation, performance, multimedia show, etc.).

10. Four-dimensional space includes the dimensions of length, height, width, and time.

## Table of development for the competency *Creates personal images*

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

Given the nature of personal creation, the learning should be planned to enrich, refine or increase the complexity of the same skills and concepts. In this table, teachers will find elements that will help them ensure the students' learning progress.

- Compulsory program
- Visual Arts optional program
- ▲ Visual Arts and Multimedia optional program

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context	Types of tasks	● ■ Transforming tangible matter ■ ▲ Transforming imagery and image content	● ■ Transforming tangible matter ■ ▲ Transforming imagery and image content	● ■ Transforming tangible matter ■ ▲ Transforming imagery and image content
	Types of productions	● Two-dimensional and three-dimensional images ■ Two-dimensional images ■ Three-dimensional images ■ ▲ Still digital images ▲ Still analog images ▲ Spatiotemporal images	● Two-dimensional and three-dimensional images ■ Two-dimensional mages ■ Three-dimensional mages ■ ▲ Still digital mages ▲ Still analog mages ▲ Spatiotemporal images	● ■ Two-dimensional images ● ■ Three-dimensional images ■ ▲ Still digital images ▲ Still analog images ▲ Spatiotemporal images
	Ways of working	● ■ ▲ Alone ■ ▲ In a team ▲ Interactively	● ■ ▲ Alone ■ ▲ In a team ▲ Interactively	● ■ ▲ Alone ■ ▲ In a team ▲ Interactively



Table of development for the competency *Creates personal images* (cont.)



Parameters		Secondary III	Secondary IV	Secondary V
Reflection on the process	Measures	 <ul style="list-style-type: none"> <li>Activation of previous learning</li> <li>Recording of ideas and research</li> <li>Distancing and adjustment</li> <li>Identification of learning acquired (art-related attitudes and values, skills and knowledge)</li> <li>Identification of strengths and challenges</li> </ul>		
	Tools	 <ul style="list-style-type: none"> <li>Student's recording tools (notebook, logbook, etc.)</li> <li>Regulation tools (checklists, observation checklists, etc.)</li> <li>Evaluation tools (self-evaluation checklists, coevaluation checklists, etc.)</li> <li>Record of student's learning and evaluation (student productions and summary of information related to development of the competency)</li> </ul>		

Table of development for the competency *Creates personal images* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Resources	Content	<div><div><div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><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## COMPETENCY 2 Creates media images

### Focus of the Competency

To create media images is to materialize visual messages for target receivers in order to inform, persuade or entertain them, to evoke a need in them or to meet a need. A media image emphasizes the function of communication and implies the presence of a sender, a receiver and a message. It may take various forms, such as printed productions (posters, advertisements, press

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*A media image emphasizes the function of communication and implies the presence of a sender, a receiver and a message.*

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photos, cartoons, etc.) or video or cinema productions (news reporting, documentary, videoclips, etc.). It may draw on traditional materials as well as technological tools and methods. The quality of the media image depends on the meaning and impact of the message. It must be visually clear and immediately comprehensible to all receivers. In a professional setting, an in-depth knowledge of media language<sup>11</sup> and the psychological characteristics of the potential receivers allows media

designers to effectively reach the target audience. For students, creating visual messages for different groups and types of receivers is an opportunity to gain awareness of the influence media images have on their personal lives, to understand the values they seek to promote, to learn about visual codes and, lastly, to understand the psychology of the potential receivers. They may find all these experiences useful for new creations.

In Secondary Cycle One, students have developed artistic and media skills and knowledge. By making use of the creative dynamic, they have learned to transform various materials, to use visual codes and to organize elements with the target receivers in mind, in order to create images that give concrete form to precise messages and include original and expressive elements.

11. Media language uses visual conventions (iconic signs), that is, socioculturally coded representations that convey specific meanings associated with the culture of the receivers and that make it possible to establish contact with them. For example, in the Western world, the colour black is associated with mourning, and red with love.

Students in Secondary Cycle Two consolidate and enrich their artistic and media skills and knowledge. They make more conscious use of the phases and movements of the creative dynamic and orient their creative actions toward the communicative function of images. This results in the materialization of a precise message with a well-defined intention. In order to enrich their creative ideas, they broaden their explorations, deepen their understanding of the receivers, determine which visual codes are likely to have an impact on them, build up a stock of ideas, sketch out various hypotheses and define their intention for media creations. More extensive experiments enable them to increase their skills and capacity for transforming tangible matter or imagery and image content. When shaping their images, they effectively apply their experiments and pay particular attention to the impact of transforming gestures on the construction of meaning. They also learn to take advantage of the potential of materials and to structure the material and formal components of a message in a coherent and meaningful way.

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*For students, creating visual messages for different groups and types of receivers is an opportunity to gain awareness of the influence media images have on their personal lives.*

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As they enrich their artistic and media knowledge and skills, students organize material and language elements in space in increasingly authentic, effective, original and expressive ways, taking into account their creative intention. They also take the time to step back and assure themselves that the image they have created corresponds to their media intention and to validate its effectiveness with trial receivers such as other students in the class. By sharing their media creation experience and reporting on their procedures, they assimilate their learning and can apply it in other creations and in appreciation situations.

The competency *Creates media images* can be acquired through the performance of two types of complex tasks: *transforming tangible matter* and *transforming imagery and image content*. In the compulsory program,

students are encouraged to create two-dimensional images, using traditional visual arts materials. In the Visual Arts optional program, this is extended to include creating still digital images with technological tools. As for the Visual Arts and Multimedia optional program, it emphasizes the creation of spatiotemporal images in time and space, or, either with or without sound, using the arts of video, cinema and animation.

Given the various artistic paths possible in Secondary Cycle Two, these tasks should be adapted to each student's profile, in order to track the progression of learning and to determine to what degree the competency has developed. These tasks should be sufficiently diversified to take into account students' interests and skills. They should also leave students a great deal of room for autonomy while ensuring that they receive appropriate support from the teacher.

The key features of this competency find expression via a dynamic interrelation that may manifest itself at different times throughout the creative experience. During this process, students are encouraged to adopt a creative intention, to use ideas in creating a media work and employ transforming gestures and elements of media language. They are also encouraged to structure their productions, reexamine them and report on their experience.

## Key Features of Competency 2

### Uses ideas to create a media production

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

### Uses transforming gestures and elements of media language

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

### Creates media images

### Shares his/her experience of media creation

Considers his/her creative intention and progress • Identifies the important elements of his/her experience and its characteristics • Makes comparisons with his/her previous learning • Identifies what he/she has learned and the methods used

### Structures his/her media production

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

## Evaluation Criteria

- Coherence between the creative intention, the shaping of the work and the visual message
- Authenticity of production integrating original and expressive elements
- Effectiveness of transforming gestures and use of properties of materials
- Coherence of organization of elements of the visual message
- Degree of integration of periods of reflection and review into the creative experience

Québec Education Program

## End-of-Cycle Outcomes

### Compulsory program

By the end of Secondary Cycle Two, the students make conscious use of the creative dynamic. Their media productions are authentic, reflecting a search for originality and expressiveness and making use of the communicative function of images. They contain the information to be communicated and are aimed at groups of targeted receivers. Using traditional visual arts materials, students control their transforming gestures, take advantage of the properties of tools and materials and employ media language effectively and meaningfully. Their productions take into account the cultural profile of the targeted receivers and the requirements of the message being communicated. They grow out of a coherent organization of their components and integrate visual codes specific to communication through images. Students communicate their media creation experience orally or in writing, and identify what they have learned from it as well as the strategies and methods they used. They sometimes understand the possibility of transferring learning to similar creative contexts or to other subject-specific contexts.

### Visual Arts optional program

The outcomes for students enrolled in the *Visual Arts* optional program include those of the compulsory program, as well as the ability to carry out varied and personal explorations of ideas likely to effectively and immediately reach targeted receivers. Students are able to control their transforming gestures, organize the components of their images and take advantage of the properties of materials. They make conscious use of the symbolic function in their media images. They frequently transfer their learning to other contexts.

### Visual Arts and Multimedia optional program

The outcomes for students enrolled in the *Visual Arts and Multimedia* optional program include those of the compulsory program and the Visual Arts program, as well as the ability to effectively use technological tools and methods to create meaningful spatiotemporal images.

## Development of the Competency *Creates media images*

In order for students to develop the competency *Creates media images*, teachers place them in stimulating and meaningful learning contexts where they must carry out one or two types of complex tasks according to the program in which they are enrolled: *transforming tangible matter*; *transforming imagery and image content*. These tasks draw on all the key features of the competency and lead to different types of productions. As

they are complementary and interactive, they may be used jointly in the appropriate context. They may also vary in level of complexity in order to be adapted to the requirements of the instruction provided.

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*The tasks reflect the students' interests and general knowledge, refer to elements of the visual repertoire and cultural references and target specific receivers.*

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### Compulsory program

The learning and evaluation situations in the compulsory program involve the development and consolidation tasks of one type only: *transforming tangible matter*, using traditional visual arts materials. The tasks, which become more complex as the student progresses through the cycle, reflect the students' interests and general knowledge, refer to elements of the visual repertoire and cultural references and target specific receivers. These tasks include doing research to create a stock of ideas they can use. Such research enriches their perception of the people and things they will transpose into their images. Tasks that involve observation, visual memory or invention give students the opportunity to create in two-dimensional space with traditional materials. During directed experiments, students are asked to handle materials and experiment with gestures. During the creation phase, emphasis is placed on the application of research done previously, the effectiveness of transforming gestures and the impact of the message. To accomplish these tasks, students must pause at intervals to take stock, find solutions to problems that have arisen and carry out the necessary corrections. They must also manage the time allotted to the production and take responsibility for the art materials they use. Finally, these tasks allow them to determine which elements of their procedure are meaningful, record information on their

experiences, personalize a recording tool, evaluate their procedure and image according to the selected criteria and set goals for their next creative project. They must also incorporate the required elements into their portfolios.

### Visual Arts optional program

As considerably more time is allotted to the *Visual Arts* optional program, students are able to pursue the learning of the compulsory program in greater depth in each year of the cycle in situations that are more numerous and more diversified. Their stock of ideas is based on a greater variety of resources and the tasks they are given enable them to refine their perception of people and things and transpose these into their images. When encouraged to carry their experiments further, students learn to personalize their exploration of gestures and materials. During the creative act, emphasis is placed on the control of transforming gestures, the quality of the use of the properties of materials and the impact of the message. In Secondary IV and V, the tasks involve a more conscious exploitation of the symbolic function of images. They enable students to increase their ability to reflect and effectively solve problems they encounter. They foster greater autonomy in the management of the materials used and the time allotted to the work, as well as providing opportunities to work cooperatively by participating in group creations. Finally, students must record relevant information about their creative experiences and manage the contents of their portfolios, making use of reflective and metacognitive strategies.



### **Visual Arts and Multimedia optional program**

Students enrolled in the *Visual Arts and Multimedia* optional program are presented with the tasks included in the *Visual Arts* optional program as

well as additional tasks requiring them to transform imagery and image content using technological tools and methods. They thus have an opportunity to explore new ways of creating still or spatiotemporal media images (analog or digital), with or without sound, by using different types of resources. The tasks presented encourage them to develop their spatiotemporal perception of people and things in order to transpose them into visual messages. A variety of experiments enable them to explore the potential of technological tools. In the transformation of imagery and image content, emphasis is placed on the control of transforming gestures and ways of materializing

messages in this new context. Furthermore, the multidisciplinary nature of this learning can provide an opportunity to present students with tasks that allow them to work interactively and create productions that bring together real and virtual images.

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*During the creative act, emphasis is placed on the control of transforming gestures, the quality of the use of the properties of materials and the impact of the message.*

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## Table of development for the competency *Creates media images*









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

Given the nature of media creation, the learning should be planned to enrich, refine or increase the complexity of the same skills and concepts. In this table, teachers will find elements that will help them ensure the students' learning progress.

- Compulsory program
- Visual Arts optional program
- ▲ Visual Arts and Multimedia optional program

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context	Types of tasks	<ul style="list-style-type: none"> <li>● ■ Transforming tangible matter</li> <li>■ ▲ Transforming imagery and image content</li> </ul>	<ul style="list-style-type: none"> <li>● ■ Transforming tangible matter</li> <li>■ ▲ Transforming imagery and image content</li> </ul>	<ul style="list-style-type: none"> <li>● ■ Transforming tangible matter</li> <li>■ ▲ Transforming imagery and image content</li> </ul>
	Types of productions	<ul style="list-style-type: none"> <li>● ■ Two-dimensional images</li> <li>■ ▲ Still digital images</li> <li>▲ Spatiotemporal images</li> </ul>	<ul style="list-style-type: none"> <li>● ■ Two-dimensional images</li> <li>■ ▲ Still digital images</li> <li>▲ Spatiotemporal images</li> </ul>	<ul style="list-style-type: none"> <li>● ■ Two-dimensional images</li> <li>■ ▲ Still digital images</li> <li>▲ Spatiotemporal images</li> </ul>
	Ways of working	<ul style="list-style-type: none"> <li>● ■ ▲ Alone</li> <li>■ ▲ In a team</li> <li>▲ Interactive</li> </ul>	<ul style="list-style-type: none"> <li>● ■ ▲ Alone</li> <li>■ ▲ In a team</li> <li>▲ Interactive</li> </ul>	<ul style="list-style-type: none"> <li>● ■ ▲ Alone</li> <li>■ ▲ In a team</li> <li>▲ Interactive</li> </ul>
Reflection on the process	Measures	<ul style="list-style-type: none"> <li>● ■ ▲ Activation of previous learning</li> <li>Documentary research</li> <li>Recording of ideas and research</li> <li>Distancing and adjustment</li> <li>Identification of knowledge acquired (attitudes and values, skills and artistic skills)</li> <li>Identification of strengths and challenges</li> </ul>		

Table of development for the competency *Creates media images* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Resources	Reflection on the process (cont.)	 Student's recording tools (notebook, logbook, etc.) Regulation tools (checklists, observation grids, etc.) Evaluation tools (self-evaluation grids, coevaluation grids, etc.) Record of student's learning and evaluation (student's appreciations and summary of information related to development of the competency)		
	Tools			
	Content	 Transforming gestures, traditional visual arts tools and materials  Transforming gestures, analog and digital technological tools (photo, video, cinema)  Concepts (elements of visual language, organization of space and representation of space)  Concepts (elements of multimedia language and organization of four-dimensional space)  Vocabulary Repertoire of works Documentation Visits to cultural venues (museums, galleries, maisons de la culture, artist's studios, etc.) Meetings with creators Artistic events Creative dynamic Strategies: centring, observing, comparing, planning the work, managing the time allotted to the work		
	Attitudes	 Receptiveness Respect for creations that are the subject of appreciation Constructive attitude with respect to the comments of others Personal investment Risk taking Perseverance Rigorous creative work		
		—	 Symbolic function	

## COMPETENCY 3 Appreciates images

### Focus of the Competency

To appreciate an image—a work of art, a cultural object from the world's artistic heritage,<sup>12</sup> a media image or production—students must approach it with aesthetic sensitivity and critical insight in order to derive meaning from it and express a personal judgment about it. This exercise allows students to deepen their self-knowledge, to construct their identity and to open up to other cultures. Exposure to various artistic creations—those of their peers

or works from other periods or cultures—enables students to develop their artistic awareness and refine their sensibility to the expressive, symbolic, technical and aesthetic qualities of a visual arts production. It also enables them to cultivate an interest in viewing works of art and visiting cultural venues, and to develop personal appreciation criteria that will guide their choices so as to help them become sensitive and informed viewers.

In Secondary Cycle One, students learned a procedure for appreciation. They developed their ability to analyze and interpret various types of visual arts productions. They also learned to form critical and aesthetic judgments, construct an argument and communicate their points of view.

In Cycle Two, students consolidate and enrich their artistic skills and knowledge. They make more conscious use of appreciation procedures. When they prepare to read an image, they take the time to immerse themselves in it, engage in a dialogue with it and focus on their feelings and aesthetic reactions. They identify the components of the image and its structure, taking into account the historical context, including the sociocultural aspects. By learning to put the works in context, they make connections with cultural references encountered in other subjects. They then identify expressive or symbolic elements of the images they are appreciating and bring them together to construct and determine meaning. They therefore draw on their experiences, their aesthetic sensibility and their artistic knowledge, which enables them to develop an argument and defend their position. During the

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

The competency *Appreciates images* can be developed through the performance of three types of complex tasks: *reading works of art, cultural objects and media images; reading the productions of classmates and reading multimedia productions.* These tasks enable students to take part in reading images from different periods, civilizations and cultures and belonging to varied aesthetic genres and movements, including works and objects from Québec's artistic heritage. They may also observe their own works and those of their classmates. This reading is most often done in the classroom, but students should also have opportunities to visit exhibition sites and meet with artists in order to experience firsthand the nature of actual works and become familiar with artists' creative processes.

*These tasks enable students to take part in reading images from different periods, civilizations and cultures and belonging to varied aesthetic genres and movements.*

12. The artistic heritage, which is the visual heritage and memory of humanity, consists of works of art and cultural objects created by artists and artisans over the centuries. Although cultural objects were often originally utilitarian or symbolic, they are worthy of interest because of their aesthetic qualities, their historical significance and the information they convey about the societies in which they originate.

Given the various artistic paths possible in Secondary Cycle Two, these tasks should be adapted to each student's profile in order to track the progress of learning and determine to what degree the competency has developed. These tasks should be sufficiently diversified to take into account students' interests and skills. They must also leave students a great deal of room for autonomy while ensuring that they receive appropriate support from the teacher.

The key features of this competency find expression via a dynamic interrelation that may manifest itself at different times during the appreciation experience. During the entire course of their development, students are called upon to analyze images, construct interpretations of them, form critical and aesthetic judgments about them and report on their experience.

## Key Features of Competency 3

### Analyzes an image

Immerses himself/herself in the work or production

- Identifies its material and language elements as well as its elements of meaning, on the basis of a variety of criteria
- Identifies historical aspects, including sociocultural aspects, if applicable, using available information
- Makes connections among these elements

### Constructs his/her interpretation of the image

Identifies expressive and symbolic elements and establishes their impact on the production of meaning

- Makes connections among these elements, comparing them with other works or production contexts
- Enriches his/her interpretation by seeking additional information

## Appreciates images

### Shares his/her appreciation experience

Identifies the important elements of his/her experience and its characteristics

- Makes comparisons with his/her previous experiences
- Identifies what he/she has learned and the methods used

### Makes critical and aesthetic judgments

Reviews his/her previous interpretation of the work in relation to the historical context, including sociocultural aspects

- Builds his/her arguments, taking certain appreciation criteria into account, and communicates his/her point of view

## Evaluation Criteria

- Relevance of components identified
- Inclusion of personal elements in her/her interpretation
- Appropriate use of subject-specific vocabulary
- Inclusion of periods of reflection

## End-of-Cycle Outcomes

### Compulsory program

At the end of the Secondary Two compulsory program, students identify and compare the components of an image as well as the symbolic and expressive elements that characterize it. They connect these elements with the meaning they perceive and the historical aspects of the image, including sociocultural aspects. They thus develop their appreciation with a view to communicating it. Their appreciation reflects a personal and sensitive reading of the image. It takes into account the previously defined appreciation criteria, supplementary information from various sources and discussions with other students and the teacher. The judgments the students form concerning the images appreciated take into consideration the expressive and symbolic qualities of the images, the context in which they have been created and the meaning they convey. The students show an interest in the comments of other students and in the diversity of aesthetic and critical points of view expressed. They describe and comment on their appreciation experience, highlighting the learning they have acquired and the strategies and methods they used. In communicating their appreciation, they use the appropriate subject-specific vocabulary.

### Visual Arts optional program

The outcomes for students enrolled in the *Visual Arts* optional program include those of the compulsory program as well as the ability to diversify and enrich their reading of images. Students thus interpret the content of creations more effectively and accurately. They personalize their interpretations of images, refine the judgments they form about them and communicate their appreciation by referring to their previous artistic learning.

### Visual Arts and Multimedia optional program

The outcomes for students enrolled in the Visual Arts and Multimedia optional program include those of the compulsory program and the *Visual Arts* optional program, as well as the ability to appreciate multimedia productions.



## Development of the Competency *Appreciates images*

The competency *Appreciates images* can be developed through the performance of three types of complex tasks: *reading works of art, cultural objects and media images*; *reading the productions of classmates* and *reading multimedia productions*. These tasks draw on all the key features of the competency and involve different types of productions. As they are complementary and interactive, they may be used jointly in the appropriate context. They may also be varied in level of complexity in order to adapt them to the requirements of the instruction provided, and mobilize the appropriate resources.

### Compulsory program

The learning and evaluation situations in the compulsory program involve the development and consolidation of tasks of one type only: *reading works of art, cultural objects and media images*. The tasks, which become more complex with each year of the cycle, reflect the students' interests and general knowledge and refer to elements of the visual repertoire and meaningful cultural references. They encourage students to create a stock of possibilities of interpretation, to manage the time allotted to the work of appreciation and to assume responsibility for the materials they use. They also enable them to recognize meaningful elements of their procedures, to record information on their experience, to personalize their recording tools, to evaluate their procedure and to set challenges for themselves for their subsequent appreciation. They must also integrate the elements requested into their portfolios.

### Visual Arts optional program

Students enrolled in the *Visual Arts* optional program must carry out the tasks of the compulsory program, as well as those that involve *reading the productions of classmates*.

### Visual Arts and Multimedia optional program

Students enrolled in the *Visual Arts and Multimedia* optional program must carry out the tasks of the compulsory program, as well as those that involve *reading spatiotemporal images*. They are then in a position to explore new avenues of appreciation.

## Table of development for the competency *Appreciates images*

















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

Given the nature of appreciating images, the learning should be planned to enrich, refine or increase the complexity of the same skills and concepts. In this table, teachers will find elements that will help them ensure the students' learning progress.

- Compulsory program
- Visual Arts optional program
- ▲ Visual Arts and Multimedia optional program

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context	Types of tasks	● ■ ▲ Reading works of art, cultural objects and media images ● ■ ▲ Reading the productions of classmates ▲ Reading multimedia productions		
	Types of productions	● ■ ▲ Oral communication Written communication		
	Ways of working	● ■ ▲ Alone Interactively		
Reflection on the process	Measures	● ■ ▲ Activation of previous learning Documentary research Recording of ideas and research Experimentation Distancing and adjustment Identification of strengths and challenges		
	Tools	● ■ ▲ Student's recording tools (notebook, logbook, etc.) Regulation tools (observation checklists, etc.) Evaluation tools (self-evaluation checklists, coevaluation checklists, etc.) Record of student's learning and evaluation (student's appreciations and summary of information related to the development of the competency)		

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

Parameters		Secondary III	Secondary IV	Secondary V
Resources	Content	<p>    Recognition of the materials and tools used    Recognition of the concepts (elements of visual language, organization of space and representation of space)   Recognition of the concepts (elements of multimedia language, organization of four-dimensional space and sound space)   Recognition of analog and digital technological tools and methods (photo, video, cinema)     Subject-specific vocabulary  Repertoire of works and artistic productions  Art books  Visits to exhibitions  Meetings with artists  Artistic events  Strategies: centring, observing, comparing, managing the time allotted for the work </p>		
		—	   Recognition of the symbolic function of the images appreciated	
	Attitudes	<p>    Openness to the images appreciated  Receptiveness  Respect for creations  Respect for the points of view of others  Constructive attitude with respect to their appreciation experiences  Constructive attitude with respect to the comments of others  Personal investment  Risk taking  Perseverance  Careful attention to the work involved in appreciation </p>		

## Program Content

The program content corresponds to a set of resources that students integrate in order to create and appreciate images and that they can independently use in meaningful learning and evaluation situations by the end of the cycle. In addition to the program content listed below, the elements common to the subjects in the Arts Education section should be taken into account.

The program content is organized in seven main categories: strategies; the creative dynamic; transforming gestures; materials and tools; concepts; vocabulary; visual repertoire; cultural references.

The Creative Dynamic	Strategies
The creative dynamic, as presented in the Introduction to the Arts Education section of the QEP, is a tool that allows students to take charge of their creative actions and develop their autonomy. It consists of three sequential phases: an opening phase, a productive action phase and a separation phase. Furthermore, the systemic nature of the creative dynamic is marked by the recurrent action of three movements (inspiration, development and distancing) in each of its phases.	<ul style="list-style-type: none"><li>– Use centring<sup>13</sup> techniques to cultivate his/her imagination and generate mental images.</li><li>– Use observation to develop and enrich his/her perception of people and things.</li><li>– Use visual memorization to enrich representation in his/her images.</li><li>– Explore materials to cultivate his/her imagination and generate mental images.</li><li>– Find ingenious solutions in the event of a technical difficulty or an unforeseen incident.</li></ul> <ul style="list-style-type: none"><li>– Use various methods to develop his/her visual acuity and perception.</li><li>– Use objective and subjective points of reference in order to personalize his/her interpretation of an image.</li><li>– Make use of visualization to understand the development of images in time and space.</li></ul>

13. In this subject, centring refers to focusing one's attention on one idea or action, avoiding stimulation from other sources.

### Compulsory program

For the compulsory program, the three major categories (transforming gestures, materials and tools) are prescribed. However, among the elements suggested in each category, teachers can choose those most appropriate for their students, taking into account their previous learning and the degree of development of their artistic competencies. This content can also be enriched on the basis of interests and educational needs of students.

Transforming Gestures, Materials and Tools		
Transforming gestures	Materials	Tools
Freehand drawing	Felt pen, pastel, charcoal, graphite pencil, square drawing sticks (red chalk, bistre, black and white)	Brush, paintbrush, scribe and drawing pen
Applying coloured pigments: flat brushstrokes, varied brushstrokes	Gouache, ink and acrylic	
Tearing, notching, cutting, snipping	Paper and cardboard	Scissors and knife
Gluing shapes on a two- or three-dimensional surface	Glue, paper and cardboard	Scissors
Intaglio printing	Polystyrene, linoleum, wood	Awl
Printing	Printer's ink	Roller, various objects (sponge, comb, utensil, toothbrush, etc.)
Modelling, joining, pinching, hollowing	Clay, modelling clay, papier-mâché	Hole cutter and sculpting tool

### Visual Arts optional program

For the Visual Arts optional program, in addition to the elements of the compulsory program, teachers select from among the elements suggested in each category, those that meet the educational needs of their students, taking into account their previous learning and the degree of development of their artistic competencies. Students also have opportunities to create with artisans' tools and materials, especially if there are artisans and cultural resources present in their community. This content can also be enriched on the basis of fields of interest and educational needs of students.

Transforming gestures	Materials	Tools
Freehand drawing	Imagery and image content	Computer, electronic pen, graphics tablet and software drawing program
Intaglio printing	Polystyrene, linoleum, wood	Awl
Shaping, folding, creasing	Paper and cardboard	Scissors
Assembling and balancing volumes	Paper and cardboard, wood, wire, metal grill, nails, screws	Scissors, saw, hammer, screwdriver, pliers
Sculpting	Hard materials: wood, plaster, resin	Scissors, hammer, saw
Digitizing images and objects	Imagery and image content	Scanner
Photographing	Imagery and image content	Digital camera
Saving a digital image	Imagery and image content	Computer and image processing software
Creating a digital image	Imagery and image content	Computer and image processing software
Transforming a digital image	Imagery and image content	Computer and image processing software



### Visual Arts and Multimedia optional program

For the Visual Arts and Multimedia optional program, this content can be enriched on the basis of the interests and educational needs of students. It includes the technological tools and methods mentioned in the Visual Arts optional program. Furthermore, this content may eventually include new tools, given the rapid advances of technology.

Transforming gestures	Materials	Tools
Recording a video	Imagery and image content	Digital camcorder
Projecting a digital image	Imagery and image content	Multimedia projector
Video filmmaking	Imagery and image content	Digital and analog camcorder
Recording video images	Imagery and image content	Computer and video editing software
Producing a video montage	Imagery and image content	Computer and video editing software
Transferring images	Imagery and image content	Camera, computer and video editing software
Processing images	Imagery and image content	Computer and video editing software
Animating images	Imagery and image content	Computer and animation software
Computer modelling	Imagery and image content	Computer and 3D software
Producing a morph	Imagery and image content	Computer and morphing software
Extracting sounds	Sound	Microphone: analog or digital recording
Creating a soundscape	Sound	Computer and sound processing software
Making an installation	Various materials	Various technological tools
Producing a performance	Various materials	Various technological tools

The concepts are used with the transforming gestures when creating an image. In the compulsory program, the choices relate to the materials selected to support differentiated projects that are meaningful to the students. In the optional programs, the teacher can enrich this content on the basis of the interests and educational needs of students. It should be noted that multimedia creation includes additional concepts specific to the field.

Concepts	
Visual arts language (elements)	Visual arts language (space)
<p>Shape: figurative, non-figurative</p> <p>Line: drawn, painted, incised, tangible, abstract, curved, straight</p> <p>Colours of pigments: primary colours (primary yellow, magenta, cyan), secondary colours (orange, green, violet), tertiary colours, complementary colours, warm colours, cool colours, light colours, dark colours, monochrome</p> <p>Colours in transmitted light: primary colours (red, green, blue), intensity, contrast. Secondary colours: cyan, magenta, yellow</p> <p>Value: in tone, in colours, in shades</p> <p>Texture: real textures, represented textures</p> <p>Pattern: varied patterns</p> <p>Volume: tangible volume, suggested volume</p>	<p>Spatial organization: enumeration, juxtaposition, superimposition, repetition, alternation, symmetry, asymmetry, balance, movement, rhythm</p> <p>Spatial representation: perspective with overlapping, diminishing perspective, isometric perspective, aerial perspective, perspective with vanishing point</p>

Concepts (cont.)	
Multimedia language: spatiotemporal	Spatiotemporal organization
Shot/reverse angle shot	Sound mixing
Backlighting	Double exposure
High angle shot / low angle shot	Juxtaposition
Copy and paste	Sequence
Technical cutting	Point of view
Lighting	Close-up, close shot, medium-long (knee) shot, long shot
Effects	Interactivity
Filters	Narrativity
Wide angle	Image assembly
Off-screen	Shot
Fast forward	Script
Loop	Dubbing
Framing	Stroboscope
	Shooting
	Frame
	Tripod
	Zoom
	Internet
	Long shot
	Tracking

## Vocabulary

Knowledge of subject-specific vocabulary can serve as an important resource at various times when exercising competencies in the visual arts. However, this knowledge is especially useful when students are appreciating a work, communicating the result of their appreciation, and describing their creation or appreciation experiences.

Gestures	Materials	Tools	Techniques	Visual arts language	Multimedia language
Applying coloured pigment (flat brushstrokes, varied brushstrokes)	Acrylic paint	Awl	3D computer modelling	<b>Elements</b>	<b>Backlighting</b>
Assembling	Black and white bistre	Brush	Art film	Colours in transmitted light: primary colours (red, green, blue), intensity, contrast	<b>Copy/paste</b>
Balancing	Charcoal	Camcorder	Art video	Colours of pigments: primary colours (primary yellow, cyan, magenta), secondary colours (orange, green, violet), complementary colours, warm and cool colours, light and dark colours, monochrome	<b>Effects</b>
Computer modelling	Clay	Computer	Assemblage	Line: drawn, painted, incised, tangible	<b>Fast forward</b>
Cutting	Coloured ink	Digital camera	Collage	Pattern: varied patterns	<b>Filters</b>
Digitizing	Drawing square	Drawing pen	Drawing	Shape: figurative, nonfigurative	<b>Framing</b>
Drawing	Dry pastel	Electronic pen	Engraving	Texture: tangible textures, represented textures	High angle shot/ low angle shot
Engraving	Felt pen	Equalizer	Framing	Value: in tone, in colours, in shades	<b>Lighting</b>
Freehand drawing	Gouache	Graphics tablet	Modelling	Volume: real volume, suggested volume, filled, hollow, empty	<b>Loop</b>
Gluing	Graphite pencil	Hole cutter	Painting	<b>Spatial organization</b>	<b>Off screen</b>
Incising	India ink	Knife	Photographing	Enumeration, juxtaposition and superimposition	<b>Shot/reverse angle shot</b>
Intaglio printing	Linoleum	Loudspeaker	Printing	Repetition and alternation	<b>Technical cutting</b>
Joining	Oil pastel	Microphone	Shaping	Symmetry and asymmetry	<b>Wide angle</b>
Modelling	Plaster	Morphing software			<b>Spatiotemporal organization</b>
Morphing	Polystyrene	Paintbrush			Close-up, close shot, medium-long (knee) shot, long shot
Notching	Red chalk	Pliers			Double exposure
Painting	Resin	Rasp			Dubbing
Photographing		Saw			Frame
Pinching		Scanner			Image assembly
Printing		Scissors			Interactivity
Sculpting		Scriber			
Shaping		Sculpting tool			
		Tripod			
		Umbrella			
		Wood chisel			

Vocabulary (cont.)					
Gestures	Materials	Tools	Techniques	Visual arts language	Multimedia language
Snipping Tearing Tracking				<b><i>Spatial representation</i></b> Aerial perspective Diminishing perspective Perspective with overlapping Perspective with vanishing point	<b><i>Spatiotemporal organization (cont.)</i></b> Juxtaposition Narrativity Off screen Panoramic Point of view Script Sequence Shooting Shot Sound mixing Stroboscope Tracking Tripod Zoom

### Visual Arts Repertoire

Works of art and cultural objects from the world's artistic heritage are drawn from the following periods: prehistory, antiquity, Middle Ages, Renaissance, Baroque, Classical, Romantic and contemporary (modernism and postmodernism). Note that Québec artistic culture should also be included in the appreciation repertoire. It may also contain media images selected from printed productions (posters, photographs, covers of compact discs, videocassettes or videodiscs, etc.), television productions (commercials, excerpts from television programs, documentaries, etc.) or other types of productions (music videos, cartoons, etc.). Students should also refer to exhibitions they have seen or the works of artists who have visited the school.

### Cultural References

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

**Art history:** sociocultural context (works of art, cultural objects and media images from Québec culture and other cultures), historical context, including sociocultural aspects (works of art, cultural objects and media images from other periods), biographies of artists, etc.

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

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

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

**Artistic events:** shows, film festivals, etc.

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

**Documentary resources:** books, magazines, reproductions, slides, films, videocassettes, DVDs, compact discs, Web sites, multimedia shows, posters, invitations to art gallery openings, print and television advertising, music videos, etc.

**Works from the visual arts repertoire:** see Visual Arts Repertoire on this page.



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