

Chapter 8 Arts Education





Introduction¹

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 intelligence² 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.

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.

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.³ 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.

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

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 decartmentalization 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.

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.

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.

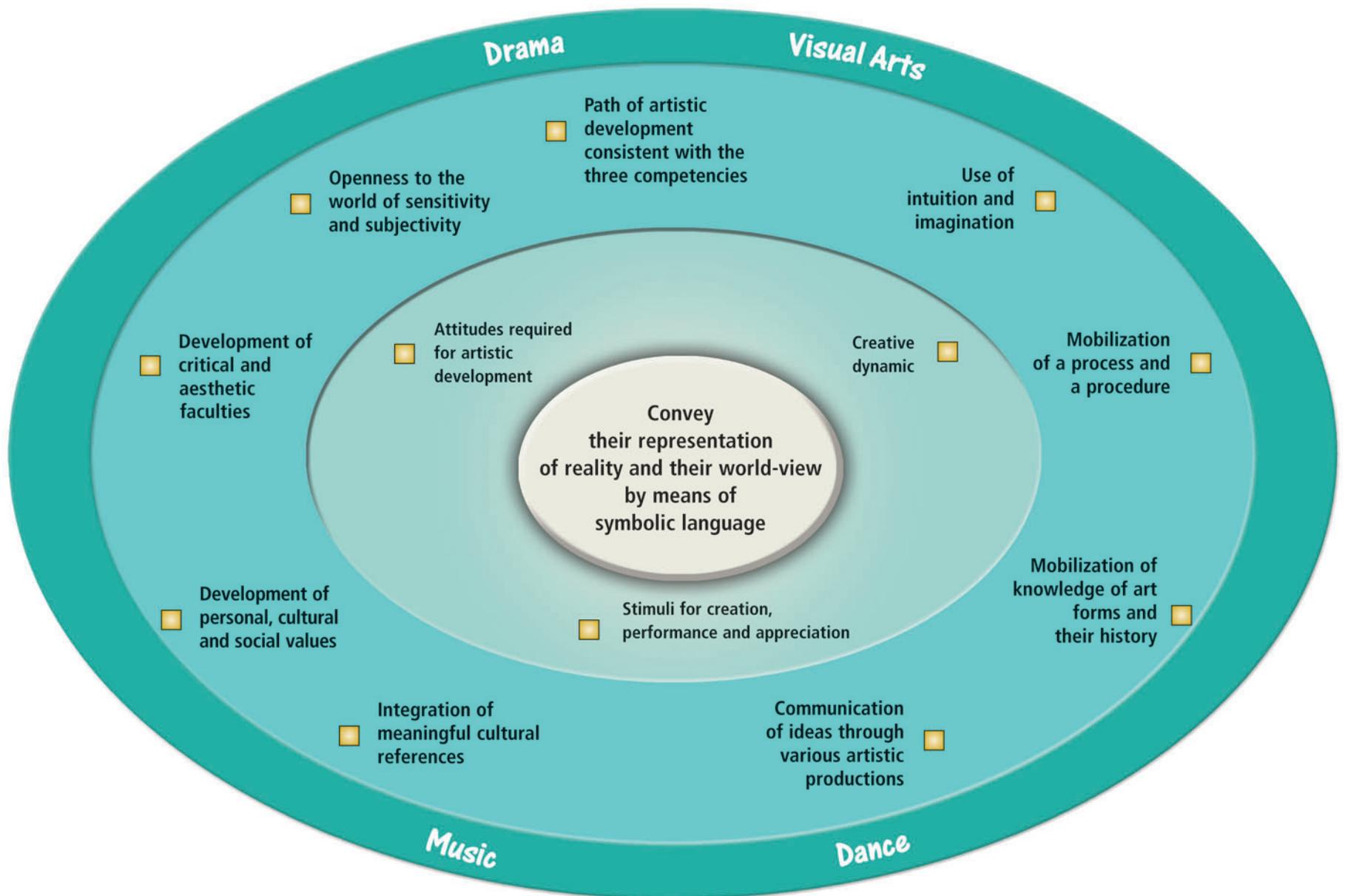
Every art has its own particular language, rules and conventions, skills, concepts, principles and tools. Through the specific nature of its own language—whether gestural, visual, or auditory—each one also offers a unique way of knowing oneself, forming relationships with others and interacting with 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*⁴ 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.

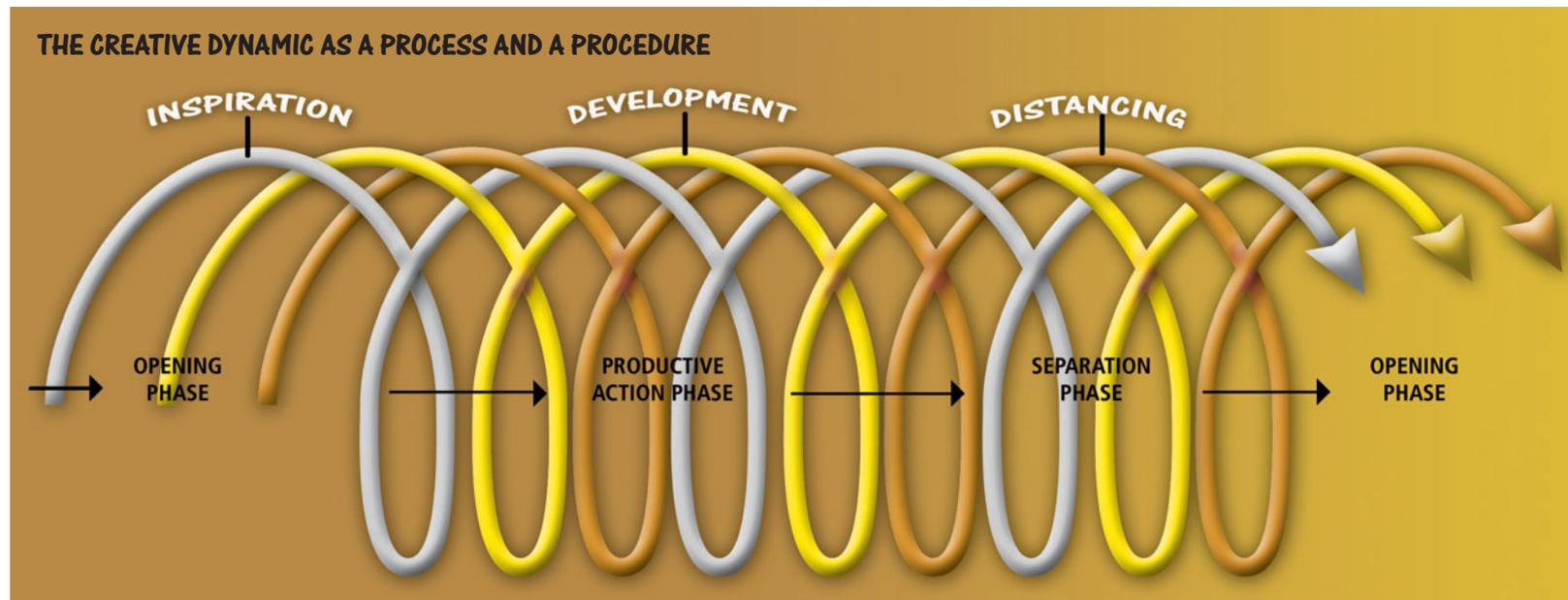
During the **opening** phase, the students choose strategies that will allow them to focus on emergent ideas, images and intuitions (inspiration) and to be receptive to these. They do not stop with the first idea they think of, but rather explore and develop different possibilities according to what 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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Dance

Compulsory Program

Optional Programs

Dance

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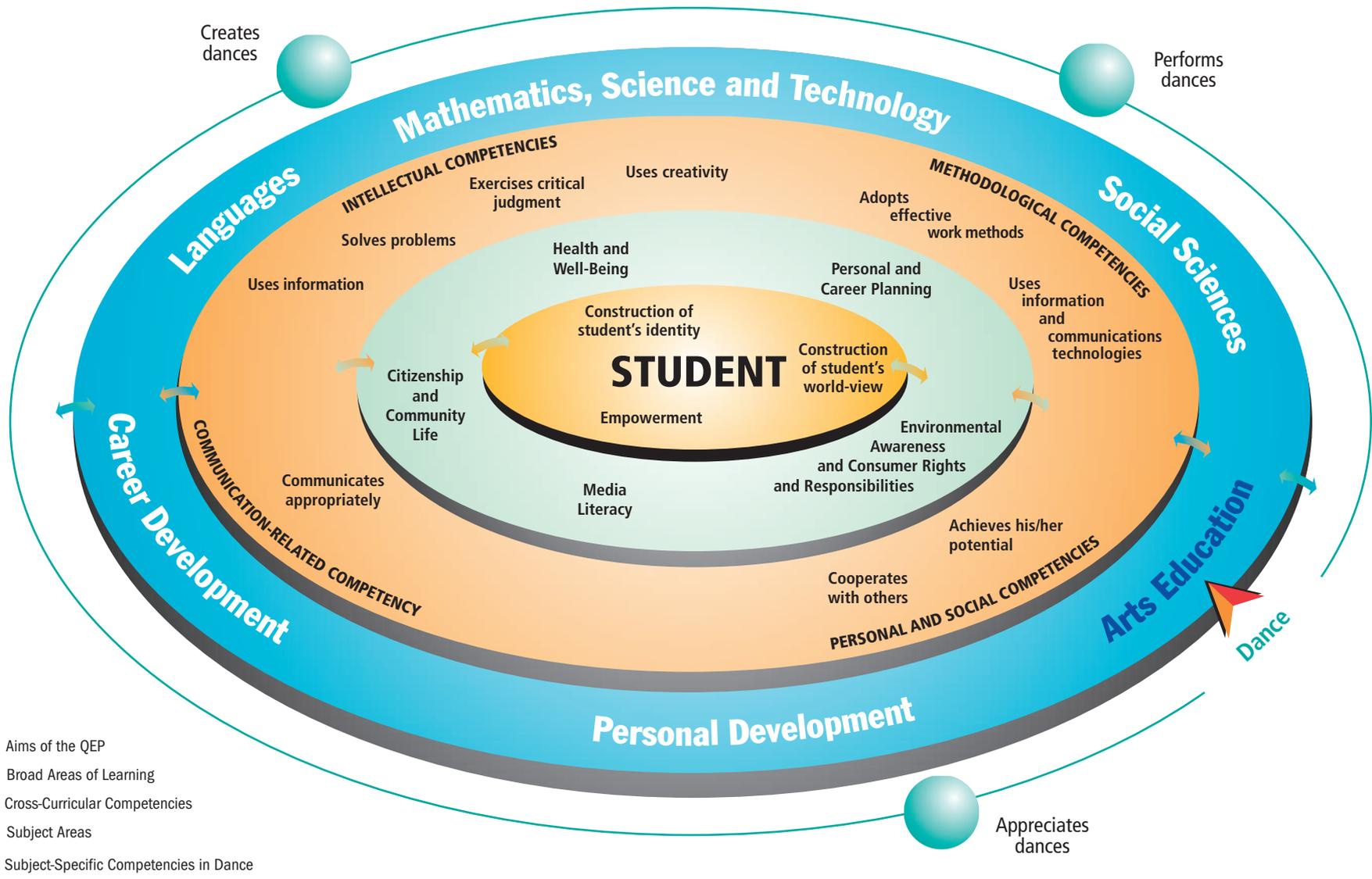
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Making Connections: Dance and the Other Dimensions of the Québec Education Program (QEP)



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



Introduction to the Dance Program

The body has its own language that language does not understand.
Laurence Louppe

Often referred to as the prose of human movement, dance can be defined as the art of using and organizing movements to express, create and communicate. It is a universal language that allows individuals to establish a relationship with themselves and with their environment, drawing on intuition, imagination, play-acting and analogy. The human body, as both instrument and medium, is diverted from its utilitarian motor functions by dance to become a vehicle for individual and group subjectivity. As the body gains an awareness of its own kinesthetic reactions and the reactions it engenders in the observer, it becomes an exceptional medium of expression and communication while serving as an instrument for learning about oneself and the world. In more specific terms, dance is the endless interaction between space, time and energy that transforms the raw material of movement into the “words” of a “text” written in gestures. Dance would be mere spontaneous self-expression without the art of choreography, which allows us to structure this text and stage it to create meaning.

Closely linked to rhythm, dance has served many functions and taken a number of forms throughout the centuries: ritual dance, sacred dance, recreational dance and self-expressive dance. True to their own era, today’s creators draw on different languages to reinvent their art. The mix of popular and codified dances and the coexistence of past and present forms reflects their creative efforts. Dance is at the crossroads of hybrid cultures and diverse styles and trends, which helps enrich the repertoire of artistic creation. The development of technological methods and tools is making it possible to push the limits of dance yet farther.

Adolescents and Dance

A subject like dance is particularly important for adolescents. They have a growing urge to express who they are and to assert their values, and they need to adjust to their rapidly changing bodies. This art is an ideal means of self-discovery and self-expression. Risk taking, fun and play, as well as the sense of freedom and

physical well-being associated with dance, can meet their needs and sustain their interest. By emphasizing the poetic and symbolic aspects of the body, dance encourages students to explore reality through their senses and provides them with an opportunity to express their emotions, ideas, aspirations, dreams and personal world-view.

Students are encouraged to participate in a variety of body experiences and solve various artistic problems in dance class. They learn to define themselves in a creative way in relation to personal, social and universal questions. They will be even more motivated if they are presented with situations in which they can be encouraged to take initiatives based on their preferences and ability, and are induced to become involved in the concrete development of arts projects or activities.

While dance contributes significantly to students’ psychomotor and affective development, it also involves every other dimension of the individual. In terms of cognitive development, students carry out a whole set of mental operations—observation, memorization, understanding, analysis and synthesis—needed to apply their competencies. They are also given a number of opportunities to interact with peers through discussion, mutual assistance, negotiation or debate, and to define themselves as social beings. Lastly, by becoming more aware of the effects of artistic practice on their lives, students develop a connection to art and culture.

Types of Programs

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

By emphasizing the poetic and symbolic aspects of the body, dance encourages students to explore reality through their senses and provides them with an opportunity for self-expression.

While dance contributes significantly to students’ psychomotor and affective development, it also involves the other dimensions of the individual.

The compulsory program in Dance is a continuation of the Secondary Cycle One program and is grounded in the subject-specific and artistic learning previously acquired by students. In Cycle Two, this learning is consolidated. The optional programs offer students an opportunity to build on what they learned in Cycle One or in the compulsory Cycle Two program and to explore new avenues. In addition to subject-related skills, the optional program *Dance* includes a stage element, whereas the optional program *Dance and Multimedia* emphasizes the exploration of procedures, techniques and methods specific to multimedia, with a view to enriching students' artistic language.

The development and the interaction among all three competencies contribute to balancing the student's artistic development.

Subject-Specific Competencies and Their Interaction

The compulsory dance program and the optional dance programs all aim to develop three complementary competencies:

- Creates dances
- Performs dances
- Appreciates dances

Students develop these interdependent competencies interactively, but the place given to the development of each may vary in accordance with the inherent nature of the subject. For example, creating and performing dances require that students develop complex psychomotor skills and learn the language, principles and tools of dance. They therefore require a certain amount of time. The third competency, *Appreciates dances*, which is essential to the development of the students' critical thinking, awareness and artistic sensitivity, plays an important role in Secondary Cycle Two, as students consolidate the learning required for the creation and performance of dances.

To create their dances, students make increasingly autonomous use of the creative dynamic.¹ They benefit from the many possibilities offered by dance language and choreographic principles to respond to meaningful stimuli. In so doing, they learn to articulate and refine their body language and choreographic style. Performing dances using movement technique allows them to apply the learning acquired through creative experience, to sharpen their awareness of the evocative potential of gestural language and to enrich their general knowledge of culture through direct contact with artistic works. Moreover,

by performing dances in front of an audience,² the students learn to assert themselves and are thus able to express who they are and what they think. Lastly, appreciating dances from a diverse choreographic repertoire, including productions of their classmates and those of professional choreographers, helps them develop their critical thinking skills and aesthetic sense, as well as their cultural knowledge. Communicating their analyses and interpretations of works also helps them construct and assert their personal and social identity.

The development of all three competencies and their interaction contribute to balancing the student's artistic development.

The Cultural Dimension

By taking into account their ideas and frame of reference and by exposing them to cultural references in their immediate environment, dance education offers students an opportunity to learn more about their own culture and examine it more critically. Along with the cultural references associated with other subjects, those associated with the works students perform and appreciate enhance their cultural knowledge and fuel their creativity.

Since dance is a living art, activities such as visiting cultural dance venues and meeting with dance artists play an important role in making students aware of the range of possible artistic paths, helping them better understand choreographic works. Attending a presentation of a complete choreographic work or dance performance offers them a taste of the aesthetic experience this art form can provide, and in doing so sensitizes them to the larger world of the arts. This renewed and enriched view of the world helps students develop their personal and cultural identity and prepares them for their role as creative citizens, sensitive viewers and cultural players who make choices based on their own values. In addition, these activities may help students clarify their career goals.

This renewed and enriched view of the world helps students develop their personal and cultural identity and prepares them for their role as creative citizens, sensitive viewers and cultural players.

1. The creative dynamic is described in the Introduction to the Arts Education section of the QEP.
2. In a school setting, the audience may consist of one other student, another team, the student's own class or another class.

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

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

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

Connections With the Broad Areas of Learning

Increasingly complex and comprehensive in Secondary Cycle Two, the issues raised by the broad areas of learning offer an excellent opportunity for students to construct and express their world-view. These issues require students to ask questions of themselves, obtain information, reflect, take a position and express their opinions on topics that concern them. They may be universal (e.g. justice, globalization, environment, work and cooperation, love, peace) as well as personal (e.g. self-assertion and difference, interpersonal relationships, health, sexuality), social (e.g. egalitarian relationships, discrimination and exclusion, sharing and community actions, methods of communication, lifestyles, the distribution of wealth) or cultural (e.g. arts careers, means of expression, cultural heritage).

The stimuli for creation, performance and appreciation make it possible to make connections with contemporary issues that the students must face.

Planning and carrying out artistic or interdisciplinary projects, working in collaboration and expressing viewpoints are all activities that meet, in a practical way, the educational aims targeted by each of the broad areas of learning.

Connections With the Cross-Curricular Competencies

The creation, performance and appreciation of dances require the application of cross-curricular competencies, particularly the competency involving the use of creativity, which is closely linked to the ability to solve problems of an artistic nature. Given a variety of problems, students are thus encouraged to explore various lines of development apt to serve their creative or communicative intentions. Through dialogue between the generation of choreographic ideas and the judgment of their relevance, students learn to solve problems in a creative way.

Dance is also an ideal way of learning to achieve one's potential. It calls upon different forms of intelligence³ and encourages an intimate relationship with oneself, through the identification and explicit expression of emotions, feelings, values and beliefs. It therefore contributes to the students' self-recognition and self-assertion, both of which are essential if students are to persevere in their choices and attain the goals they set for themselves.

Furthermore, carrying out various artistic projects requires that students make full use of information, particularly when looking for a personal stimulus for creation, and to adopt effective work methods in order to carry

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.

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

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

their project through. The discovery, selection and appropriate use of the various human, documentary, digital, artistic and cultural resources at their disposal allow them to enrich their repertoire of methods and to acquire the means of achieving their objectives.

Situations involving group creation or performance are good opportunities for students to learn to cooperate with others since they entail a large measure of collaboration and task and role sharing, in addition to stimulating discussion. By becoming actively involved in the group in a spirit of openness to difference, students are able to assess the benefits of cooperation.

When they appreciate choreographic works or productions, students identify the elements they find meaningful, discuss and compare their points of view with those of their classmates in order to enrich their own opinions and put them in perspective. They thus have the opportunity to exercise critical and aesthetic judgment and to communicate appropriately.

Lastly, the use of information and communications technologies may make conducting research and consulting information sources easier. It enables students to enrich their methods for creating and analyzing dances and to take advantage of new methods of communication, particularly by participating in a dance exchange network.

In Secondary Cycle Two, students develop a degree of autonomy in taking responsibility for their own learning. Increasingly aware of their cognitive processes, they more easily perceive the interrelationship between their subject-specific and cross-curricular competencies, which they draw on and develop. They can also assess the usefulness of their learning and anticipate the transfer of learning to similar contexts and other activities.

Connections With the Other Subject Areas

Dance also possesses great potential for making connections with other arts subjects since all of them share a common creative dynamic and develop similar cross-curricular competencies. The organization of projects that draw on more than one arts subject may therefore be a good way to help students discover what the arts subjects have in common⁴ and better understand the links among their respective symbolic languages.

A single theme can relate to several subject areas or subjects and find concrete expression in various learning and evaluation situations⁵ that will help students integrate their subject-specific learning, transfer their learning from one subject to another and draw on attitudes developed in arts education. In doing so, the students' curiosity, thoroughness, creativity, research skills and ability to handle the unexpected can be useful in many learning and evaluation situations, whatever the subject. Various subject areas also provide the students with tools they can use to perform and appreciate dances.

Reflection, questioning and dialogue in the context of self-knowledge and personal fulfillment, which are explored in subjects such as ethics and religious culture, help students get in touch with themselves. This is essential for the development of artistic language. Dance is also closely linked to physical education and health: both subjects use the body and movement and foster the development of healthy lifestyle habits. Both subjects also draw on all aspects of the person, although the subjects' end results differ: dance focuses on expressive movement, while physical education and health places emphasis on physical activity.

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.

Scientific and mathematical knowledge may be useful when using and experimenting with the geometry of movement, choreographic structure or aspects related to metric time. Dance movement technique also provides an opportunity to deal with aspects of the nervous and musculoskeletal systems addressed in the Science and Technology program and in the Applied Science and Technology program. Students may also draw on their technological knowledge to create dance projects involving multimedia techniques.

Links with the History and Citizenship Education program may be established when students appreciate or apply their learning to choreographic works from the artistic heritage of Québec and elsewhere. These links can help students gain a better understanding of the influence of lifestyles and ideas on cultural and choreographic productions.

4. The elements common to Arts Education subjects are described in the Introduction to the Arts Education section of the QEP.
5. The characteristics of learning and evaluation situations are defined in the Pedagogical Context section.

Students may also draw on literature (e.g. poetry, novels, comic books). The method students use to appreciate works of literature is similar to the one they use to appreciate dances; both help them develop the ability to experience aesthetic reactions to the artistic productions in their environment. To convey and personalize their interpretation of choreographic works, students use figures of style (e.g. metaphor, analogy) they learned in English language arts. Proficiency in written or oral communication, also acquired in English language arts, can be applied when preparing exhibitions or reports. Lastly, students may draw on various linguistic resources using the language of instruction or second language in creation, performance and appreciation situations. Conversely, dance-related terminology enhances their vocabulary.

The different learning situations and the wide variety of tasks in dance foster self-discovery and enhance students' areas of interest. Exploring possible careers directly or indirectly associated with dance can lead to new career choices, encourage students to do research or experiment with the guidance oriented approach and, if applicable, enable them to carry out a personal orientation project.

These examples demonstrate the benefits of making connections among the different components of the Québec Education Program. They also illustrate the added value to students' basic education since they foster the transfer and consolidation of learning, help them develop their world-view and enrich their general cultural knowledge.

Pedagogical Context

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

The Dance Classroom: A Dynamic Place

The dance class is a dynamic and reassuring place where students feel at ease expressing who they are and taking up challenges related to the creation, performance and appreciation of dances, and where exploring new ground and taking risks are valued. In the dance class, students discover the importance of developing attitudes such as listening to oneself and others, being open-minded, tolerant and sharing, in order to carry out group arts projects. Through the perseverance and involvement required to engage in the creation and performance of dances, students also learn a sense of discipline and acquire a taste for seeking new challenges.

The physical layout is functional and designed to promote self-expression and autonomy. Adapted to the requirements of body movement and choreographic creation, it also facilitates—in the optional programs—the exploration of new methods of creation linked with multimedia or stage production. Students have access to quality artistic and cultural resources as well as to a variety of documentary resources such as technological tools and supports, art books and dance-related videos and movies, which are all made available to them. Access to tools to support learning is also encouraged, in particular cameras, which help compensate for the ephemeral nature of the art, enabling students to see their creations and performances.

The activities offered in the dance class extend beyond the classroom. To enable students to establish a relationship with their cultural environment and become aware of career options, it is important that they be provided

with opportunities to visit dance and other cultural venues such as museums and cultural centres and to participate, at school or elsewhere, in activities involving artists, particularly in the field of dance. Such activities can help students become aware of career opportunities in the arts.

The Teacher: Guide, Expert, Facilitator and Cultural Mediator

Dance teachers play a critical role in helping students become involved in their arts education in a personal way with increasing autonomy, and in encouraging them to adopt the attitudes essential for exercising their creativity (e.g. open-mindedness and receptiveness toward their personal and social environment, centring, curiosity, risk-taking, cooperation). Dance teachers act as guides for the students, leading them to discover the richness of movement, adjusting their teaching to meet students' needs and abilities and teaching them to become more aware of the interaction between the expressive intention, the internal sensations of their body movements and

the external information from their environment. Acting as guide, the teacher also offers an outside perspective and, when appropriate, may direct students to other resources in their school or community.

Acting both as educators and experts, teachers rely on their knowledge of the psychomotor, artistic and cognitive development of adolescents and on their dance training to target meaningful learning and encourage students to establish links among elements of this learning. They are attentive to students' individual physical, cognitive and social characteristics and help them to integrate into the group, develop their full potential, become aware of their strategies and learning style and examine them from a critical standpoint. Teachers support the artistic process and draw on their performance and creative knowledge and

The dance class is a dynamic and reassuring place where students feel at ease expressing who they are and taking up challenges.

their knowledge of stage production to help students expand their range of options for creation, performance and appreciation. They act as mediators when they promote reflection and the exchange of ideas between students in order to transform the classroom into a learning community. Finally, they are “cultural mediators”⁶ capable of communicating their passion for the arts and of building bridges between the past, present and future. They propose culturally meaningful choreographic works and encourage students to establish links between these works and to make connections with different aspects of cultural diversity.

Students are the prime architects of their own learning. The teacher’s support encourages their autonomy and empowerment.

Students: Active Participants Responsible for Their Own Learning

Students are the prime architects of their own learning. With the teacher’s support aimed at encouraging their autonomy and empowerment, students engage in a reflective process, which allows them to take up challenges fitting their abilities. They explore the phases and movements of the creative dynamic by focusing on

the authenticity⁷ of their responses and on the search for originality and expressiveness. Aware of attitudes that foster artistic development, they develop a sense of responsibility both in the physical preparation required for body movement and in the creative and performance process. They show open-mindedness and perseverance with respect to their research and the choices they make. However, they do not hesitate to assess their choices when it comes time to take a step back and reflect on the meaning of their production and on the process they used. They record the steps of their learning acquired during their creation, performance and appreciation experiences, which fosters the transfer of the results of their observations to similar situations or other contexts.

6. This expression is adapted from the French *passeur culturel*, a term coined by Jean-Michel Zakhartchouk.
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.
8. 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 needed to fully develop a competency.

Meaningful Learning and Evaluation Situations

Meaningful learning and evaluation situations use stimuli for creation, performance and appreciation and enable students to make connections with broad areas of learning, cultural references or other subjects. They should promote differentiated instruction and allow students to explore a wide range of physical and artistic experiences incorporating choreographic, stage or multimedia elements, depending on the type of program in which students are enrolled. They increase in complexity depending on the type of program and the time available. In the compulsory program, they involve complex tasks⁸ that respect students’ abilities and give them some latitude in determining the steps of their process and in choosing the appropriate strategies. In the optional programs, the learning and evaluation situations are designed to encourage students to take more and more responsibility for carrying out the proposed projects.

In the stimuli for creation and performance, the focus is on authenticity and on the search for originality and expressiveness, whereas in appreciation situations, more emphasis is placed on developing students’ sense of observation and ability to recognize and identify their own reactions to various productions.

The learning and evaluation situations offer complex tasks that involve all aspects of the competency, mobilize resources and foster the acquisition of new knowledge. They will be all the more meaningful for students if they capture their interest, challenge them and elicit a personal response, extending beyond the simple mechanical repetition of motor skills and offering students an opportunity to make choices among a range of possible avenues rather than demanding a single response.

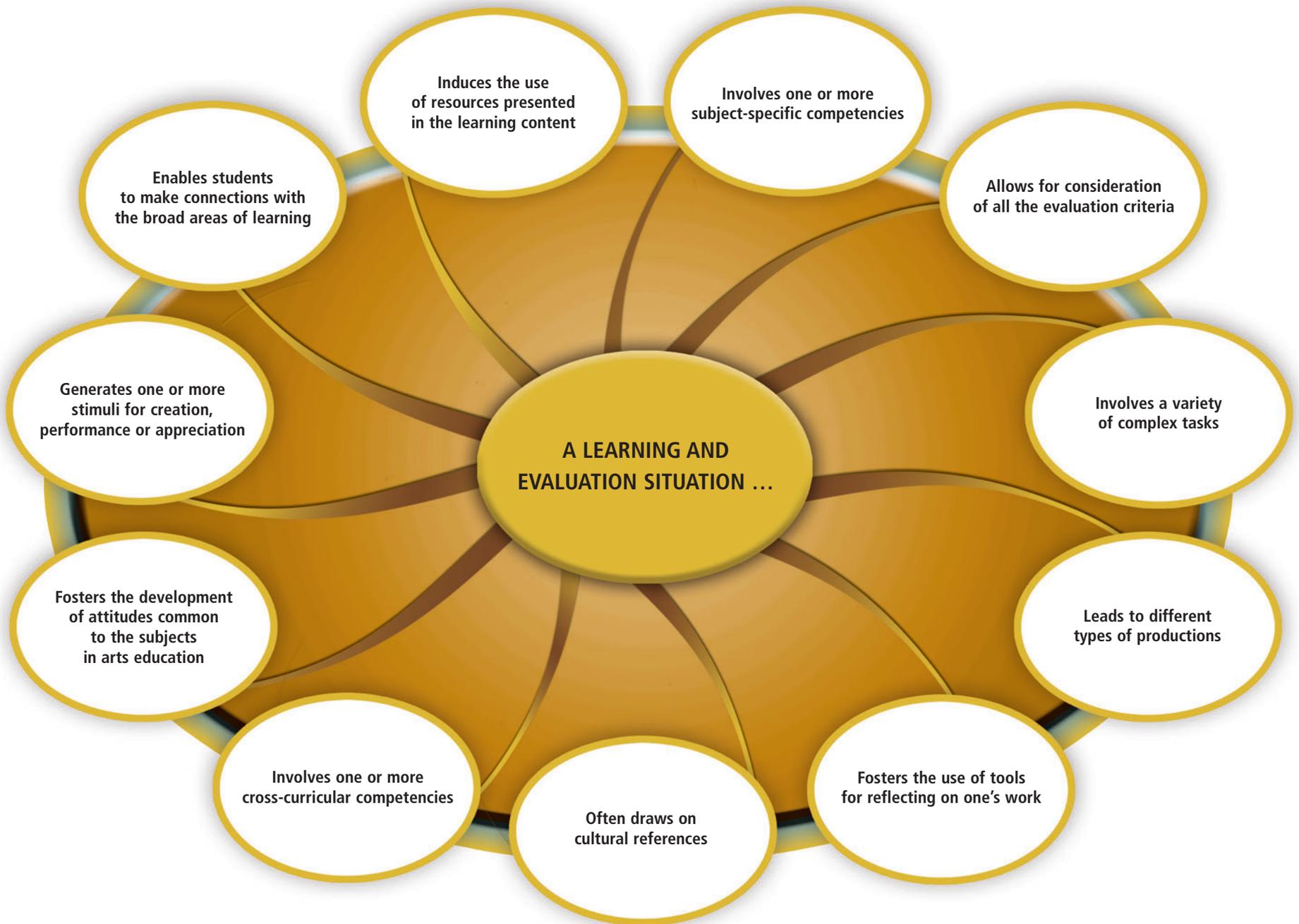
A learning and evaluation situation generates one or more stimuli for creation, performance or appreciation, thereby generating a multitude of learning activities and complex tasks through which links between the three competencies are created. It requires a high-level approach which represents, for students, a challenge involving the know-how adapted to their psychomotor, cognitive and interpersonal abilities. For example, a student could be asked to play the role of critic or notator within a creation team. Learning a dance excerpt drawn from the

The learning and evaluation situations require a high-level approach which represents, for students, the challenge of adapting their know-how to their psychomotor, cognitive and interpersonal abilities.

Québec contemporary dance repertoire could lead to a research project on an artist or an artistic period. The learning thus acquired could then be applied to other creative productions, which in turn become productions for appreciation or performance. Certain situations, such as the development of short or long choreographic projects involving the creation or performance of dances, generate many connections at different levels. Students are thus asked to play more than one role, acting as choreographers, performers and rehearsal directors, to apply their skills and to extend their own motor, expressive and artistic limits.

In short, a learning and evaluation situation should enable students to make connections with the broad areas of learning and use one or more stimuli for creation, performance or appreciation. It must involve one or more subject-specific or cross-curricular competencies and a variety of complex tasks, and lead to different types of productions. It should also foster the acquisition of attitudes essential to artistic development, induce the use of resources presented in the program content, draw on cultural references and require the students to use tools for reflecting on their work. Finally, it should enable the teacher to observe the development of the competency in students based on evaluation criteria.

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.

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 direct observations or 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 or performances. 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 Dance and has the function of recognizing these competencies.

In order to support the progression of learning and justify their evaluation, teachers must provide a continuum of learning and evaluation situations enabling them to support their assessment of the development of competencies, both during and at the end of the cycle or school year. Teachers must also have records at their disposal that are pertinent and sufficient. 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 dances

Focus of the Competency

Creating dances involves giving concrete and deliberate expression to ideas, sensations or emotions through movement. Creation requires the students' commitment to a process involving concept development, experimentation and production. The creation of varied dances that reflect their personality, experience, aspirations, values and world-view enables students to develop their creativity in different contexts, which is one way to exercise their empowerment. By engaging in the creative dynamic, students mobilize their internal and external resources, rely on their sensitivity and, at the same time, activate their divergent and convergent thinking in order to create a dance in keeping with their personality.

In Secondary Cycle One, students become familiar with the principles of choreographic creation. They also learn to use the linguistic and technical tools of dance, to focus on the creative dynamic and to create dances that reflect a search for expressiveness and originality.

In Secondary Cycle Two, students generally consolidate and develop their subject-specific learning and skills. They increase their awareness of the aesthetic and expressive qualities of dance gestures and develop more authentic and personal gestures by using elements of movement (body, time, space and energy). They find creative ways of dealing with various limitations, while drawing on their expressive resources. They also use the principles of choreographic creation and the tools of dance with better judgment in order to refine their choreographic intention. The stimuli for creation made available to students are based on age-appropriate topics and cultural references that enable them to make connections with the broad areas of learning. Dance gives them an opportunity to express an original point of view on personal, social or universal issues. In addition, students carefully plan their choreographic choices and ensure that their creative intention is reflected in the creation they are producing. The quality of their creations also benefits from discussion and communication with their

classmates. The creations are sometimes produced individually, and often with partners, in teams or in larger groups. Presenting their dance and sharing aspects of their creative experience with their classmates makes them more aware of their strengths and the challenges they still need to meet. In so doing, they anticipate future difficulties and foresee solutions that can allow them to experiment with new ways of approaching the task of creation.

To help students mobilize the body of resources they need to apply the competency, the learning and evaluation situations should include a variety of experiences involving improvising, composing or adapting a dance.

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

Dance gives students an opportunity to express an original point of view on personal, social or universal issues.

Key Features of Competency 1

Uses ideas to create a choreographic work

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

Uses elements of dance language and choreographic principles

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

Organizes his/her choreographic creation

Organizes the choreographic content according to his/her creative intention • Tries out combinations of movement sequences • Experiments with composition procedures and structural elements • Reviews his/her artistic choices and makes adjustments • Establishes certain elements of his/her creation, if necessary

Creates dances

Shares his/her creative experience

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

Presents his/her choreographic creation

Respects his/her choreographic choices and established conventions • Validates the clarity of his/her creative intention • Verifies what others felt • Reconsiders or confirms his/her artistic choices • Anticipates adjustments to be made.

Evaluation Criteria

- Variety in the use of the language of dance
- Originality and expressiveness in the creative treatment of selected elements
- Effective organization of the chosen choreographic elements
- Coherent relationship between the creative intention and the production
- 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 convey their perception of reality, are authentic and reflect a search for originality and expressiveness. They also reflect the development of the students' affective, cognitive, social and cultural interests. During the creative process, students look for ideas and explore elements of dance language and choreographic principles in a personal and varied way, in accordance with their creative intentions. To ensure that their creative intentions progress, they make connections between their ideas and their gestural and choreographic choices. Their productions grow out of a coherent and relevant organization of their components. Students know how to improvise, compose and adapt dances. They interact and cooperate with classmates, but they can also work alone. They know how to use the time allotted to them. They describe and comment on their creative experience and identify what they have learned from it as well as the strategies and methods they used. They are able to transfer learning to different contexts.

Dance optional program

Students enrolled in the *Dance* optional program are also able to use stage elements to enrich their productions and to make room for the symbolic representation of the elements of dance language and stage elements. In their creative approach, they accept the transformation of their ideas and the evolution of their choreographic project and make certain adjustments to refine their creations.

Dance and Multimedia optional program

Students enrolled in the *Dance and Multimedia* optional program are also able to make use of the artistic potential of technological tools and methods in their productions.

Development of the Competency *Creates dances*

To help students develop the competency *Creates dances*, the teacher provides stimulating and meaningful contexts involving three types of complex tasks: *improvising*, *composing* and *adapting a dance*. Each one of them allows students to activate all the key features of the competency, acquire specific learning and create different types of productions. Complementary and interactive, these tasks may be combined in the appropriate context. They may also vary in complexity in order to adapt to the requirements of the different programs. They must be sufficiently diversified and adapted to the students' interests and aptitudes. They must also make it possible to gauge the progression of learning and to assess the level of competency development.

Compulsory program

In the compulsory program, the tasks *improvising*, *composing* and *adapting a dance* are aimed at the development and consolidation of previous learning.

In free or structured improvisation tasks, students experiment with the elements of dance language in order to gradually increase their language inventory.

They also learn to spontaneously enter into a "body dialogue" with their partners by drawing on aspects related to interaction, thereby increasing their capacity to react to various stimuli. Improvisation may also be used to generate choreographic ideas for use in other settings, since students select the most relevant ideas and record the steps involved.

The composition tasks require that students go beyond instantaneous and spontaneous decision-making, since reflection and aesthetic evaluation take precedence. Students gradually learn to construct a choreographic composition by carrying out the exploration, selection, development and organization steps. Using choreographic principles and dance language allows them to discover new approaches and to articulate their body language and choreographic style of dance. Carried out individually or in teams, the composition tasks allow students to draw on their knowledge of movement theory and to select their ideas and organize them in a coherent way.

The adaptation of a sequence of movements or an existing choreographic piece gives students an opportunity to use appreciation competencies. Whether it is a piece from the repertoire or a sequence of movements created by a classmate or the teacher, students draw on their conceptual and sensory knowledge of movement, as well as knowledge of the rules and principles of creation, in order to transform choreographic material according to a personal perspective. The transformation, amplification and modification of these passages enable them to assimilate dance language and reorganize the piece into a coherent and meaningful whole. Besides offering a venture into the universe of the creator, the adaptation tasks draw on students' ability to deal with constraints and find solutions that take into account their psychomotor skills and the resources available in the environment.

Dance optional program

The *Dance* optional program's stimuli for creation and learning situations are based on more comprehensive and elaborate complex tasks than those of the compulsory program: *improvising*, *composing* and *adapting*.

By diversifying the stimuli and increasing the number of rules to be followed and the elements of content to be used, the improvisation tasks proposed encourage students to increase their sensitivity to this form of creation, in order to make better use of the wealth of possibilities and to use them more spontaneously and autonomously in various situations. Students enrolled in the optional *Dance* program learn to produce symbolic representations of certain realities by exploring a variety of places, objects or accessories. Improvisation may also offer new challenges when it is intended for the stage. Students are thus required to take into account parameters associated with the stage environment.

The composition tasks require students to increase their understanding of choreographic principles by examining structural elements and composition procedures more closely, and to expand the realm of possibilities by exploring a variety of approaches associated with different genres and styles. With an

The Dance optional program's stimuli for creation and learning situations are based on more comprehensive and elaborate complex tasks than those of the compulsory program.

awareness of different ways of representing, putting together and organizing a movement or a sequence of movements, students are thus able to build up a bank of choreographic tools that they will apply depending on the requirements and intention of their choreography. By paying particular attention to the concepts of transition, linked sequences and unity, they will be able to further refine their dances. Like contemporary choreographers, they may also develop their gestural and choreographic material directly with performers. Moreover, they learn to use stage design, lighting, sound and costumes, and to take advantage of their symbolic dimensions in order to influence the audience's perception. In some situations, they may even have to consider specific audiences. They must therefore select the language and stage elements that are most likely to interest them.

To adapt a dance, students draw on a repertoire of works or sequences in a variety of genres and styles, paying attention to the choreographic choices, particularly the staging choices, used. From this perspective, they are first encouraged to select the most significant passages of the dance, to make connections between certain choreographic and aesthetic choices of the creator, to transform and transpose the dance given the available resources, and to develop it into a new choreographic work. This venture into the universe of the creator allows students to explore aesthetics and forms that they are less familiar with, thereby increasing their sensitivity to the specific ways of using dance language.

The Dance and Multimedia optional program offers students a variety of stimulating, creative contexts that allow them to explore the artistic potential of technology as it applies to dance.

Dance and Multimedia optional program

The *Dance and Multimedia* optional program offers students a variety of stimulating, creative contexts that allow them to explore the artistic potential of technology as it applies to dance. The improvisation, composition and adaptation tasks provide opportunities for students to diversify their creation, performance and presentation models.

Generally speaking, whatever the task, students explore procedures made possible by the use of techniques involving amplification, transformation, transposition and extension of the body's possibilities, then consider the impact of these techniques on their perception and on that of the audience. Multimedia choreographic productions may be disseminated and preserved for posterity, since students are able to reach larger audiences thanks to communication via the Internet.

Because of its playful and exploratory nature, improvisation is useful and appropriate when the time comes to experiment with the numerous gestural, visual and sound possibilities of technological tools. Combining dance movements with the different technological tools and resources enhances students' dance language inventory and helps them enrich their own gestural repertoire. In addition, by means of recording, students have access to a tool that makes it possible to almost instantly view and review the results of improvisations since ideas, movements and spontaneous gestures can be captured.

The addition of the multimedia dimension opens up new possibilities when it comes to composing. Combining technological tools and methods with dance movement yields different ways of presenting movement and choreography, for example, by extending and amplifying the gesture, action or rhythm, by making the process random or by proposing invented audiovisual settings.

The adaptation tasks are carried out using the same processes and procedures as those featured in the other programs and focusing on enrichment and more in-depth exploration. Thus, in their adaptations, students take into account the new parameters associated with the multimedia environment.

Table of development for the competency *Creates dances*

The table below gives an overview of the different contexts in which students create dances and of the parameters that characterize the targeted competency development for each year of the cycle so that teachers can diversify their teaching. Types of tasks are indicated for each type of program, in each year of the cycle. This does not mean that the other types of tasks are not included in the program's timetable. The parameter related to program content refers to the major categories and subcategories, allowing teachers a certain amount of leeway in selecting the specific elements appropriate to each situation.

Given the nature of arts education, the learning planned for choreographic creation should be viewed as a more in-depth, complex or refined treatment of the same concepts. The table contains elements that will help teachers ensure the students' learning progress.

- Compulsory program
- Dance optional program
- ▲ Dance and Multimedia optional program

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context	Ways of working	<ul style="list-style-type: none"> ● ■ ▲ Choreographic repertoire ● ■ ▲ Genre and style ■ ▲ Meetings with artists and resource people ■ ▲ Target audience ▲ Technological tools ● Place: classroom ■ ▲ Place: stage ■ ▲ Place: non-traditional place 		
	Types of tasks	<ul style="list-style-type: none"> ■ Improvising ■ ▲ Composing ● Adapting 	<ul style="list-style-type: none"> ● ■ ▲ Improvising ● ▲ Composing ■ Adapting 	<ul style="list-style-type: none"> ■ ▲ Improvising ● ■ Composing ● ■ ▲ Adapting

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

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context (cont.)	Types of productions	<ul style="list-style-type: none"> ■ Improvisation ■ ▲ Choreography ● Adaptation ■ Stage production ▲ Stage production with multimedia components ▲ Multimedia production 	<ul style="list-style-type: none"> ● ■ ▲ Improvisation ● ▲ Choreography ■ Adaptation ■ Stage production ▲ Stage production with multimedia components ▲ Multimedia production 	<ul style="list-style-type: none"> ▲ Improvisation ● ■ Choreography ● ■ ▲ Adaptation ■ Stage production ▲ Stage production with multimedia components ▲ Multimedia production
Reflection on the process	Tools	<ul style="list-style-type: none"> ● ■ ▲ Record of student's learning and evaluation (summary of information associated with the development of the competency) Regulation tools (e.g. verification checklist, observation checklist) Evaluation tools (e.g. self-evaluation checklist, coevaluation checklist) Student's recording tools (e.g. record of steps, log, electronic portfolio) 		
Resources	Content	<ul style="list-style-type: none"> ● ■ ▲ Language element Structural element Composition procedures Dance conventions Creative dynamic Subject-specific vocabulary Cultural references Documentary resources 		
		<ul style="list-style-type: none"> ■ ▲ Stage environment ▲ Multimedia environment 	<ul style="list-style-type: none"> ■ Choreographic repertoire ■ ▲ Stage environment ▲ Multimedia environment 	<ul style="list-style-type: none"> ● ■ ▲ Choreographic repertoire ■ ▲ Stage environment ▲ Multimedia environment

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

Parameters	Secondary III	Secondary IV	Secondary V
Resources (cont.)	<p>Content (cont.)</p> <p>● ■ ▲ Strategies:</p> <ul style="list-style-type: none"> Demonstrating creativity to <i>generate as many ideas as possible</i> Developing one's creation to <i>give it form</i> Taking a step back <i>from one's choreographic choices</i> Associating ideas and experiences to <i>solve problems</i> Cooperating to <i>make the most of collective efforts</i> Seeking information to <i>carry out one's choreographic project</i> Appropriating technological tools to <i>further one's projects</i> 		
	<p>Attitudes</p> <p>● ■ ▲</p> <ul style="list-style-type: none"> Openness to the creation stimulus Receptiveness to sensations, impressions, emotions, feelings Openness to incidents along the way Risk-taking Constructive attitude Desire for autonomy Commitment 		

COMPETENCY 2 Performs dances

Focus of the Competency

Performing a dance involves recreating it by adding something of oneself. Because of its abstract and ephemeral nature, a dance can only reveal its meaning through a performer. More than merely reproducing the content of the dance, the performer offers an opportunity to discover its sensitive and dynamic characteristics. By exploring different movement registers and nuances, the performer makes the dance his or her own and personalizes it. Attentive to the technical, sensory and expressive characteristics of movement, creative performers know how to use their physical skills to translate and communicate sensations, ideas and feelings. This incursion into the choreographer's⁹ world, through their body and movement, enables them to explore different ways of expressing themselves, telling a story and representing reality.

In Secondary Cycle One, students learn to use their resources to convey the choreographic intention of a production, whether it was created by themselves or someone else. They also learn to use movement analysis and memorization strategies in order to adapt their technique to the needs of the dance to be performed. Their performances have clear personal intentions.

In Secondary Cycle Two, students consolidate and develop their knowledge and skills. They learn to recognize their abilities and needs given the particular characteristics and requirements of the dances they perform. In so doing, they can allow themselves to take risks and are able to better understand and convey another's universe. These experiences result in more subtle, accurate and authentic performances.

Moreover, when exposed to works from the repertoire, whether they are works from the world's artistic heritage, contemporary dances or creations, students encounter various aesthetic and symbolic forms. Approached as different ways of viewing the world, the works proposed provide students

9. In a school setting, the term "choreographer" can refer to a professional, the teacher, a student or a group of students.

with new references that help them understand their own culture and open a window on the world's artistic heritage. Performance experiences thus help expand their cultural universe while enriching their knowledge of performance.

Performance is also an encounter. The presence of one or more co-performers often acts like a catalyst, making it possible to reveal a message in a livelier, more attentive manner. Moreover, by performing dances in front of an audience, the students are able to assert themselves and to express who they are and what they think.

Because of its abstract and ephemeral nature, a dance can only reveal its meaning through a performer.

As the main players in the development of their performance competency, when students share their performance experiences with others, they have an opportunity to establish links with their previous learning and to discuss their artistic choices with their classmates.

The use of a camera as a recording tool enables them to almost instantly view and review their work during the process. It can also help them examine their performance with more critical distance and to make adjustments. Finally, recording the steps of their development helps students to better integrate their learning and to apply it to the creation, performance and appreciation of other choreographic works.

The competency finds concrete expression in three types of complex tasks: *developing dance movements, performing their own dances and performing dances created by others.*

The key features of this competency combine to form a dynamic movement that may manifest itself simultaneously or at various stages of the performance experience. Throughout the process, the students are thus encouraged to become familiar with the choreographic content of the dance, apply elements of movement technique, become familiar with the expressive nature of the dance, respect the conventions of group unity and share their experience with others.

By performing dances in front of an audience, the students are able to assert themselves and to express who they are and what they think.

Key Features of Competency 2

Becomes familiar with the choreographic content of the dance

Immerses himself/herself in the work and identifies language, technical and structural elements

- Recognizes the meaning and, if applicable, the historical or sociocultural aspects that may affect the performance
- Experiments with movement sequences and uses movement analysis and memorization strategies

Shares his/her choreographic performance experience

Analyzes his/her communicative purpose

- Identifies the elements of his/her performance experience and its characteristics
- Establishes links with his/her previous learning
- Identifies what he/she has learned and the strategies and methods used

Applies elements of movement technique

Makes use of resources and sensory and kinesthetic experiences

- Adapts technical learning to the movements
- Specifies the motor, rhythmic and dynamic qualities necessary to perform movements and to link movement sequences in keeping with the dance structure

Performs dances

Becomes familiar with the expressive nature of the dance

Experiments with the expressive elements of the work or production

- Adapts these elements to the performance or to the creator's intention, if applicable
- Makes use of expressive resources while considering the nature of the dance and its communicative purpose

Respects the conventions of group unity

Listens to others and puts established conventions into practice

- Adjusts to the movements of others

Evaluation Criteria

- Smooth linking of movement sequences
- Efficient use of elements of technique specific to the choreographic content
- Efficient use of personal expressive resources related to the intention of the dance
- Consistency in the application of the conventions of group unity
- Integration of periods of reflection and review into the performance experience

End-of-Cycle Outcomes

Compulsory program

By the end of Secondary Cycle Two, the students engage in performance situations. They incorporate dynamic and expressive qualities into smoothly linked movement sequences. They adapt their execution to the technical requirements of the dance, taking their motor abilities into account. Their performances reflect the expressive nature and style of the chosen or created dance. They convey clear and personal expressive intentions that integrate their affective, cognitive and sociocultural interests. The students adjust their personal performance to group movements in keeping with the conventions of group unity. They interact and cooperate with classmates, but they can also work alone. They describe and comment on their performance experience and identify what they have learned from it as well as the strategies and methods they used. They are able to transfer learning to other contexts.

Dance optional program

Students enrolled in the optional *Dance* program are also able to link more complex movements, combining the necessary dynamic and expressive qualities. They adapt their performance to the stage requirements of the dance. Their performance highlights the expressive and symbolic nature of the elements of the stage environment.

Dance and Multimedia optional program

Students enrolled in the optional *Dance and Multimedia* program are also able to adjust their performance to the requirements of the multimedia production.

In addition, students can take advantage of their performance resources to make use of the potential of the multimedia environment.

Development of the Competency *Performs dances*

To help students develop the competency *Performs dances*, the teacher provides stimulating contexts involving three types of complex tasks: *developing dance movements*, *performing their own dances* and *performing dances created by others*. Each of them allows students to activate all the key features of the competency and create different types of productions. Complementary and interactive, the tasks may be combined in the appropriate context. They may also vary in complexity in order to adapt to the requirements of the different programs. They must be sufficiently diversified and adapted to the students' interests and aptitudes. They must also make it possible to gauge the progression of learning and to assess the level of competency development.

Compulsory program

The learning and evaluation situations in the compulsory program are designed to help students consolidate their learning using three types of complex tasks associated with the application of the competency: *developing dance movements*, *performing their own dances* and *performing dances created by others*.

Intended to extend the body's possibilities and help students develop versatility in their movements, the first type of task involves the conscious use of the body as an instrument of expression and communication in order to facilitate the transition from technical execution to expression. The teacher helps students gradually take control of their own body and expressive development, and learn how to use recording tools to monitor their progress. Using dance conventions also enables them to acquire greater autonomy in using their body and to develop an awareness of group movements. Lastly, the teacher helps students learn to recognize and respect their bodies' limitations in order to protect their safety and avoid any risk of accident or injury.

In this program, teachers may choose to focus on exploring different dynamic and anatomical principles as students improvise or learn technique. The execution of linked movement sequences in which several dimensions are taken into account, such as aspects related to mobility, posture and artistic

expression, enables students to broaden their practice and knowledge of the complexity of dance movement. Thus, when they come to perform dances created by others, they are better equipped to decode and incorporate the gestural and expressive content.

In the other two types of tasks, students are asked to perform either their own dance, which may be an individual or group creation, or a dance created by someone else, for example a student, a group of students or the teacher or, perhaps, a dance taken from the repertoire. In both cases, the situations

proposed encourage students to become involved in a process involving assimilation, fine-tuning, adjustment, discussion and distancing. To appropriate a dance created by someone else or to perform their own dance and accurately convey its content, students must use their expressive resources and performance skills. They must also learn to fine-tune their performance of the dynamic qualities, rhythm

and phrasing that characterize the dance to be performed so that the movement is meaningful for the audience.

The tasks in which students *perform dances created by others* give them an opportunity to draw on their conceptual and sensory knowledge of movement. In addition, they use movement decoding strategies that allow them to better understand and convey the meaning of the dance and the creator's intention. By appropriating the dance's content, they also explore the many meanings a movement can have (expressive, symbolic, abstract). *Performing dances created by others* also requires that they adapt their technical skills, which encourages them to push their limits and to use movement registers that are less familiar or less natural for them.

Performing their own dances is characterized by the creation and performance times, which are intimately linked. The give and take between the "message" (gestures and choreographic choices) and its results allow students to develop the meaning of their dance and their intention. The teacher therefore ensures that students understand the impact that precise gestural and expressive work has on the dance's intention and on communication with

The learning and evaluation situations in the compulsory program are designed to help students consolidate their learning using three types of complex tasks associated with the application of the competency.

the audience. The students' involvement in their own dance poses an additional challenge when it comes time to take a step back and reflect, which is necessary for the thorough assimilation and fine-tuning of any dance.

Optional programs

The learning and evaluation situations in the *Dance* optional program are based on more comprehensive and elaborate learning than those of the compulsory program. In the *Dance and Multimedia* optional program, students have an opportunity to explore current artistic trends through the appropriate use of technology.

The same types of tasks are proposed as in the compulsory program, but students enrolled in either of the optional programs have more time to develop their autonomy in performing their own dances or dances created by others. They may be asked to take on a specific task in the different stages of a public choreographic presentation, in which they are also performers. This role helps them discover the world of artistic production and the features associated with it. Exposure to a more extensive repertoire provides students with new challenges and enables them to expand their gestural register and extend their limits. Finally, consulting documentary and artistic resources at their disposal allows them to broaden their knowledge and understanding of various dance movements and styles and of the contexts in which they were developed.

The gestural stimuli in the tasks related to developing dance movement introduce the students to various forms of dance and help them learn to decode and understand the dynamic and anatomical principles underlying the movements, the genres and their aesthetic characteristics. The teacher may also choose to use improvisation to develop certain performance qualities and enable the students to use their personal expressive resources.

Dance optional program

More specifically, the *Dance* optional program poses an additional challenge to students, since their performance must take into account aspects pertaining to the stage environment. Dancing with costumes, lighting, props or stage settings requires them to adjust and adapt. Using strategies and certain stage conventions may facilitate their performance and enhance the quality of their presentation.

Dance and Multimedia optional program

The same is true for the *Dance and Multimedia* optional program, in which dance is combined with foreign elements, thereby requiring that students establish a sensitive dialogue with technological tools and integrate them appropriately. For example, dancing with a virtual partner and using tools that amplify or project gestures require adaptations to the performance. Similarly, the performance of a dance intended for a multimedia creation affects how the movement is presented. The dancers must take into account production requirements and adapt their approach to this context.

In the Dance and Multimedia optional program, students have an opportunity to explore current artistic trends through the appropriate use of technology.

Table of development for the competency *Performs dances*

The table below gives an overview of the different contexts in which students perform dances and of the parameters that characterize the targeted competency development for each year of the cycle so that teachers can diversify their teaching. Types of tasks are indicated for each type of program, in each year of the cycle. This does not mean that the other types of tasks are not included in the program's timetable. The parameter related to program content refers to the major categories and subcategories, allowing teachers a certain amount of leeway in selecting the specific elements appropriate to each situation.

Given the nature of arts education, the learning planned for dance performance should be viewed as a more in-depth, complex or refined treatment of the same concepts. The table contains elements that will help teachers ensure the students' learning progress.

- Compulsory program
- Dance optional program
- ▲ *Dance and Multimedia* optional program

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context	Approach	<ul style="list-style-type: none"> ● ■ ▲ Choreographic repertoire ● ■ ▲ Genre and style ■ ▲ Meeting with artists and resource people ▲ Non-traditional venue ▲ Technological tools ● Audience: classmates ■ ▲ Audience: school ■ ▲ Audience: other 		
	Types of tasks	<ul style="list-style-type: none"> ● ■ ▲ Developing dance movements ● ■ ▲ Performing their own dance ■ Performing dances created by others 	<ul style="list-style-type: none"> ● ■ ▲ Developing dance movements ■ Performing their own dance ● ■ ▲ Performing dances created by others 	<ul style="list-style-type: none"> ● ■ ▲ Developing dance movements ● ■ ▲ Performing their own dance

Table of development for the competency *Performs dances* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Mobilization of resources in a specific context (cont.)	Types of productions	<ul style="list-style-type: none"> ● ■ ▲ Performance of their own improvisation, choreographic work or adaptation ■ Performance of dances created by others (classmates, teacher) 	<ul style="list-style-type: none"> ■ Performance of their own improvisation, choreographic work or adaptation ● ■ ▲ Performance of dances created by others (classmates, teacher, choreographer) 	<ul style="list-style-type: none"> ● ■ Performance of their own solo ■ ▲ Performance of their own improvisation, choreographic work or adaptation
Reflection on the process	Tools	<ul style="list-style-type: none"> ● ■ ▲ Record of student's learning and evaluation (summary of information associated with the development of the competency) Regulation tools (e.g. verification checklist, observation checklist) Evaluation tools (e.g. self-evaluation checklist, coevaluation checklist) Student's recording tools (e.g. record of steps, logbook, electronic portfolio) 		
Resources	Content	<ul style="list-style-type: none"> ● ■ ▲ Dynamic principles Anatomical and physiological principles Dance conventions Subject-specific vocabulary Documentary resources ■ ▲ Stage environment ▲ Multimedia environment 		
		<ul style="list-style-type: none"> ● ■ ▲ Strategies: Anticipating, imitating and locating <i>for performance purposes</i> Assimilating to <i>incorporate technical elements</i> Using centring, imagery and visualization to <i>develop presence and effective movement</i> Memorizing to <i>assimilate a dance</i> Ensuring physical fitness to <i>develop an active body presence</i> Managing stress Making adjustments in response to incidents encountered along the way 		

Table of development for the competency *Performs dances* (cont.)

Parameters		Secondary III	Secondary IV	Secondary V
Resources (cont.)	Attitudes	<ul style="list-style-type: none"> ● ■ ▲ Openness to the performance stimulus Receptiveness to sensations, impressions, emotions, feelings Consideration of their abilities and limitations Risk-taking Constructive attitude Desire for autonomy Commitment 		

COMPETENCY 3 Appreciates dances

Focus of the Competency

Appreciating a dance involves examining it from a sensitive, critical and aesthetic standpoint. This assumes that the students will adopt an open attitude toward it in order to explore its various meanings. It also entails a willingness to be moved by the work in order to be able to make a personal judgment. Contact with various artistic works, including those taken from the artistic heritage of Québec and those created by their classmates, enables students to develop their artistic awareness and their sensitivity to the expressive, symbolic, technical and aesthetic qualities of a choreographic work. This contact also enables them to cultivate a greater interest in choreographic works and cultural sites and to develop personal appreciation criteria that will guide their choices and help them become sensitive and informed viewers.

In Secondary Cycle One, students become familiar with an appreciation process and gradually develop it in Secondary Cycle Two. When students approach a work or a dance created or performed by their classmates to analyze it, they are asked to observe it, to immerse themselves in it and to

By comparing their perception of the work with that of others, students develop their understanding of choreographic works and refine their judgment, thereby learning more about themselves.

focus on their kinesthetic and aesthetic reactions. They then identify the components of the work and its structure, taking into account, if applicable, the historic context of its creation. By learning to contextualize the works, students establish links with cultural references from other subjects. They also identify certain expressive and symbolic elements that they find meaningful and relate these to the feelings elicited in them by the work. To construct their appreciation of the work, which can deal with both its development and performance, they thus draw on their own experience, aesthetic sensibility and artistic knowledge. They must also take into account the criteria

for appreciating the work determined by the students or teacher beforehand, and use these criteria to support their point of view. During the entire appreciation process, students are encouraged to show respect for the

works, for their classmates and for their way of looking at the work. By comparing their perception of the work with that of others, students develop their understanding of choreographic works and refine their judgment, thereby learning more about themselves. In sharing their appreciation experience and in reporting on their strategies, students increase their awareness of what they have learned, integrate it more effectively and learn to apply it to other creation, performance or appreciation situations.

The key features of this competency describe its main dimensions. They combine to form a dynamic movement that manifests itself simultaneously or at various stages of the appreciation experience. Throughout the process, the students are thus encouraged to analyze a dance or excerpt of a dance, interpret its meaning, make a critical and aesthetic judgment and share their experience.

Key Features of Competency 3

Analyzes a dance or an excerpt of a dance

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

Interprets the meaning of the dance or excerpt

Identifies expressive and symbolic elements • Establishes a connection between the impact that these elements have on the work and the reactions they elicit • Makes comparisons with other works • Enhances his/her interpretation of the work's meaning by searching for additional information

Appreciates dances

Shares his/her appreciation experience

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

Makes a critical and aesthetic judgment

Reviews his/her prior appreciation of the work in light of the historical context, including sociocultural aspects • Builds his/her arguments taking criteria for appreciation into account and communicates his/her point of view

Evaluation Criteria

- Relevance of the elements identified
- Justification of his/her appreciation
- Accuracy of subject-specific vocabulary used
- Integration of periods of reflection

End-of-Cycle Outcomes

Compulsory program

By the end of Secondary Cycle Two, students identify the components of a dance as well as symbolic and expressive elements that move them. They make connections between these elements, historical and sociocultural aspects and what they feel. Students thus develop their appreciation with the goal of communicating it. Their communication reflects a personal and sensitive interpretation of the work, based on previously defined criteria, additional information that they found and comments they exchanged with their classmates and teacher. They know how to convey their appreciation using varied subject-specific vocabulary and different means of communication. In their appreciation, they consider the technical, aesthetic, expressive and symbolic contribution of elements of the stage or multimedia environment, as well as the context in which the dance was created. They describe and comment on their appreciation experience and identify what they have learned from it as well as the strategies and methods they used. They show an interest in the comments of other students and in the diversity of aesthetic and critical opinions expressed.

Dance and Dance and Multimedia optional programs

Students enrolled in either of the optional programs are also able to diversify and enrich their interpretation of works or productions. Thus, they can more effectively and accurately decode them and place them in the context of their creation. They personalize the meaning they give to the work or production, refine their judgment and communicate their appreciation. They refer to previous learning in the arts.

Development of the Competency *Appreciates dances*

To help students develop the competency *Appreciates dances*, the teacher provides stimulating and meaningful contexts involving two types of complex tasks: *Considering dances created or performed by their classmates* and *Considering works from the repertoire*. Each one of them allows students to activate all the key features of the competency and create different types of productions. Complementary and interactive, the tasks may be combined in the appropriate context. They may also vary in complexity in order to adapt to the requirements of the different programs. They must be sufficiently diversified and adapted to the students' interests and aptitudes. They must also make it possible to gauge the progression of learning and to judge the level of competency development.

Compulsory program

The learning and evaluation situations in the compulsory program are designed to help students consolidate their learning using two types of complex tasks: *Considering the dances of their classmates* and *Considering works from the repertoire*.

When students consider dances created or performed by their classmates, they adopt the viewpoint of an outside observer. The classroom context, which permits several observations of a creation or performance being developed, is conducive to the development of perceptive acuity. In a spirit of sharing, students can thus draw on their critical judgment, based on the observation of aspects of the dance being studied. They refine their viewpoint and learn to establish more connections between the important aspects and the meaning they assign to the dance. The criteria on which their appreciation is based refer to the qualities of the performance and to the choreographic, stage-related or symbolic elements of the dance.

Tasks may also vary in complexity in order to adapt to the requirements of the different programs.

When students consider a work from the repertoire, they are exposed to a wider range of genres and styles. These aesthetic and symbolic representations cultivate and stimulate their imagination, and they are encouraged to consider historical, critical and aesthetic viewpoints. They thus refine their sensitivity to various aspects of the works, broaden their aesthetic and artistic criteria, and acquire new interpretation tools to construct their appreciation.

Dance and *Dance and Multimedia* optional programs

The stimuli for appreciation offered to students enrolled in either of the optional programs, which are more varied and greater in number, build on and enrich the learning specific to the compulsory program.

In the *Dance* optional program, students are given more opportunities to recognize the influence of aesthetic trends on choreography and the contribution of the stage element to the meaning of the work or dance created or performed by their classmates.

In the *Dance and Multimedia* optional program, the stimuli for appreciation emphasize works or classmates' productions that employ multimedia. Students thus examine the various multimedia methods of transformation used by the creator, and then interpret their meaning. These experiences enable them to better understand themselves and to discover and assert their values, tastes and preferences. The experiences also lead them to new discoveries in their creative and performance projects. Encounters with artists and cultural outings, which introduce students to a variety of artistic productions, professional productions in particular, provide students with opportunities to draw on their aesthetic viewpoint.

Table of development for the competency *Appreciates dances*

The table below gives an overview of the different contexts in which students perform dances and of the parameters that characterize the targeted competency development for each year of the cycle so that teachers can diversify instruction. Types of tasks are indicated for each type of program, in each year of the cycle. This does not exclude other types of tasks from the program's timetable. The parameter related to program content refers to the major categories and subcategories, allowing teachers a certain amount of leeway in selecting the specific elements appropriate to each situation.

Given the nature of arts education, the learning planned for choreographic appreciation should be viewed as a more in-depth, complex or refined treatment of the same concepts. The table contains elements that will help teachers ensure the progress of learning.

- Compulsory program
- Dance optional program
- ▲ Dance and Multimedia optional program

Parameters	Secondary III	Secondary IV	Secondary V	
Mobilization of resources in a specific context	Ways of working <ul style="list-style-type: none"> ● ■ ▲ Choreographic repertoire ● ■ ▲ School production ■ ▲ Cultural outing ■ ▲ Meeting with artists and resource people 			
	<ul style="list-style-type: none"> ● ■ ▲ Alone <li style="padding-left: 20px;">In teams <li style="padding-left: 20px;">In larger groups 			
	Types of tasks	<ul style="list-style-type: none"> ● ■ ▲ Considering dances created or performed by their classmates ■ ▲ Considering works from the repertoire 	<ul style="list-style-type: none"> ■ ▲ Considering dances created or performed by their classmates ● ■ ▲ Considering works from the repertoire 	<ul style="list-style-type: none"> ● ■ ▲ Considering dances created or performed by their classmates ● ■ ▲ Considering works from the repertoire
	Types of productions	<ul style="list-style-type: none"> ● ■ ▲ Oral communication: presentation, discussion, debate <li style="padding-left: 20px;">Written communication 		

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

Parameters		Secondary III	Secondary IV	Secondary V	
Reflection on the process	Tools	<ul style="list-style-type: none"> ● ■ ▲ Record of student's learning and evaluation (summary of information associated with the development of the competency) Regulation tools (e.g. verification checklist, observation checklist) Evaluation tools (e.g. self-evaluation checklist, coevaluation checklist) Student's recording tools (e.g. record of steps, logbook, electronic portfolio) 			
	Resources	<ul style="list-style-type: none"> ● ■ ▲ Subject-specific vocabulary Documentary resources <p style="text-align: center;">Focuses of appreciation:</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>Creative aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Language elements ● ■ ▲ Composition processes ● ■ ▲ Structural elements ■ ▲ Stage-related elements ▲ Elements related to the multimedia environment ■ ▲ Symbolic dimension <p>Performance aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Aspects associated with mobility ● ■ ▲ Aspects associated with artistic expression <p>Aspects related to cultural references</p> <ul style="list-style-type: none"> ■ ▲ Elements of dance history </td> <td style="width: 50%; vertical-align: top;"> <p>Creative aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Language elements ● ■ ▲ Composition processes ● ■ ▲ Structural elements ● ■ ▲ Stage-related elements ▲ Elements related to the multimedia environment ● ■ ▲ Symbolic dimension <p>Performance aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Aspects associated with mobility ● ■ ▲ Aspects associated with artistic expression <p>Aspects related to cultural references</p> <ul style="list-style-type: none"> ● ■ ▲ Elements of dance history </td> </tr> </table>			<p>Creative aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Language elements ● ■ ▲ Composition processes ● ■ ▲ Structural elements ■ ▲ Stage-related elements ▲ Elements related to the multimedia environment ■ ▲ Symbolic dimension <p>Performance aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Aspects associated with mobility ● ■ ▲ Aspects associated with artistic expression <p>Aspects related to cultural references</p> <ul style="list-style-type: none"> ■ ▲ Elements of dance history
<p>Creative aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Language elements ● ■ ▲ Composition processes ● ■ ▲ Structural elements ■ ▲ Stage-related elements ▲ Elements related to the multimedia environment ■ ▲ Symbolic dimension <p>Performance aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Aspects associated with mobility ● ■ ▲ Aspects associated with artistic expression <p>Aspects related to cultural references</p> <ul style="list-style-type: none"> ■ ▲ Elements of dance history 	<p>Creative aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Language elements ● ■ ▲ Composition processes ● ■ ▲ Structural elements ● ■ ▲ Stage-related elements ▲ Elements related to the multimedia environment ● ■ ▲ Symbolic dimension <p>Performance aspects</p> <ul style="list-style-type: none"> ● ■ ▲ Aspects associated with mobility ● ■ ▲ Aspects associated with artistic expression <p>Aspects related to cultural references</p> <ul style="list-style-type: none"> ● ■ ▲ Elements of dance history 				

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

Parameters		Secondary III	Secondary IV	Secondary V
Resources (cont.)	Content (cont.)	<ul style="list-style-type: none"> ● ■ ▲ Strategies: <i>Centring to assimilate the dance</i> <i>Observing and perceiving to analyze the dance to be appreciated</i> <i>Seeking information to identify the historical context of the work</i> <i>Associating ideas and experiences to solve a problem</i> <i>Communicating to share their appreciation</i> 		
	Attitudes	<ul style="list-style-type: none"> ● ■ ▲ Openness to the appreciation stimulus Receptiveness to sensations, impressions, emotions, feelings Respect for the artistic works Desire for autonomy Commitment 		

Program Content

The program content reflects a body of resources that students assimilate in order to create, perform and appreciate dances and that they can use independently by the end of the cycle in meaningful learning and evaluation situations. The content is organized according to nine main categories: the creative dynamic, strategies, dance movement technique, dance conventions, concepts, choreographic principles, vocabulary, choreographic repertoire and cultural references.

Although all the categories are compulsory, the teacher may select elements from each category in order to take into account the program concerned as well as students' interests, their previous learning and the level of development of their artistic competencies. In addition to the program content listed below, the elements common to all four subjects presented in the Introduction to the Arts Education section of the QEP must be taken into account.

The Creative Dynamic

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.

Strategies

- Use different work methods to make the most of teamwork
- Use creativity to generate as many ideas for movement as possible in order to improve his/her creation
- Use trial and error to give concrete expression to his/her creation
- Take a step back to reflect on his/her choreographic choices
- Use centring, imagery and visualization to cultivate his/her imagination
- Draw on various methods to acquire elements of dance movement technique
- Use different methods to develop an active body presence and improved physical fitness
- Use anticipation, imitation and identification in performance situations
- Use centring, imagery and visualization to develop presence and efficient movement
- Use stress management strategies
- Use alternative solutions in performance situations (memory-lapse management, improvisation)
- Use observation to identify the limitations and requirements of the dance to be performed
- Use different memorization procedures to become familiar with a dance
- Use different methods to develop acuity of perception and observation
- Use various information sources to carry out his/her projects
- Refer to similar experiences to solve a problem
- Draw on various methods to appropriate technological tools
- Use recording techniques to improve his/her work

Dance Movement Technique	
Dynamic principles	Anatomical and physiological principles ¹⁰
<p><i>Aspects associated with mobility</i></p> <ul style="list-style-type: none"> Muscle tone Weight transfer Coordination Isolation Lateral awareness Balance, imbalance <p><i>Aspects associated with posture</i></p> <ul style="list-style-type: none"> Alignment <ul style="list-style-type: none"> – Connection and dynamic relationship between the central axis and body segments Breathing <ul style="list-style-type: none"> – In relaxed posture and in action Stabilization of the central axis <ul style="list-style-type: none"> – Abdominal support <p><i>Aspects associated with artistic expression</i></p> <ul style="list-style-type: none"> Spaciotemporal precision Dynamic variation Musicality Amplitude Fluidity Transition from one movement to another Focus and projection: gaze and body position 	<ul style="list-style-type: none"> Bone structure: spinal column, pectoral girdle, pelvis Muscle structure: mobility, tone, elasticity Respiratory system: breathing as support for dance movements

10. Elements in this section must be addressed with a view to broadening awareness and understanding of the body in relation to its biological, affective and cognitive dimensions.

Concepts		
Dance language		
The BODY as the raw material of dance movement		
Locomotor movements, nonlocomotor movements, everyday gestures, symbolic gestures, shapes, basic movements, initiation, execution and development of a movement, body percussion, voice amplification		
Movement in relation to time	Movement in relation to space	Movement in relation to energy
Metrical division: beat, stop, simple rhythmic (rhythm) pattern, tempo, binary structure, ternary structure, note value, complex rhythmic pattern, musical phrasing Nonmetrical division: fast movement, slow movement, stop, acceleration and deceleration, duration	Personal space: kinesphere, levels, amplitude, trajectories in the air, action zones (near, far, mid-range), planes (frontal, sagittal, horizontal, transverse) General space: directions, trajectories on the ground, orientations	Effort with emphasis on space (direct, indirect) Effort with emphasis on weight (light, strong) Effort with emphasis on time (sudden, sustained) Effort with emphasis on flow (free, controlled) Combination of two efforts (states)
In relation to a partner		
Positioning: face to face, near/far, side by side, one behind the other, back to back, above/below Spatial actions: coming together, staying together, moving apart, crisscrossing Dynamic actions: lifting, carrying, pushing away, supporting Timing: in unison, alternating, succession, canon	Type of group: duet, trio, quartet, quintet, group, grouping, round dance, contredanse Type of role: following a partner/partners, leading a partner/partners, doing the opposite, acting in a complementary manner, action/reaction	
In relation to the stage and multimedia environments		
Performance space: types of performance locations (e.g. nontraditional space, open-air space), relationship of stage to seating area Stage area: different sectors of stage area (downstage, backstage, wing, proscenium), organization of stage area Costuming: Function and use of costumes and costume accessories Stage set: Function and use of props and elements of scenery	Lighting: Function and use of lighting (creation of stage areas, special effects) Sound environment: Function and use of sound, instruments, sound effects, musical montage Technological environment: Function and use of technological tools (e.g. camcorder, camera, computer, digitizer, software, projector, pickup, amplifier, Internet), digital montage	

Choreographic Principles			
Composition procedures		Choreographic structure	
Repetition, variation, contrast effect, accumulation, unison, succession, canon, action/reaction, collage		Sequence: beginning, middle, end Relation to the sound medium: synchronization, time lag, in contrast to, etc. Relation to space: spatial organization, venue, etc. Development: phrasing, transition, dynamic progression, unity, etc. Type of group: duet, trio, quartet, grouping, etc. Form: binary, ternary, rondo, theme and variations, etc.	
Dance Conventions			
Group unity conventions	Dance movement technique conventions	Health and safety conventions	Stage-related conventions
Adjusting one's movements to those of a partner Respecting the personal space of a partner	Preparation and warm-up of the work tool (the body) Components of a dance movement workshop Exercising, combining, improvising and linking movement sequences both on the spot and moving from place to place	Health rules Stress management Physical fitness Safety rules Injury prevention – Warm-up – Anatomy/morphology	Respect for the venue Adoption of the appropriate backstage behaviour Final bow

Vocabulary

Knowledge of the subject-specific vocabulary becomes pertinent at various stages in the development of the dance competencies. However, this vocabulary is particularly useful when students are appreciating works, communicating this appreciation and reporting the steps of their experiences.

Elements of technique and language	Choreographic organization and production	Choreographic repertoire	Environment
Attitude, arabesque Chassé, jeté, assemblé, temps levé, sissonne Coupé, retiré Ease, amplitude, precision, projection Fall, rebound, suspension, contraction, spiral Fluid, jerky, free, percussive Focus, kinesphere, orientation Gestures Lateral awareness, coordination, isolation, translation Linked sequences, diagonal, adagio Outward position, parallel position Pas de bourré, triplet (triolet) Plié, lunge Pointé, fléchi Port de bras Porté Roll and unroll the spine, curve Tempo, beat, musicality Tendu, dégagé, battement Turn, pirouette, pivot Twisting, angle Warm-up	Composition procedures <ul style="list-style-type: none"> – Alternation – Canon – Contrast – Repetition – Succession – Unison movement Production <ul style="list-style-type: none"> – Adaptation – Choreography – Composition – Excerpt – Improvisation – Schedule – Target audience – Work Choreographic structure <ul style="list-style-type: none"> – Movement sequences – Rhythm(ic) pattern – Sequence – Transition Type of group <ul style="list-style-type: none"> – Grouping – Quartet – Quintet 	Genre <ul style="list-style-type: none"> – Classical ballet – Contact-improvisation dance – Contemporary dance – Creative dance – Ethnic dance – Jazz dance – Modern dance – Postmodern dance – Repertoire – Social dance – Traditional dance – Urban dance – Videographic and multimedia dance Occupations <ul style="list-style-type: none"> – Choreographer – Critic – Notator – Performer – Rehearsal director – Video director 	Multimedia environment <ul style="list-style-type: none"> – Amplifier – Camcorder – Digital image – Digital montage – Digitizer – Interactive art – Pickup – Projector – Sensor – Software – Virtual environment Stage environment <ul style="list-style-type: none"> – Backstage – Downstage – Lighting – Piece of working scenery – Raising of the curtain – Sound atmosphere – Stage design – Stage left – Stage right – Tormentor – Visual atmosphere – Wings

Choreographic Repertoire

Excerpts of works from different periods and cultures are closely related to the subject-specific content in the learning and evaluation situations. They may be drawn from different artistic periods, such as Contemporary, Modern, Romantic or Classical. They may also represent various genres: traditional and ethnic dance, neoclassical dance, modern and postmodern dance, jazz dance, popular dance, contemporary dance and urban dance, including the dances seen in the media. These excerpts may come from the Québec dance repertoire or that of different cultures. The teacher can also refer to dance performances that the students have attended.

Cultural References

Cultural references are meaningful cultural elements that are related to the subject and whose use in the classroom allows students to enrich their vision and understanding of the world around them. They enable students to make concrete connections with the subject, to recognize its reflections and living presence in their environment, and to understand the dynamic influence of the arts in society. The selection of these references must take into account their contribution to the students' education as well as regional differences and the local community.

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

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

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

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

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

Works from the choreographic repertoire: see Choreographic Repertoire on this page.

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