

# Québec Education Program

Secondary School Education, Cycle One



Reach for  
your Dreams

Québec 

# Québec Education Program

Secondary School Education, Cycle One

**Reach** for  
your **Dreams**

Québec 

---

Educational institutions are authorized to reproduce this document in whole or in part.  
If it is reproduced for sale, the price must not exceed the cost of reproduction.

© Gouvernement du Québec

Ministère de l'Éducation, 2004—03-00691

ISBN 2-550-42071-3

Legal Deposit—Bibliothèque nationale du Québec, 2004

Translation & linguistic revision:

Direction de la production en langue anglaise

Services à la communauté anglophone

Ministère de l'Éducation

Graphic design: Caron & Gosselin (Jean-René Caron, André Bourget, Michel Dupuis, Félix Genêt-Laframboise).

Photographs: Alain Désilets

Text layout: Caractéra inc.

We would like to thank the school administrators, teachers, students and parents for  
their generous cooperation in the production of photographs for this publication.



### **To All Secondary Cycle One Teachers:**

Dear Sir/Madam:

I am pleased to present the Québec Education Program for Secondary Cycle One.

The publication of this document represents an important accomplishment, since it marks the beginning of the implementation of curriculum reform at the secondary level. This education program is in keeping with the principles of the elementary level program, while taking into account the challenges specific to the secondary level.

This document is the result of a joint effort by over 400 people from the education community, most of whom were teachers. Moreover, it drew extensively on the most recent research in the field of education.

It is important to point out that, during the fall of 2002, this document benefited from the comments made by partners in the education community and by secondary school teachers during the validation and field-testing of the preliminary version of the Québec Education Program. The brief on this subject prepared by the Commission des programmes d'études was also used to make final improvements to the document. These invaluable contributions facilitated adjustments that more adequately reflect the needs of the main stakeholders.

The aim of the Québec Education Program for Secondary Cycle One is the success of all students. In this respect, it must be considered a useful and indeed essential framework for all those involved in education. It also specifies the aims and orientations that will guide the educational choices of the teachers, the entire school staff and the governing board, as well as the parents.

Please familiarize yourself with this program, bearing in mind that its implementation is scheduled for September 2004 in those schools that so desire, and for September 2005 in all Québec secondary schools. You will therefore be called upon to use your expertise and to work closely with your cycle team and your school team to help all students reach for their dreams and fully develop their potential.

Thank you for your clear commitment to all the students. I am counting on your collaboration in rising to the challenge of preparing today's young people to become full-fledged citizens.

Sincerely,

Minister of Education

A handwritten signature in black ink, which appears to be 'P. Reid', is placed below the title 'Minister of Education'.

PIERRE REID





## Foreword

The challenges of educating today's young people are increasingly demanding. In a complex and changing social context, providing all students with the best possible education requires a constant readjustment of practices. The Québec Education Program constitutes an indispensable framework for all the pedagogical choices facing educators under these circumstances. It calls for the concerted effort of all members of the school community, particularly teachers. It also presents the main educational orientations that should guide school staff, as well as the learning considered essential for young people today.

The Québec Education Program establishes the foundations of a moral contract between educational institutions and society—particularly parents and students. In light of the schools' mission, it embodies an educational approach that encompasses all dimensions of students'

development. It may thus be used to convey to students the educational vision that adults seek to realize with them, and the expectations that they must fulfill for their competencies to be recognized.

Like the program for elementary education, of which it is the logical continuation, the program for Secondary Cycle One has four distinctive characteristics:

- It targets the development of competencies by students who are actively involved in the learning process.
- It integrates all the subjects into a coherent whole focused on the major issues of contemporary life.
- It explicitly targets cross-curricular learning that transcends the boundaries of subject-specific learning.
- It calls for teachers' professional expertise and, in that spirit, allows for their individual and collective choices.

## Table of Contents

Chapter 1	A Curriculum for the Twenty-First Century . . . . .	1
Chapter 2	Broad Areas of Learning . . . . .	19
Chapter 3	Cross-Curricular Competencies . . . . .	31
Chapter 4	The Subject Areas . . . . .	55
Chapter 5	Languages . . . . .	79
	5.1 Secondary English Language Arts . . . . .	83
	5.2 Français, langue seconde . . . . .	129
	– Programme de base . . . . .	146
	– Programme enrichi . . . . .	152
Chapter 6	Mathematics, Science and Technology . . . . .	181
	6.1 Mathematics . . . . .	187
	6.2 Science and Technology . . . . .	223
Chapter 7	Social Sciences . . . . .	251
	7.1 Geography . . . . .	257
	7.2 History and Citizenship Education . . . . .	293
Chapter 8	Arts Education . . . . .	329
	8.1 Drama . . . . .	339
	8.2 Visual Arts . . . . .	359
	8.3 Dance . . . . .	379
	8.4 Music . . . . .	401
Chapter 9	Personal Development . . . . .	423
	9.1 Physical Education and Health . . . . .	429
	9.2 Moral Education . . . . .	455
	9.3 Catholic Religious and Moral Instruction . . . . .	481
	9.4 Protestant Moral and Religious Education . . . . .	513

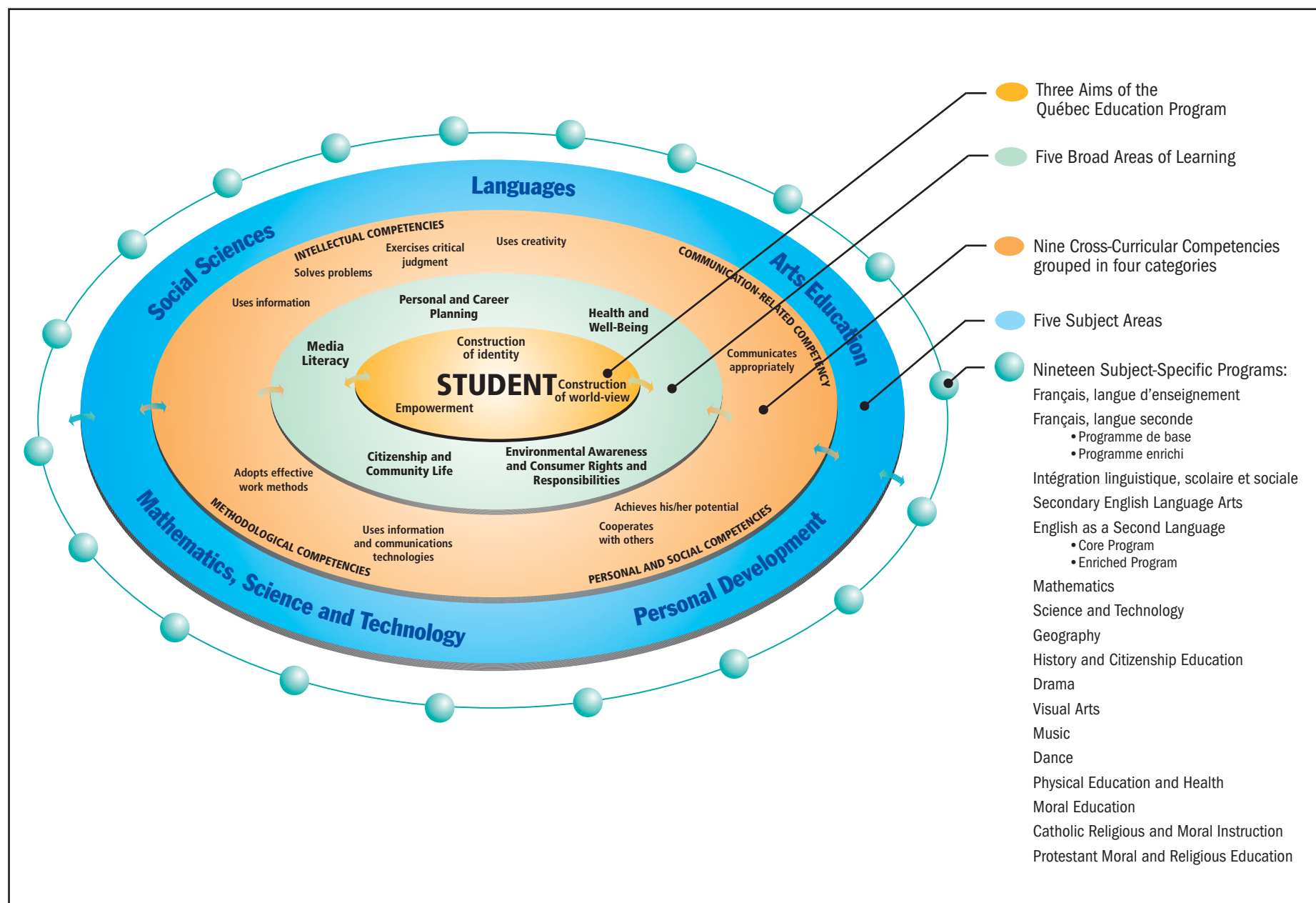
NOTE: A bibliography is provided at the end of the first four chapters as well as at the end of each subject-specific program.



## **Chapter 1**

# **A Curriculum for the Twenty-First Century**

## The Québec Education Program





## 1.1 The Challenges Facing Québec Secondary Schools

### Preparing All Young People to Live in a Changing World

Economic, cultural and social boundaries are becoming permeable, while information and communications technologies accelerate the exchange of information, making it both easier and more difficult to obtain. Globalization necessitates individual and collective decisions that affect the quality of people's lives throughout the world. Teachers, school administrators and all school staff are in an excellent position to observe the effects of these developments on young people: with direct access to information anywhere on the planet, they have large quantities of different types of knowledge, but it is not always organized; they feel somewhat insecure about the future; they seek immediate satisfaction but also want more stable guidelines. Students also display paradoxical attitudes: they are very curious, but not highly motivated to study, they have a thirst for meaning but tend to overlook the interrelations among various phenomena that are an essential element of their meaning, they aspire to be autonomous but also display a need to belong. In addition, educators all find it difficult to provide young people with effective guidance because of the enormous differences that characterize them. Some students are highly motivated, while others drop out at the first obstacle. Some have stable and intellectually stimulating families, while others must deal with disorganized environments, frequent changes or periods in which all their energy goes into mere survival. There are also young people who have to adapt to new living conditions as recent immigrants to Québec.

### Working With Adolescents

At the beginning of secondary school, issues related to adolescence must be addressed along with those pertaining to education in general. This period of life represents a challenge for those going through it as well as those around them. Adolescence, with its unsettling changes, is a period when young people rethink all of their ideas, beliefs, and values. The development of their emotional life and sexuality requires a lot of energy and sometimes seems to interfere with their evolving intelligence. Their identity development sometimes entails comparing their perceptions and opinions with prevailing views. Faced with a larger and more diverse student population than that of elementary school, students starting secondary school are likely to form new social relationships. This period influences the choices young people make concerning how they relate to others.

Secondary schools thus receive young people who are all leaving childhood behind, but who did not all get the same thing out of elementary school. They bring different attitudes, knowledge and skills to this new educational level. Whatever their characteristics at this point, they all need support and guidance as they embark on the process of defining their identity by asking questions and taking positions. They share their educators' goal concerning their successful integration into the adult world that awaits them.



## 1.2 Changing School: A Societal Choice

### Building on Previous Reforms

Québec's present education system is the product of previous efforts to adapt it to the times. The reform carried out in the wake of the Parent Commission, in the 1960s, gave all young people access to educational services from preschool through secondary school, and allowed a very large proportion of them to go beyond the secondary level. Several decades later, universal access to schooling is a given, but now, our commitment as a society to raising the average level of schooling has resulted in unexpected problems for schools with regard to support, supervision and training.

The objective-based programs of study developed in the 1980s and 1990s also played a role in the genesis of the current reform. By promoting the development of skills and attitudes, these programs highlighted the importance of practical know-how and knowing how to respond appropriately in various situations. However, the division of their content into a multitude of objectives—general, terminal and intermediate—fostered a fragmented approach to knowledge and learning.

Society expects more from schools than it did in the past. They must not only ensure that as many students as possible succeed in school itself, but also prepare all young people to live successful lives. They are expected to continue transmitting the knowledge of previous generations, while at the same time helping all students develop skills that will enable them to become educated and cultivated individuals, involved citizens and competent workers. In short, we expect the schools to turn out autonomous people, capable of adapting in a world marked by the exponential growth of information, by constant change,

and by interdependent problems whose solution requires expert, diversified and complementary skills.

This increase in the demands placed on schools led Québec, like a number of other communities in the world since the early 1990s, to undertake a major reform of its education system.

### A Reform That Responds to Social Expectations

Over the last two decades, numerous briefs, reports and surveys by UNESCO, the Organisation for Economic Cooperation and Development (OECD) and, closer to home, the Conseil supérieur de l'éducation, have focused on how schools can deal with the new social and cultural trends. In 1994, *Preparing Our Youth for the 21st Century*, the report of the task force on elementary and secondary school learning profiles, urged Québec's education system to take into account major trends such as internationalization, globalization, the information explosion, rapid technological development and the growing complexity of social life. It defined the broad subject areas that should form the basis of the school curriculum, as well as general competencies related to intellectual methods and skills. The work of the task force, like that related to the development of this program, reflects the evolution of knowledge about the learning process, which has made it possible to identify more clearly than before the characteristics of stimulating learning contexts.

In 1996, the Commission for the Estates General on Education sparked a broad social debate concerning the effectiveness of the education system, which made it possible to define society's expectations with respect to

schools. The final report of the Commission for the Estates General, *Renewing Our Education System: Ten Priority Actions*, and *Reaffirming the Mission of Our Schools*, the report of the Task Force on Curriculum Reform (1997), laid the foundations for the educational policy statement *Québec Schools on Course* (1997).

This policy statement established the main orientations of the curriculum reform by targeting one central objective: success for all, with no lowering of requirements. It called for a curriculum based on the learning essential for students in the early twenty-first century. By insisting on the importance of meeting the particular needs and interests of each student, the policy statement underlined the need for differentiated educational practices within the framework of a common curriculum. It also recommended a more flexible organizational model that would respect the autonomy of educational institutions and their professional staff.

### A Collective Educational Project

The Québec Education Program incorporates these analyses and choices. Its development has taken the form of a collective educational project. More than 400 people participated in the development of the Secondary Cycle One program: teachers, school administrators, consultants, non-teaching education professionals and university professors. In addition, it has been revised to take into account the briefs produced by the Commission des programmes d'études and feedback from the 15 secondary-level pilot schools and from the partners of the education system who were consulted in the fall of 2002.

## 1.3 The Schools' Threefold Mission

---

Québec schools today have a mandate to provide educational services to all young people, to take into account the diversity of their situations and to provide them with the tools necessary to achieve their social and intellectual potential in both their personal and working lives. This means that schools must play a multidimensional role in the lives of young people. Thus, according to the policy statement, *Québec Schools on Course*, the schools' mission is threefold: to provide instruction, to socialize and to provide qualifications.

### To Provide Instruction in a Knowledge-Based World

In today's world, knowledge is the driving force of any human undertaking, whether technical or social. In this context, the schools' role in the transmission of collective learning between the generations takes on added importance. However, with the continuous expansion of knowledge and the need to take into account the cultural resources of the entire planet, schools must not only ensure that students acquire knowledge considered essential today; they must also help them develop their ability to obtain other information when they need it.

Although schools are not the only place where young people learn, they play a crucial role in the construction of students' knowledge and the development of their intellectual capacities. Now more than ever, the schools' responsibility to cultivate the mind is vital for both individuals and the community.

### To Socialize Students in a Pluralistic World

Geographic and professional mobility and the perpetual renegotiation of interpersonal relationships, particularly with the development of new family and work arrangements, make it essential to consider relationships among individuals in a new light. In the interest of both individual development and community life, people must learn to appreciate personal and cultural differences in others, while ensuring that their own distinctiveness is respected.

Schools must act as agents of social cohesion by helping students learn how to live together and by fostering a feeling of belonging to the community. The school itself constitutes a community, and both students' desire for autonomy and their identification with peer groups should be seen as drives that they must learn to channel for the good of the community. Along these lines, schools must seek to prevent exclusion, of which there is a greater risk in secondary school because adolescents sometimes express their need to affirm themselves by rejecting others. It is thus essential that schools show a concern for students' social and emotional development, promote the fundamental values of democracy and ensure that young people act like responsible citizens in a manner commensurate with their age.

### To Provide Qualifications in a Changing World

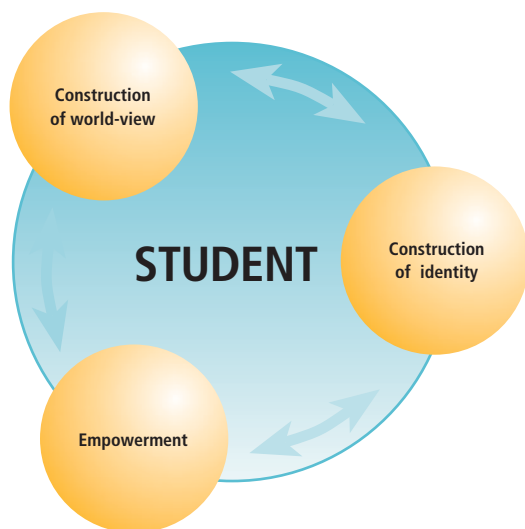
A knowledge-based society requires an increase in the educational level of the population. Québec schools are thus responsible for ensuring that all citizens have an opportunity to acquire the learning they need to take their place at work, in their families and in the community. To achieve this goal, schools must—without lapsing into segregation—deal with the increasing heterogeneity of their students and allow them to progress at different rhythms. All students should be able to leave secondary school with a diploma that represents the equivalent of a recognized passport for their subsequent path in life, whether they choose to continue their education or to enter the job market. The corollary is that secondary schools must provide guidance to help all young people make choices corresponding to their aspirations and potential.

In addition to ensuring that all students acquire a basic education, schools have to help them develop the ability to learn throughout their lives. It is important to facilitate the transition to other levels in the education system and also to encourage people to return to school or other training environments, when appropriate. The official recognition of prior learning and competencies must become an integral part of the emphasis on continuing development and must accurately attest to each person's achievements.

## 1.4 Aims of the Québec Education Program

Helping students construct their world-view, construct their identity and become empowered are the three aims of the Québec Education Program. They provide a common direction for all educational measures and convey the sense that schools do more than give students academic tools; they also enable them to set goals for their lives and prepare them to contribute to society.

These aims served as guidelines for the development of the program. They are explained more fully in Chapter 2, which presents the educational aims of the broad areas of learning. They are achieved through the development of the cross-curricular and subject-specific competencies, which will be covered in other chapters of the program. All of these elements together constitute the framework of the students' learning profiles.



### Construction of World-View

The way we see the world depends on many factors. From the outset, cultural heritage and family background have an enormous impact on our world-view. Although it is undeniable that by the time students start secondary school, previous family and educational experiences predispose them to interpret the world in certain ways, school nonetheless has a major influence on their world-views, mainly because they attend school during the period in their lives when they are most receptive to a variety of influences.

Access to a large store of knowledge and varied cultural resources provides students with fertile ground for the construction of their world-view. This is why the program suggests that teachers encourage the integrated development of knowledge by relating subject-specific sources of information to the world as perceived by young people. Students can enrich their world-view by looking critically at themselves and their actions, opinions, and values. It is important for all members of the school community to be on the lookout for opportunities to support students in their process of reflection, which contributes to the formation and expression of their world-view.

### Construction of Identity

Particularly in adolescence, schools influence the construction of students' personal, social and cultural identity. They provide opportunities for them to develop their resources and talents by comparing themselves with those of others, learning the best way to use their strengths and testing their limits. The possibility of expressing their opinions, making choices, and learning

to justify them and assess their consequences helps students develop their autonomy. Similarly, contact with ethnic and cultural diversity can make them realize that they are part of a community and help them to take their place in that community while affirming their own values in a spirit of respect for differences. Students learn to express their perceptions, feelings and ideas and recognize how other people's opinions can influence their own reactions.

All the subject areas contribute to the development of the students' identity by bringing them into contact with various types of knowledge, broadening their horizons, expanding their knowledge about themselves and their origins, stimulating their faculties, encouraging them to take positions on major social issues and providing them with the opportunity to reflect on the moral and spiritual tenets of their community.

### Empowerment

Knowing what action to take in response to the complexity of current issues or how to confront major ethical and existential questions gives young people power over their lives. Their power will be greater if it is supported by a coherent world-view and a well-defined identity, but that is not enough. They must also learn, patiently and by dint of oft-renewed efforts, to take effective action, which entails the integration of their knowledge and know-how.

Knowing how to respond appropriately involves using various combinations of subject matter and intellectual and social skills as tools for action and reflection according to the context. The goal of student empowerment ties in with the concept of competency, which is the cornerstone of the Québec Education Program. A competency



may be defined as *the capacity to act effectively by drawing on a variety of resources*. This means the capacity to properly use the means at their disposal, including everything that students have learned at school as well as their

experiences, skills, attitudes and interests, as well as external resources, such as their classmates, their teachers, experts or various information sources.

## Language and Culture: Intrinsic to the Aims of the Program

Any discussion of the aims of the program must address the pivotal role of language and culture in the development of each individual.

### ***Language: Vehicle of Thought, Identity and Freedom***

It is well known that language contributes to the formation of concepts and ideas, and enables people to acquire knowledge and understanding. As the principal tool for organizing and expressing thought, language plays a key role in the development of students' world-view and personal identity.

It is also an instrument of liberation and power because it allows students to express their ideas and to influence those of others. In a democratic society, speaking one's mind is an act of citizenship and participation in community life and a way to resolve conflicts.

The language of instruction contributes to the definition of both personal and collective identity. An important factor in social cohesion, a language enables a community of individuals to express its essence, its view of reality, its thoughts and its feelings through literature, song, poetry, theatre and cinema and so on.

### ***Culture: A Means of Self-Perception and Perception of the World***

Culture, understood as a tool that provides a window on the collective heritage, constitutes another essential element for the development of students' world-view, the construction of their identity and their empowerment.

Schools must first of all consider the general culture. Individual students' sense of their place in the universe—of their personal and social identity—is based on representations, values and symbols stemming from their immediate surroundings. But schools also have a major role to play in ensuring that all students have access to a broad culture. This culture is the result of intelligent human activity past and present, knowledge of the collective heritage and of common frames of reference developed over time to address the major scientific, ethical and political issues that confront human beings.

In the early twenty-first century there is so much artistic, philosophical and scientific work of all origins that it is not possible to choose to introduce students to a single cultural universe. Instead, schools must opt for the development of an open-minded attitude toward culture in general. In the framework of this program, teaching from a cultural perspective consists essentially in using cultural references to help students understand the world and discover that each subject is meaningful by virtue of both its history and the questions it raises. This involves ensuring that the students establish more connections among the various scientific, social, artistic, moral and economic phenomena, and develop their own perspectives on these phenomena. The cultural approach thus promotes a critical, ethical and aesthetic view of the world.

Finally, since culture is a living reality to which every generation makes a contribution, schools should refer to the culture specific to young people to help them open their minds to some of the many other dimensions of human activity and express their creativity in all domains.

## 1.5 Orientations for Appropriate Action

The Québec Education Program builds on the past. Thus, the broad objectives pursued by schools in the past are not dismissed, but they are seen from a new perspective.

The four orientations listed below provide guidelines for the practical application of the program's aims:

- success for all
- education that focuses on the development of competencies
- evaluation that promotes learning
- integrated learning

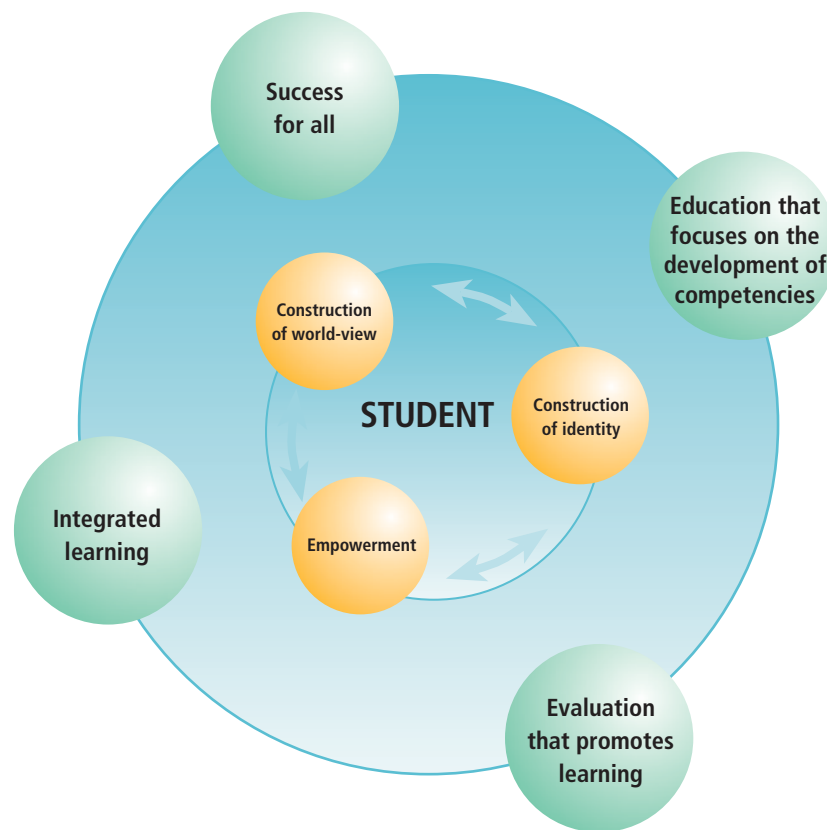
### Success for All

The objective of success underlies all the aims of the Québec Education Program. However, in the field of education, the meaning of this objective is open to several interpretations. In order to be able to determine the appropriateness of actions taken with a view to promoting success, it is important to grasp the following complementary perspectives.

#### Formal Academic Success

For most people, success means *the success of the greatest possible number of students*. This interpretation suggests that schools should enable ever-increasing numbers of students to acquire the competencies considered essential in order to earn a secondary school diploma. Along these lines, and in keeping with the Québec Education Program, official diplomas will attest to the development of competencies in all subject areas: languages, mathematics, science and technology, arts education, the social sciences and personal development. Standards will be high, because the aim is to prepare students for active integration into a complex world, but flexible enough to recognize that there are many different ways to take one's place in the world.

*Québec Education Program*



## Educational Success

The concept of *success for all* underscores the school's responsibility to provide all its students, whatever their talents, aptitudes and interests, with the necessary foundations for successful social integration. This might be called functional educational success, a concept of success with different parameters, defined by data taken from all areas of life. According to this logic, the objective is to recognize the ways in which students have enriched the capacities they started out with, and have taken advantage of their years in school.

## Individualized Educational Success

Success also has another meaning; it can refer to the challenges students face. This concept of success concerns all students: talented and gifted ones and those with major or minor difficulties alike must realize that they are the main agents of their education and establish personal objectives in order to deal effectively with their weaknesses, develop their strengths and, if possible, go beyond the established expectations. In short, individualized educational success means realizing one's dreams.

## Success for Educational Institutions

Schools provide educational services to individuals but are also responsible to the community. They must perform effectively and verify the appropriateness of the measures they implement. Their fulfillment of these responsibilities is reflected in the level of competency generally attained by their students. This means that the school's educational project must be implemented and evaluated in relation to all dimensions of the Québec Education Program—both those that concern individuals and those that concern the community.

## Education That Focuses on the Development of Competencies

A pedagogy based on the transmission of knowledge is not the best way to foster the empowerment of students, and even less an empowerment that takes into account their individual differences. Thus, the concept of competency proposed by the Québec Education Program requires a different approach to teaching and learning.

Competency is the ability to act effectively or respond appropriately in situations of a certain complexity. This means that it involves more than the mere addition or juxtaposition of elements. It also means that students can continue increasing their mastery of a competency throughout their schooling, and indeed, beyond it. Promoting the development of competencies thus involves encouraging students to view knowledge in a different way and to focus instead on learning how to think and developing their autonomy.

## A Program That Focuses on Learning

The program is based on the premise that knowledge should be constructed by students rather than transmitted by teachers, because no one can learn for another person. Although it is not based on one particular approach, it draws on several theories that share a recognition that learners are the main architects of their competencies and knowledge. The constructivist, social constructivist and cognitivist theories of learning are particularly useful in this regard:

- constructivism, because it presents knowledge as the result of actions (originally concrete and subsequently internalized), that are taken by individuals in relation to objects, representations or abstract statements

- social constructivism, because it stresses the social character of thought and learning, and views concepts as social tools that support the exchange of viewpoints and the negotiation of meaning
- cognitivism, because it describes the processes enabling individuals to incorporate new knowledge into their knowledge system and use it in new contexts

People involved in applying the QEP may find these theoretical approaches helpful for purposes of constructing tools of thought and intervention strategies.<sup>1</sup>

While it is the responsibility of the Ministère de l'Éducation to establish the aims of the education system, it is up to school staff to define ways to achieve them. However, since students cannot, logically, learn to think if their activities are limited to rote exercises, even without specifying any particular approach, the program has implications for pedagogical practices. It is not so much a question of following one school of thought or another, but of creating learning situations and pedagogical contexts that promote the development of competencies. This paradigm shift presents new educational challenges, but it also offers many opportunities for rich and stimulating pedagogical experiences.

## Knowledge and Competencies Are Complementary

Knowledge and competencies are not mutually exclusive; they complement each other. The different sorts of knowledge constitute essential resources for responding appropriately in a complex situation. The capacity to respond appropriately that characterizes a competency, however, is based on the assimilation and deliberate use of the requisite concepts and skills. Thus the knowledge useful for the exercise of a competency is that which the intellectually

1. The bibliography suggests further reading for those interested in learning more about the theoretical foundations of the program.

active student has constructed, and the scope of the competency depends directly on the relevance and breadth of the knowledge the students bring to it.

The development of a competency does not follow a linear sequence, from simple to complex, or parts to whole. Rather, the competency is constructed on the basis of the various dimensions of a situation. The point of departure for the use and development of a competency is located in the overall challenge to be met, and the point of arrival corresponds to a suitable response to the initial problems. For example, a fragmented approach to becoming a hockey player, one that requires students to memorize all the rules before playing their first game, and then focuses on skating techniques and the proper use of the hockey stick, would not be very effective. It is by playing the game that beginners gradually acquire knowledge and skills, which they combine with their prior learning. Nonetheless, practice sessions with a competent trainer remain necessary, because they enable students to concentrate on various elements of the game in order to improve their mastery of them and thus play with greater ease. The learning curve is really a spiral, within which existing competencies permit the acquisition of new knowledge, which, in turn, contributes to the development of the competencies.

### Developing Only the Essential Elements

Developing competencies is time-consuming. Students have to use and reuse them regularly to increase their scope and the depth.

The decision to promote the development of competencies thus entails focusing on a certain number of competencies and targeting only essential knowledge in order to ensure that there is enough time for students to progress in their development of certain competencies and to construct others.

#### *Québec Education Program*

The choice of a competency-based approach also reflects the idea that school is where students must begin to develop the complex skills that will enable them to adapt to a changing environment later on by acquiring new learning and skills. Thus the competencies, especially the cross-curricular ones, can become tools for lifelong learning.

### Evaluation That Promotes Learning<sup>2</sup>

Evaluation is not an end in itself. Students do not learn in order to be evaluated, but they are evaluated in order to help them learn better.

#### Evaluation: A Learning Tool

In light of the challenges posed by this program, it is important to bear in mind that evaluation should above all be seen as a tool to help students learn and to help teachers as they guide students through the learning process. Developed and used in this spirit, it provides a more solid basis for the decisions and actions that govern students' learning, on a daily basis and at more strategic moments, such as the transitions between cycles. Because it helps teachers assess students' prior learning, monitor their development and judge the effectiveness of their own pedagogical strategies, evaluation constitutes an essential resource for attaining the objective of student success. This approach to evaluation can facilitate communication with parents, and help them understand their children's progress and identify ways to help them learn.

Along these lines, evaluation enables teachers to determine the level students have reached in their development of the competencies, measured in terms of the end-of-cycle outcomes for each subject. In order to establish this assessment of learning, teachers must have a variety of information derived from different situations.

To this end, they should rely more on evaluation that is integrated into the learning process, which does not rule out planning specific evaluation situations. The results of examinations administered by the Ministère de l'Éducation or the school boards should be included among the items of information on which the teacher's evaluation is based.

Seeing the evaluation of learning as a factor that contributes to students' success does not mean lowering standards, but rather making the most of information obtained through evaluation, both at the end of the cycle and throughout the learning process, to create learning conditions that foster the optimal development of competencies by all students.

### Evaluation That Is Consistent With the Québec Education Program

Whether it serves to promote learning or to recognize the levels of competency attained by students, evaluation must take into consideration all the elements that make up the programs: the subject-specific competencies, the cross-curricular competencies and the broad areas of learning.

### Integrated Learning

The world is characterized by growing interdependence, and the level of competency required to deal with this reality is increasing all the time. As a result, teaching fragmented elements of content is no longer sufficient.

2. The desire to promote the success of all students and the choice of a competency-based approach for the Québec Education Program entailed a reexamination by the Ministère de l'Éducation of the meaning of the evaluation of learning. This requirement underlay the recent adoption of the new *Policy on the Evaluation of Learning: Evaluation for Better Learning* (2003).

Learning too must be integrated; students must recognize that these elements are connected, so that they can learn by solving complex problems. Opening up schools to the world and opting for a unified program organized in terms of cycles reflect the kind of attitude that is required in order to successfully integrate different kinds of learning.

### **Opening the Schools Up to the World**

Schools will be better able to foster the intellectual and emotional growth of their students if they establish connections with the realities of the world. Since school is not an end in itself, schools must prepare students for life outside their walls.

Integrating schools into their environment encourages students to reflect on the extent to which their learning is useful or applicable in different contexts. This process of reflection is likely to enhance their capacity to transfer their learning to situations that are new to them and for which they have not yet acquired any specific learning.

### **Educational Measures That Respect the Need for Continuity**

The development of competencies is an ongoing process; each step builds on the previous one. Students starting secondary school can thus use competencies developed in elementary school, which means that educational measures must be designed with continuity in mind. Schools must transcend the boundaries between educational levels and subjects. From the beginning of elementary school through the end of secondary school, they must monitor their students' progress and work toward common goals.

### **Cycle-Based Organization to Ensure the Complementarity of Educational Measures**

The multi-year learning cycle is the mode of organization most conducive to the complementarity of educational measures and the continuity of the learning process. Above all, by making it possible for the cycle team to collectively manage educational services, the multi-year cycle allows students to progress according to their own learning rates.

In Québec, the first eight years of schooling are organized into two-year cycles. The six years of elementary school are divided into three two-year cycles. The first cycle of secondary school, which is also of two years' duration, resembles elementary school in many ways: it too is based on a core education for all students, the composition of classes is often stable, and there is systematic supervision.

## 1.6 A Framework That Promotes the Renewal of Pedagogical Practices

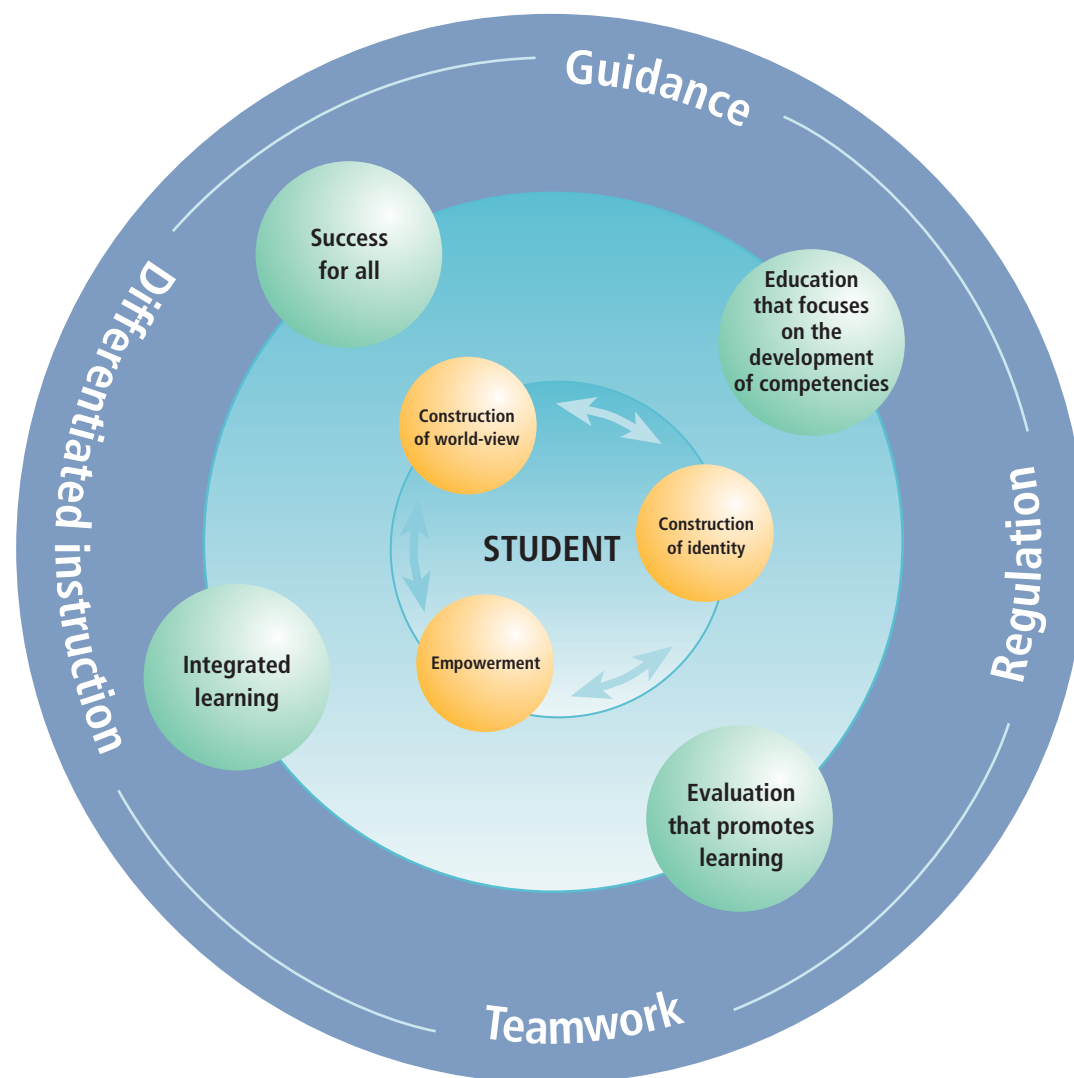
The orientations of the Québec Education Program underscore the importance of certain pedagogical practices that are distinct, yet interdependent.

### The Practice of Differentiation

The objective of success for all students grows out of the conviction that academic failure is not inevitable and that faced with challenges that engage them, all students can learn and realize their potential. This program does not claim to solve the problem of unequal abilities, but it makes it possible to take into account the heterogeneity that characterizes all classrooms, and supports differentiated instruction, which is an essential condition for counteracting failure. It encourages teachers to use students' interests and questions, to respect their learning styles and rates, to build on the strengths and prior learning of each student, and to take into consideration personal, social and family differences.

### Using a Variety of Strategies and Resources

Having all students do the same lesson or exercise at the same time rarely presents challenges appropriate for all students. The Québec Education Program provides teachers with a broader range of elements, with which to construct more diversified learning situations that meet the needs of all students. Since the three main components of the program—the broad areas of learning, the cross-curricular competencies and the subject-specific competencies—can be combined in a multitude of ways, teachers can offer students complex and meaningful learning situations that allow each student to use resources that will necessarily differ from those of the other students. Thus, the program promotes flexible classroom organization, the use of many sources of information and technological





tools, the formation of flexible learning groups, respect for individual work rhythms, and differentiated support and enrichment. The strategies that can be used include having students work together or having individual students work on their own, and teachers can use the traditional lecture-based approach if necessary.

## **The Practice of Guidance**

The competencies are not taught in the traditional sense of the term; the students themselves develop them. This said, they develop them more effectively if they receive guidance, mentoring and regular opportunities to use them. When the attention of students and educators is focused on the development of competencies, the teaching/learning process no longer targets the reproduction of more or less automatic procedures or predetermined answers, but emphasizes the ability to choose ways of achieving desired results. Teachers are thus encouraged to embrace the basic tenets of the program, seeing it as a tool that can help them make appropriate decisions for the education of young people.

## **Paying Attention to Students**

Supporting the development of competencies entails focusing on the students, showing concern for the evolution of their knowledge and their capacity to use it and recognizing the importance of the emotional dimension in the learning process. By providing guidance, teachers help students to become aware of what they know and understand, and draw their attention to learning they need to acquire. Helping students develop competencies involves assisting them in relating what they know and can already do to what they are going to learn. It also means enabling them to recognize resources that can help them.

In all cases, students' development is strongly contingent on their perception of their ability to learn and their judgment of what it is worth their while to learn. The cross-curricular competencies can promote students' self-confidence by showing them that it is also possible to learn how to learn. Similarly, the broad areas of learning can foster their motivation by helping teachers demonstrate the connections between school learning and the world outside the school.

## **The Practice of Regulation (or Adjustment)**

### **Regulating the Development of Competencies**

Competencies are progressive, comprehensive and integrated. The learning activities used for their development or evaluation must oblige students to draw on a set of resources to perform tasks that are complex, contextualized and meaningful. Students need sufficient time and opportunities to develop their competencies. Frequent feedback is also helpful. Students need a great variety of information in order to identify what works and what works less well. This information can help students make individual or collective adjustments, but it can also provide encouragement by validating, in the course of action, students' major or minor progress and teachers' pedagogical success.

### **Students and the Regulation of Their Learning**

Teachers who practice adjustment seek the collaboration of students in order to ascertain their learning, monitor their progress and determine their own effectiveness. They readily employ self-evaluation and peer evaluation. By participating actively in the evaluation of their ongoing learning, students learn, with the help of teachers and classmates, to accurately assess the knowledge they acquire and the way in which they use it. They thus develop their metacognitive abilities, which they can use to continue

learning throughout their lives. Whether it is spontaneous or planned, this practice is essential to students' success.

## **Professional Judgment: Going Beyond Subjectivity**

Whether it is used to help students learn or to support a decision concerning the recognition of their competencies, teachers' judgment plays a decisive role, for the evaluation of competencies cannot be reduced to the mere compilation of data. Pedagogical and administrative decisions must be based on the concerted judgment of competent professionals. To make fair decisions, teachers must take measures to ensure that their judgment is rigorous and that their approach is transparent. This involves planning evaluation situations, using appropriate tools, recording enough appropriate information and interpreting the information in a manner consistent with the Québec Education Program. The competencies and their key features, the evaluation criteria and end-of-cycle outcomes as well as the subject matter should be their frame of reference for this task.

## **Parents' Participation in the Process of Regulation**

Evaluation also serves to inform parents. In addition to the report cards issued during and at the end of each cycle, various other means of communication may be used: annotated assignments, meetings with parents and so on, to update parents on their children's progress and share ways to provide their children with ongoing support in their school work. Parents, on the other hand, know their children, and this knowledge can be useful to school staff. It is thus worthwhile noting that the communication process between schools and families should work in both directions. Parents will be better able to play their role in this process if they have already understood the Québec Education Program, which constitutes the framework for all measures taken by the school.

## The Practice of Teamwork

As individuals, teachers are responsible for their professional actions and, at the same time, they are expected to work closely and share responsibility with colleagues. Administrators, teachers, non-teaching professionals and members of the support staff must work together to create optimal teaching-learning conditions, particularly within a given cycle. The Québec Education Program is designed to make it easier for all members of the school staff to coordinate their efforts.

### Making the Class and the School a Learning Community

The focus on learning and competencies calls for a renewed approach to teaching. The development of competencies and the organization of teaching focused on learning require the whole school team to participate actively in the school's educational project in order to develop a systemic perspective on what they aim to achieve with the students. Through cooperation, collaboration among teachers of different subjects, and shared projects and activities, teachers can pool their energy to maximize student learning.

### Making the School a Learning Organization

The organizational changes the school has to make will bring it closer to the practices characteristic of a growing number of what are called "learning organizations" because their staff all share a common vision, because they rely on shared expertise, communication and close cooperation among staff with different educational backgrounds and different talents, and because they invest in professional development and promote the construction of knowledge and innovative solutions to problems.

It is in the interest of schools to evolve in this direction, if only to fulfill their mission in a coherent way, because they have to educate young people who are able to integrate harmoniously into this type of organization. The daily management of the class and the school should be based largely on cooperation among teachers in the same cycle, the systematic use of multidisciplinary learning situations, the sharing of resources, strategies and responsibilities, and the effort to find appropriate solutions to problems specific to the school.

### A Program Designed for Use in a Cycle-Based School Organization

The cycle-based approach reinforces this new way of working together and of flexibly managing groups of students, time and space. As a program designed to be used within a cycle, the Québec Education Program calls for the synergy of the professional competencies. Teamwork by teachers of this cycle should make it possible to distribute tasks and organize groups in different ways depending on the situations that arise and the projects to be carried out. Working in a cycle-team allows school staff to identify and understand learning difficulties more rapidly and to find effective shared strategies for dealing with these difficulties. This sharing of responsibilities enhances the effectiveness and the coherence of the measures taken and fosters the development of collective expertise.



## 1.7 A Coherent Program Structure

The Québec Education Program is designed as a system, with three integrating elements: broad areas of learning, cross-curricular competencies and subject areas. The program should be seen as a dynamic whole whose usefulness as a pedagogical resource resides in the complementarity and interdependence of its components. Its structure is intended to facilitate the establishment of connections among the different components. It also makes it possible to place the subject-specific learning in the context of the educational aims shared by all staff. The intended unity of the program should by no means be understood in terms of uniform action. Shared orientations must not impose a single way of doing things on either teachers or students. Thus, each subject may be seen as providing a particular view of reality. However, the program seeks to help students develop a comprehensive understanding of the world.

### The Broad Areas of Learning

Under the heading *broad areas of learning*, the Québec Education Program presents a number of important educational aims and focuses of development that inform the collective action of all members of the school community. These areas are interdisciplinary and deal with aspects of contemporary life young people must face. Their inclusion is intended to encourage students to make connections between what they learn at school, their everyday lives and social realities. The broad areas of learning provide them with opportunities to develop a sophisticated understanding of various life contexts and to envision a variety of possible actions in related situations. They enable students to make connections among different areas of learning and to look critically at their personal, social and cultural environment.

The broad areas of learning should constitute the foundations of a school's educational project and success plan and taking them into account should be the responsibility of all school staff.

### The Cross-Curricular Competencies

The Québec Education Program stresses the need for all students to develop a high level of intellectual, methodological, personal and social, and communication-related competency. These competencies are called cross-curricular because they are of a generic nature and are used in various subject areas. By definition, they have greater scope than subject-specific competencies, since they go beyond the boundaries of the subject areas. They are used in both the subjects and the broad areas of learning, and build on the integration of learning over time. In this sense, they are valuable tools for people who have to live in a society characterized by complex, unpredictable and continually changing situations and interactions. While reflecting the greater complexity of the secondary level, the cross-curricular competencies have been formulated in terms close to those for the elementary level to ensure continuity.

### The Subject Areas

There are five subject areas: languages; mathematics, science and technology; social sciences; arts education; and personal development. The subjects considered essential for the students' education are drawn from these subject areas. The grouping of the subjects into five broad subject areas represents a step towards the integration of all school subjects, in the sense that it makes it possible to

relate the subjects to the subject areas, which serve as reference points, and thus encourages teachers to see their subject as an integral part of a major component of students' education. In addition to the education associated with these areas, the basic learning profile of Secondary Cycle One students must reflect the overall aims of the Québec Education Program and include the cross-curricular competencies.

### The Components of the Subject-Specific Programs

Each subject-specific program is organized in terms of a limited number of competencies whose complementarity contributes to the attainment of the educational aims for that subject. These competencies are inextricably linked to the acquisition of the knowledge considered essential for developing and using them. This knowledge, which is extremely diverse, corresponds to the learning content of each program. The competencies help students make connections between the different types of knowledge and the learning situations.

The subject-specific programs are organized under the following headings:

- Introduction
- Making Connections: Subject and the Other Dimensions of the Québec Education Program
- Pedagogical Context
- Competencies
- Program Content

## Introduction of the Subject

The Introduction describes the specific contribution of the subject to students' education, how the subject is viewed and the spirit in which it should be taught. It also presents the competencies to be developed, the relationships among them and the connections between the elementary—and secondary—school programs.

## Making Connections: The Subject and the Other Dimensions of the Québec Education Program

Under this heading potential connections among subject-specific competencies, cross-curricular competencies, broad areas of learning and the other subjects are explained and illustrated. Important relationships between the subject and any broad areas of learning to which it is related are also indicated.

## Pedagogical Context

The *pedagogical context* provides some subject-related comments that clarify the more general pedagogical considerations in the first chapter of the Québec Education Program. It deals with various themes, including the classroom dynamic to establish in order to foster learning, the type of learning situations that can create a classroom conducive to the development of the competencies and the roles of teachers and students. Suggestions may be made concerning human and material resources to make available to students.

## Competencies

The *competencies* correspond to the educational targets specific to each subject. A diagram illustrates their interaction. The framework for the presentation of the competencies is the same for all the subjects. For each competency, the focus of the competency, its key features, the evaluation criteria and the end-of-cycle outcomes are indicated.

## Québec Education Program

## Focus of the Competency

The *focus of the competency* gives the reasons why students should develop it, its role in the assimilation of the subject and its interrelationship with the other competencies associated with that subject. Under this heading, the nature of the competency and the manner in which it is demonstrated are described, and information is provided to place the learning targeted in Secondary Cycle One on a continuum that includes the learning acquired in elementary school.

## Key Features of the Competency

The *key features of the competency* describe its main aspects. They provide a clear image of it and clarify the major factors involved in using it.

## Evaluation Criteria

The *evaluation criteria* are essential points to consider in judging the degree to which students have developed the competencies. They are generic in nature, as they are formulated in a sufficiently inclusive way to apply to all the tasks for which students make use of their competency. Since the competency is reflected not only in the final product—the students' work—but also in the students' ways of doing the work, the criteria may concern the students' approach or the work resulting from that approach. They thus do not constitute a checklist to be used item by item in conducting an evaluation, but rather a framework on the basis of which instruments for the evaluation of the competency can be developed.

## End-of-Cycle Outcomes

The *end-of-cycle outcomes* present a comprehensive description of what is expected of students at the end of Secondary Cycle One. This description, which is based on all the evaluation criteria, takes into account the learning that is most often used in the exercise of the competencies and the types of situations in which it is used. The comprehensive nature of this description does not eliminate the need to consider each component of the competency, but rather underscores the importance of considering the components as part of an integrated whole.

## Program Content

The *program content* provides the knowledge—or resources—required for the development and use of the competency. It includes information on concepts, methods, strategies, processes, techniques and attitudes. The program content is organized in a manner that suits the subject, and takes into account its inherent logic. It is presented for the whole cycle rather than by year, and the way of indicating the changes in the treatment of the subject over the course of the cycle is specific to each subject. Finally, in one way or another, the program content includes cultural references, which correspond to social and cultural resources that can foster the development of the competency.

## 1.8 A Compulsory Program

---

The Québec Education Program is a common frame of reference and an indispensable guide. The various school staff have to respect its broad orientations and educational aims. It is compulsory in the sense that schools have to ensure the application of all dimensions of the program—the broad areas of learning, the cross-curricular competencies and the subject-specific competencies.

This means that simply covering the subject content is not an option; educators must seek to develop the competencies required to assimilate the learning and apply it in various situations. To do this involves creating teaching and learning conditions and organizational structures consistent with the orientations and aims of the Québec Education Program, both in the classroom and in the context of each school's educational project.

Like all activities related to the application of the curriculum, the evaluation of learning must be carried out in a manner consistent with the principles of the Québec Education Program. Thus, it must take into account all components of the program. In addition, it must respect the Basic school regulation, which defines the compulsory elements of the curriculum and indicates the conditions for the certification of studies.



## **Chapter 2**

### **Broad Areas of Learning**

## 2.1 Introduction

The Québec Education Program presents a number of broad areas of learning, which deal with issues that are important to both individuals and societies, and of particular concern to young people. They are:

- Health and Well-Being
- Personal and Career Planning
- Environmental Awareness and Consumer Rights and Responsibilities
- Media Literacy
- Citizenship and Community Life

These areas of learning were chosen on the basis of their importance for society and their relevance for the students' education. Their inclusion in the Québec Education Program is intended to encourage students to make connections between what they learn at school, their everyday lives and present-day social realities. The broad areas of learning provide opportunities to develop a sophisticated understanding of various life contexts and to envision a variety of possible actions in related situations. They enable students to relate different areas of knowledge and to look critically at their personal, social and cultural environment.

Each area of learning has an educational aim, whose purpose is to guide teachers and other school staff, and focuses of development, which indicate the knowledge required to take effective action and the behaviour and attitudes to promote in each area. These focuses of development may serve as the basis for intellectually stimulating learning situations that are conducive to the development of both cross-curricular and subject-specific competencies.

### The Broad Areas of Learning: Focal Points for the Integration of Educational Activities

The broad areas of learning, with the cross-curricular competencies, provide a frame of reference that gives coherence and complementarity to educational activities. The complex issues these areas involve call for the construction of multidisciplinary responses based on various sorts of knowledge. Matters as important as choosing a lifestyle, exercising critical judgment with respect to consumer goods and the media, and making and carrying out plans are too broad to be dealt with in a time slot and context devoted exclusively to one subject.

Because it is not always possible to predict the ideal moment for raising concerns or issues pertaining to the broad areas of learning, teachers and other educators must not only work together to prepare and carry out activities related to the broad areas of learning, but should also be ready to act spontaneously, using events in school or the outside world as source material for targeted learning situations.

By their very nature, activities related to the broad areas of learning require the participation of all partners: the cycle team, the school team and administrators, the governing board and the local community. Although schools do not have sole responsibility for educating young people in these areas, and indeed cannot prepare them to answer all the questions these areas raise, they do have an essential role to play. In particular, schools can provide students with the opportunity to carefully examine

these questions, using a great deal of their subject-specific knowledge and taking into account the cognitive, social and affective dimensions.

### Different Ways to Address the Broad Areas of Learning

Because they are the responsibility of all school staff, the broad areas of learning can be addressed in school and classroom life in a variety of ways: while teaching the subjects; by means of interdisciplinary projects; within the framework of the school's educational project; in everyday activities; in cooperation with the complementary educational services, and so on.

Certain subjects provide particularly suitable contexts for addressing certain broad areas of learning. For example, because it deals with the principles on which our laws, society and institutions are based, the *Geography* and *History and Citizenship Education* programs can be particularly useful for learning about *Citizenship and Community Life*. However, the history and geography courses cannot, by themselves, ensure that students become responsible citizens, capable of using their intelligence and competencies for the common good. The attitudes and behaviour necessary for responsible citizenship are acquired in practice. This means that schools must offer students a large variety of opportunities to experience democratic participation, in the manner of a citizen (e.g. student council, governing board of the school, participation in the development of rules of conduct, discussion of various social issues). Indeed, all aspects of school life offer lessons in citizenship education. Similarly,

there are complementary relationships between the *Physical Education and Health* program and the broad area of Health and Well-Being, between the *Science and Technology* program and the broad area of Environmental Awareness and Consumer Rights and Responsibilities and between the subjects in the *Languages* subject area and the broad area of Media Literacy. Although these subjects provide knowledge that is particularly relevant to these broad areas of learning, they alone cannot be used to achieve all the educational aims associated with the broad areas.

Although some subjects, because of the knowledge they convey, are more directly linked than others to certain broad areas of learning, in all the subjects, the incorporation of issues raised by the broad areas of learning can make students' learning more meaningful. These issues serve to establish connections between questions that concern students and the more formal knowledge presented in the subject-specific programs.

Interdisciplinary projects represent another way to approach issues related to the broad areas of learning. Such projects, which may be individual or collective, provide opportunities to use—and transfer—subject-specific knowledge in the analysis of problems important not only to young people, but also to society as a whole. These projects also allow students to draw on various cross-curricular competencies, for example, to become familiar with research and the processing of different types of information, to solve multidimensional problems, to use their critical judgment, to debate issues and to work together.

Any broad area of learning can form the basis of the school's educational project. Although all the broad areas are socially relevant and should, for that reason, be included in the school's educational project, some are

more likely to correspond to problems a school actually faces and thus represent a viable starting point for that educational project. The relative importance accorded to each broad area and the various ways in which they are addressed are thus likely to vary from one school to another. Schools must show both flexibility and rigour in this regard, because on the one hand they have the latitude to adapt the content and the way in which they address the broad areas of learning, but on the other hand they must ensure that the broad areas are really an integral part of school and classroom life.

The educational aims of the broad areas of learning may also have an impact, particularly through the school's educational project, on the spontaneous everyday actions of educators. All teachers and other school staff must take responsibility for this component of the program. Certain behaviours and attitudes associated with the broad areas of learning can be developed only if they are encouraged in a variety of contexts and if teachers themselves act as role models. Taking satisfaction in work well done, establishing egalitarian relationships, paying attention to the influence of one's behaviour and attitudes on one's psychological well-being, relishing challenges and having a sense of responsibility for one's successes and failures are examples in this regard. Schools have a responsibility to ensure that the values they seek to promote are consistent with those embodied in both their organization and their practices.

The focuses of development of the broad areas of learning provide opportunities for students to use all the different sorts of knowledge that they have acquired or are acquiring to guide their actions in the various areas of their personal, school and working life. They can receive help in this task from the complementary educational services, which have an important role to play in ensuring students have access to the various resources available

in the schools. These services can contribute to the development of behaviour, attitudes and competencies that foster educational success, and to the establishment of connections between schools, parents and the community. People from outside of the school should be seen as a source of enrichment, and also as potential points of comparison, which enable students to develop a sense of perspective and better appreciate the impact and potential benefits of their school education.



## 2.2 Five Broad Areas of Learning

### Health and Well-Being

#### Educational Aim

*To ensure that students develop a sense of responsibility for adopting good living habits with respect to health, safety and sexuality*

#### Introduction

Being in good health means, on one hand, possessing the physical and psychological conditions for satisfying one's needs and carrying out one's plans, and on the other hand, being at ease in one's surroundings, developing harmoniously and having confidence and a sense of well-being and security. But a number of factors can affect a person's efforts to maintain a physical or psychological equilibrium. Young people face many problems related to health and well-being: difficult family or peer relations, unhealthy lifestyle, psychological problems, issues related to sexuality, high-risk behaviour, poor nutrition, substance abuse and so on.

Schools should be attentive to adolescents' problems and provide appropriate support. They should also give students the tools they need to take responsibility for their own health and well-being. Schools have an important role to play in helping students to understand issues related to this area of learning and to the adoption of a healthy lifestyle. This responsibility goes well beyond the physical education and health program; it requires concerted action by all school staff members, working closely with parents, health professionals, community planners and others in the school and community.

In secondary school, students should be encouraged to recognize their problems and the consequences of their decisions for their health and well-being, given access to the knowledge they need to make choices and encouraged to help create conditions conducive to the expression of their concerns, interests and feelings. It is essential that young people recognize the negative consequences that behaviours such as taking unwarranted risks, exclusion, discrimination and all forms of abuse can have on their own psychological health and that of their peers.

#### Focuses of Development

- **Self-awareness and awareness of his/her basic needs:** self-affirmation; respect for his/her physical and psychological well-being; need for acceptance and growth; need for recognition and fulfillment
- **Awareness of the impact of his/her choices on health and well-being:** diet; physical activity; sexuality; hygiene and safety; stress management and management of emotions; influence of his/her behaviours and attitudes on his/her psychological well-being
- **Active lifestyle and safe behaviour:** physical activities in the classroom, at school, in the family and elsewhere; safe behaviour in all circumstances; healthy lifestyle



## Personal and Career Planning

### Educational Aim

*To enable students to make and carry out plans designed to develop their potential and help them integrate into adult society*

### Introduction

The transition to secondary school is a major step for students, as it is at this level that most students seriously consider their academic and career plans. Choosing a career path is increasingly complex, because of the information explosion, changes in the organization of work, growing job mobility and competition from global markets. In addition, many students have an inadequate understanding of the job market and its requirements and find it difficult to see how school learning can prepare them for it.

Uncertainty about the future, a lack of self-confidence and a sense that they have no control over their learning reduce the motivation of many young people and disrupt their educational progress. Yet these same young people often develop interests outside of school and display initiative, commitment and autonomy in those activities. It is therefore important that the school help them to become aware of their strengths and weaknesses and provide them with many opportunities to develop their potential, make use of the physical and social resources of their environment and complete various projects. Whether carried out at school or elsewhere, these projects can help students realize the relevance of school learning to their plans for the future and provide opportunities for them to envision the many career options available and choose from among them.



Although the school's mandate goes well beyond preparing young people for the job market, one of its essential responsibilities, related to its mission to provide qualifications, is to guide students in choosing a path that corresponds to their aspirations, interests and aptitudes. Schools should prepare students to handle the career choices that they will face throughout their lives. Every subject can contribute to this and can provide opportunities to foster the development of the qualities students need to fulfill their potential: creativity, self-confidence, initiative, tenacity, leadership, boldness, love of challenge, and satisfaction in work well done.

### Focuses of Development

- **Self-knowledge and awareness of his/her potential and how to fulfill it:** recognition of his/her talents, strengths, interests and personal and career aspirations; motivation, taste for challenges and sense of responsibility for his/her successes and failures; familiarity with the resources of the school system, the options offered and their requirements; awareness of factors related to success in school subjects; satisfaction in work well done
- **Adoption of strategies related to a plan or project:** awareness of the connection between his/her self-knowledge and plans for the future; self-visualization in various roles; plans for the future based on his/her interests and aptitudes; strategies related to various aspects of carrying out a plan or project (gathering information, making decisions, planning, adjustment and completion); strategies for collaboration and cooperation
- **Familiarity with the world of work, social roles, and occupations and trades:** the nature and demands of roles related to his/her social integration and family and community responsibilities; occupations and ways of life related to different school subjects or to his/her immediate community; goods and services associated with these occupations; workplaces (factories, stores and businesses in the school's region); principal job functions and conditions of employment; the legal framework of work; reconciling career, family and social responsibilities; requirements of the world of work



## Environmental Awareness and Consumer Rights and Responsibilities

### Educational Aim

*To encourage students to develop an active relationship with their environment while maintaining a critical attitude toward consumption and the exploitation of the environment*

### Introduction

The increasing importance of science and technology, the proliferation of consumer goods and the exponential growth of information and communications technologies have radically changed our physical and social environ-

ment, our lifestyle and our world-view. It is essential to exercise critical judgment regarding the pressure to purchase goods and services of all sorts and to assess their impact on the environment, our social relationships and our well-being.

As regards the environment, the school must enable students to see human beings' relationship with the world in terms of sustainable development and to become more aware of the interdependence of systems on a global scale. It is important that students realize that their own



actions affect the survival of an environment on which their own living conditions depend in large measure, and that they be made aware of the long-term impact of the uncontrolled or abusive exploitation of natural resources.

Adolescents are major consumers of goods and services, and consumption plays an important role in shaping their behaviour. For many of them, the possession of material goods is an important value and may constitute a motive for performing remunerated work. The distinction between real needs and desires is often a tenuous one. The school should ensure that students look critically at the consumer behaviour of their society and the values underlying it, that they examine the economic and social repercussions of such behaviour and that they acquire the knowledge, values and attitudes necessary to act as informed consumers who make wise choices and behave responsibly.

In secondary school, the subject-specific learning, together with collective activities, should provide students with many opportunities to take a proactive and critical approach to their surroundings and to examine their behaviour as consumers. The social sciences, mathematics, science and technology, and personal development subject areas provide complementary information on the social, political, economic, scientific, technological and ethical dimensions of human interaction with the environment. They also promote reflection on the many factors that influence our lifestyles, particularly as regards consumption, and the consequences of those factors for the planet. Students should acquire an understanding of the impact of their actions on their surroundings and adopt responsible behaviour with regard to the environment.

### Focuses of Development

- **Awareness of his/her environment:** understanding of certain characteristics and phenomena of the human environment; establishment of connections among the various elements characteristic of an environment; awareness of the interdependence between the environment and human activity; biodiversity; knowledge of renewable and non-renewable resources; integrated resource management and waste management
- **Construction of a viable environment based on sustainable development:** understanding of connections between the satisfaction of the needs of the members of a community and the territory in which they live; rational resource use; habits and attitudes that ensure the protection, conservation and improvement of the environment; effects of the use of science and technology; respect for our heritage
- **Responsible use of goods and services:** distinction between needs and desires; influences on consumption habits (media, family, friends, groups, etc.); informed consumer choices; balanced budget; relationship between production and consumption; individual and collective needs
- **Awareness of social, economic and ethical aspects of consumption:** origin of various consumer goods; consequences of globalization for cultures, ways of life and the distribution of wealth; working conditions of those who produce consumer goods or services; viable, socially responsible consumption; equitable distribution of resources

## Media Literacy

### Educational Aim

*To enable students to exercise critical, ethical and aesthetic judgment with respect to the media and produce media documents that respect individual and collective rights*

### Introduction

Many different media are omnipresent in our daily lives and represent an important dimension of our cultural universe. The press, books, audio and video cassettes, radio and television programs, multimedia games, the Internet, music and so on provide access to a world of knowledge, thought, sound and images as well as information of all kinds from a wide range of sources. They influence our world-views, our values, our tastes, our personalities, our relationships with the environment and our personal, social and cultural identities.

Although schools and the different media are rivals in many respects, the school has a major role in the following areas: familiarizing students with the functions of the various media, enabling them to master the different modes of communication employed in the various media, helping them develop the critical judgment necessary to take full advantage of the possibilities offered by the different media and enabling them to recognize their potential effects. Various media resources can be useful for obtaining information, learning or communicating in the framework of learning activities. Although the different media can be used to advantage in all the subjects, the language programs lend themselves particularly well to the development of students' ability to produce media documents and to understand the way the various media work, the ways they are used and how to evaluate their effects.



By producing media messages and analyzing this production process, students will become familiar with the codes that govern them, their uses and their positive or negative effects on their target audience. They will also learn to use the different media for a variety of purposes while respecting individual and collective rights.

### Focuses of Development

- **Awareness of the place and influence of the different media in his/her daily life and in society:** media functions (information, entertainment, promotion, influence, propaganda); media consumption habits and guidelines; influence of media messages on his/her world-view and everyday environment
- **Understanding of media representations of reality:** elements of media language (sound, image, movement, message); comparison between facts and opinions; recognition of the positive and negative impact of media messages; distinction between reality, imagination and virtual reality; the aesthetic qualities of media productions; comparison of media productions based on different techniques and forms of artistic expression
- **Use of media-related materials and communication codes:** procedure for producing, constructing and distributing media products; use of various techniques, technologies and modes of communication
- **Knowledge of and respect for individual and collective rights and responsibilities regarding the different media:** intellectual property, freedom of expression, privacy and reputation



## Citizenship and Community Life

### Educational Aim

*To enable students to take part in the democratic life of the classroom or the school and develop an attitude of openness to the world and respect for diversity*

### Introduction

Like the society of which they are a part, schools bring together students of diverse social and cultural origins, with a variety of traditions, beliefs, values and ideologies. Students therefore confront on a daily basis situations that pose challenges related to cooperation. This makes the school an ideal place for learning to respect others

and accept their differences, to be receptive to pluralism, to maintain egalitarian relationships with others and to reject all forms of exclusion. The school also gives students opportunities to experience the democratic principles and values that are the basis of equal rights in our society. This preparation for an active role as citizens should not, however, concern only the students' social development; it depends as much on the acquisition of knowledge and attitudes as on the promotion of a set of shared values and a sense of belonging.



Schools have a major role to play in educating young people about their role as citizens and facilitating their integration into a democratic society. They have several means to achieve this goal. A school's educational project can provide an institutional framework conducive to respect for the principles of citizenship. Its pedagogical practices can help students to develop the competencies required for responsible citizenship. Its subject-specific instruction should enable students to learn about the principles and values characteristic of a democratic society and about its laws, its social and political institutions, the roles, rights and duties of citizens, the role of debate in the democratic process, etc.

In secondary school, it is important to provide activities that allow students to explore different aspects of citizenship in the classroom and in the school as a whole. By participating actively in decisions that concern them, solving problems collectively by means of discussion and negotiation, debating various issues of importance to them and making decisions cooperatively with respect for individual and collective rights, students acquire hands-on experience in exercising their citizenship. With appropriate pedagogical practices, all the subject areas can contribute to students' awareness of citizenship and community life. Some subject areas, such as the social sciences, languages and personal development, are, however, especially useful for helping students to discover the diversity of options and beliefs, to place their own standards in perspective and to participate in discussion in a spirit of dialogue.

### **Focuses of Development**

- **Promotion of the rules of social conduct and democratic institutions:** democratic process for establishing rules of conduct in the school and in the municipal, national and international contexts; principles of democracy; charters and basic laws; actors in the democratic process and respect for the role of each one; rights and responsibilities associated with democratic institutions; other ideologies and forms of political organization; protection of the citizen and mechanisms for redress
- **Participation, cooperation and solidarity:** principles, rules and strategies for teamwork; decision-making process based on compromise, consensus, etc.; establishment of egalitarian relationships; debate and argumentation; leadership; mutual help; community action projects
- **Contribution to a culture of peace:** international conflicts; concept of power, interdependence of individuals, generations and peoples; equal rights; negative consequences of stereotypes and other forms of discrimination or exclusion; action to combat poverty and illiteracy; familiarization with situations of cooperation and of aggression; peaceful management of power relations; respect for agreements or contracts



## **Chapter 3**

### **Cross-Curricular Competencies**

## 3.1 Introduction

The subject-specific competencies do not include all the skills students need to attain the objectives of the Québec Education Program. Cross-curricular competencies are also necessary, and they can be developed only if they are a focus in all subjects and all activities at school. They represent aspects of education that are the responsibility of all school staff.

These cross-curricular competencies, which represent goals common to the whole curriculum, constitute the different types of tools that schools believe students need in order to adapt to a variety of situations and continue to learn throughout their lives. They are mutually complementary, since all complex situations necessarily call for more than one cross-curricular competency at a time.

The cross-curricular competencies apply to all the broad areas of learning and are also closely linked to the subject-specific competencies, which draw on them to varying degrees, thus contributing to their development. Cross-curricular competencies are developed both at school and elsewhere through a gradual process that begins at the elementary level and continues well beyond the secondary level. They epitomize the principle of integrated learning, insofar as they apply to all areas of learning (horizontal integration) and all the years of schooling (vertical integration).

The Québec Education Program contains nine cross-curricular competencies grouped in four categories:

- **intellectual:** Uses information, Solves problems; Exercises critical judgment; Uses creativity
- **methodological:** Adopts effective work methods; Uses information and communications technologies
- **personal and social:** Achieves his/her potential; Cooperates with others
- **communication-related:** Communicates appropriately

Each cross-curricular competency is presented under four headings:

- the *Focus of the Competency* indicates the competency's function and nature
- the *Key Features of the Competency* describe the components
- the *Evaluation Criteria* suggest ways to judge the extent to which a student has developed the competency
- the *Developmental Profile* gives an idea of how the competency develops over time, particularly from the elementary to the secondary level,<sup>1</sup> although experience will provide a clearer understanding of this process

### Different Ways to Address the Cross-Curricular Competencies

Although the idea of *cross-curricular competency* may seem new, it corresponds to the practices already used by many teachers and other educators to encourage their students to draw on their cognitive, social and emotional resources in order to integrate knowledge better. In this sense, the cross-curricular competencies are not really a new feature of the curriculum, but rather a set of guidelines that make it easier to identify important dimensions of learning that should be used and worked on in all the subject areas and in the broad areas of learning and, as such, should not constitute the focus of students' work, in isolation from any program content. They are thus a joint responsibility; their development requires the concerted effort of all members of the educational community. They must also be a focus of learning, because they cannot be developed unless they are intentionally called upon, and students realize that they have learned something and can reflect on their learning process.

1. In this program, information on the cross-curricular competencies applies to both cycles of secondary school.

The intellectual competencies play an essential role in learning and consequently concern all the subjects. Although some subject areas are more spontaneously associated with certain cross-curricular competencies, they do not have a monopoly on them. All of the subject areas can offer students many opportunities to call upon them, to use them and to develop them.

For example, problem solving, which is usually associated with Mathematics, Science and Technology, may be used in any subject as long as students do not simply reproduce an existing procedure. Thus writing a text can easily constitute a problem-solving situation, as can considering and discussing a moral issue. Similarly, although the development of creativity is most commonly associated with Arts Education, creativity can play a role in the other subjects if the teachers make use of learning situations that encourage students to explore different avenues. It is also important for students to use their critical judgment in many learning situations, particularly those calling for the validation of information, the questioning of prejudices or prudence when they are urged to do various things.

The intellectual competencies, which are essential tools in the integration of subject-specific knowledge, are also useful for dealing with problems or carrying out projects related to the broad areas of learning.

The methodological competencies are closely linked to the techniques, strategies and tools required in various subject areas. Every subject constitutes an appropriate context for helping students to adopt effective work methods and to use information and communications technologies properly. To develop these competencies, however, students must not only integrate the methodological approaches normally associated with the subject, but also recognize and evaluate their personal learning styles. This

process has a metacognitive dimension, related to the knowledge students acquire about their own ways of understanding and learning and the way in which they manage them.

The personal and social competencies are related to several of the focuses of development of the broad areas of learning, particularly those that deal with the adoption of behaviours and attitudes—for example, *Citizenship and Community Life* clearly draws on the competency “Cooperates with others” and constitutes fertile ground for the achievement of each student’s potential. Although subject-specific or interdisciplinary learning situations that give students a chance to cooperate can also contribute to the development of these competencies, school and classroom life, everyday teaching practices and positive role models play a greater part in helping students develop the personal and social competencies.

The communication-related competency involves the assimilation of various modes of communication and their appropriate use in a variety of contexts. The competency *Communicates appropriately* can be developed only if all school staff share a concern for language quality and an effort is made in every subject to use the many resources for communication.

It should be emphasized that the cross-curricular competencies do not develop in isolation. While it may be useful for pedagogical purposes to target one or two competencies in particular, according to their relative importance in a given learning situation, they are generally used in interaction with each other. By way of example, creative thinking and problem solving are often linked, as are critical judgment and using information. Focusing deliberately on any one competency necessarily involves working on several others at the same time.

## The Evaluation of Cross-Curricular Competencies

The evaluation of competencies—whether cross-curricular or subject-specific—serves essentially to facilitate the regulation of teaching and learning activities and to assess students’ learning. The nature of cross-curricular competencies and the fact that they concern different aspects of cognitive, social and affective development make it necessary to use a variety of approaches in evaluating them. The observation of students’ behaviours, procedures or attitudes during learning situations that call for the competencies is one possible approach, as is student self-evaluation. From this perspective, it is important to avoid establishing an exclusive one-to-one relationship between a specific subject and the development—and hence the evaluation—of a specific cross-curricular competency.



## 3.2 Nine Cross-Curricular Competencies

### COMPETENCY 1 Uses information

#### Focus of the Competency

Societies today are characterized by the rapid growth of knowledge concerning all manner of subjects and the growing accessibility of numerous and varied information sources. Users must, however, perform increasingly complex operations in order to take full advantage of these information sources that are not all of equal value. In addition to finding information, comparing it and assessing its value or appropriateness, they have to be able to organize, process and synthesize it so that they can make use of it. Schools must therefore ensure that students learn how to locate what they are looking for and that they develop the cognitive flexibility required to process and use a broad variety of information effectively.

In secondary school, young people have access to a growing amount of information through the media. Some information sources are less accessible to them than others, however, and it is important that they be able to consult these sources as well. Schools have a responsibility to help students explore the wealth of information that is available, both by organizing the teaching process in an appropriate manner and by placing the necessary material resources at students' disposal.

Every subject area provides a context in which students can develop and exercise this competency, but they have to be given opportunities to do so. The subject-specific learning situations should encourage them to use and process different types of data in order to acquire new knowledge. The broad areas of learning, because they concern interdisciplinary issues, also provide a useful context in which students can exploit many information sources.

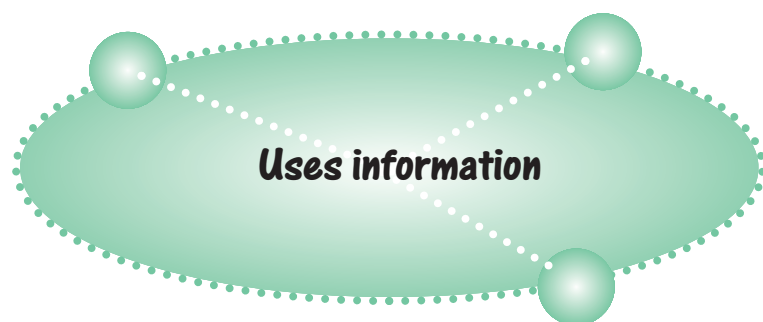
## Key Features of Competency 1

### **Systematizes the information-gathering process**

Establishes research strategies • Determines the pertinence of information • Identifies the value of each piece of information

### **Gathers information**

Selects appropriate information sources • Compares information from different sources • Evaluates the validity of information according to criteria • Makes connections between what he/she already knows and new information • Distinguishes between essential and secondary information • Seeks further information



### **Puts information to use**

Answers his/her questions, using the information gathered  
• Compares his/her new learning with previous learning  
• Uses information in new contexts • Respects copyright

## Developmental Profile

In elementary school, children learn to recognize information that is of interest to them in the sources placed at their disposal. Gradually broadening their range of sources, particularly by reading, they learn to obtain and compare information from various sources and to distinguish important data from data of secondary importance.

In secondary school, students more spontaneously diversify their search for information, consulting databases, written, visual or audio-visual documents, multimedia, experts, etc. They gradually improve their capacity to manage these different information sources, using more economical and effective research strategies. They develop their sense of judgment with regard to the profusion of information available, particularly information obtained from the media. Comparing various sources of information helps them to put things in perspective, identify similarities and differences and evaluate the reliability of sources. They also develop strategies for organizing information that make it easier to use later for tasks or problem solving.

## Evaluation Criteria

- Consultation of various sources
- Effective research strategies
- Critical analysis of information
- Logical organization of information
- Use of information in new contexts

## COMPETENCY 2 Solves problems

### Focus of the Competency

The problem-solving process, which is an aspect of all human activity, plays a pivotal role at school—especially secondary school. In daily life, there are many situations that require various problem-solving strategies. Whether we have to weigh the issues raised by certain situations, to choose from among a range of possibilities that are not all equally viable or to make informed decisions, the ability to handle these situations rationally is always an asset.

Problem solving is not a linear process that can be reduced to the simple application of an algorithm. One must begin by defining the problem or recognizing the elements that define it in a given situation. Typically it is by trial and error, exploring various possible solutions, testing hypotheses, starting over and reformulating the problem that one constructs a satisfactory solution—which does not mean that it is the only possible solution. Such a process can take many forms, if only because of the many different contexts in which it is carried out. Solving a mathematical problem is not the same as solving a problem concerning everyday life. And yet, beyond the specific strategies involved, they do have something in common: both entail exploring many possibilities, being open to new alternatives, making use of various resources and reflecting on the approach used.

By dealing with a wide variety of situational problems, students will discover that there may be more than one way to solve a problem, that some solutions are more effective than others and that context and resources often determine which solutions are most appropriate. It is therefore important for teachers of all subjects to set their students relatively complex problems and to take advantage of opportunities for problem solving that may arise during activities not originally intended as problem-solving activities. The school should provide students with situational problems that correspond to their level, and either help them become aware of their own resources or give them access to the resources they need. It should also encourage them to persevere in their efforts to solve problems and to regulate their own procedures, while allowing them to make errors.

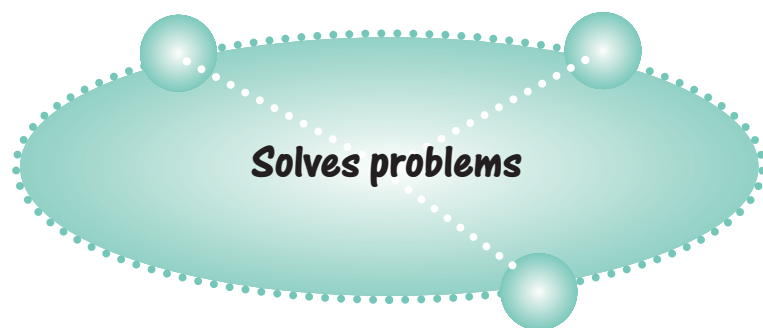
## Key Features of Competency 2

### **Analyzes the components of a situational problem**

Identifies the context and the main elements of the situational problem and makes connections among them • Recognizes similarities to situational problems solved previously

### **Tests possible solutions**

Lists and classifies possible solutions • Considers the appropriateness of each solution and its requirements and consequences • Chooses a possible solution, applies it and evaluates its effectiveness • Chooses and tests another possible solution if necessary



### **Adopts a flexible approach**

Reviews the steps taken • Redoes some of them if necessary • Identifies successful strategies and analyzes the difficulties encountered

## Developmental Profile

In elementary school, students learn to identify the key elements of a relatively simple situational problem. They can explain how certain elements define a problem. They can list possible solutions and evaluate them, taking into account the resources at their disposal, and they can justify their choices. They can make connections between the situation under consideration and similar situations. Their implementation strategies are becoming more effective, their testing procedures are increasingly systematic and has improved their ability to analyze their procedures.

In secondary school, students deal with somewhat more complex problems and learn to define problems more rigorously. They explore a broader range of possible solutions, whose potential relevance they are able to judge in advance. Aware that there is more than one possible strategy, they learn to weigh the advantages and disadvantages of each before choosing the one that seems most appropriate, given the resources at their disposal. They establish new connections among different contexts that involve problem solving, especially subject-specific contexts. In their search for an effective solution, they carry out a more extensive analysis, comparing viewpoints, asking questions and making connections with problems they have solved in the past. As they become aware of their own resources, they develop the ability to personalize their problem-solving methods and manage them autonomously.

## Evaluation Criteria

- Accurate definition of the problem
- Variety and relevance of solutions proposed
- Evaluation of possible strategies
- Scope of the analysis
- Application of strategies developed to other situations

## COMPETENCY 3 Exercises critical judgment

### Focus of the Competency

People use their judgment to orient their actions or to influence those of others or simply for the pleasure of exploring an issue. There is no area of human activity in which people do not make judgments, be it politics, religion, morality, science, art, recreation or sports, intellectual life, work, business, consumption, the legal system, the media or hobbies—judgment is required in all of them.

Exercising critical judgment is demanding, even for adults, but its importance cannot be stressed enough in a pluralistic society such as ours, in which highly divergent opinions and values coexist. Critical judgment involves being able to go beyond stereotypes, prejudices, preconceptions and intuitive assumptions to do a rigorous analysis. Otherwise, what passes for judgment is simply an expression of opinion. So many of our beliefs about people or things are formed without any reflection on our part; to deliberately form an opinion is far more demanding. One must examine the issues involved, consider the facts, evaluate their accuracy and put them in perspective. This requires exploring and comparing various viewpoints, finding arguments and using well-defined criteria to develop a position that takes all factors into account.

By secondary school, students have reached a phase in their development in which they are particularly keen to assert themselves and discuss and validate the legitimacy of their convictions. Admittedly, for adolescents, the exercise of critical judgment sometimes consists in saying they like or dislike something and they may oversimplify an argument, a fact or a situation. They are nonetheless increasingly able to grasp the complexity of certain issues, see other viewpoints and distinguish judgments based on emotion from those based on reason. But they can only

learn to exercise critical judgment if their teachers themselves set an example and if they have many opportunities to express their opinions, discuss them with others, compare them with different viewpoints and analyze their validity.

The ability to exercise critical judgment cannot be fully developed unless it is exercised frequently. Since this competency forms the very basis for a critical relationship to knowledge, its use cannot be confined to a single subject, and the ability to put it in perspective. It is especially important in areas that involve taking informed positions, such as morality, religion, science, and history, or the appreciation of literature or art, the analysis of mathematical problems or the examination of territorial issues.



## Key Features of Competency 3

### **Forms an opinion**

Defines the question under consideration. Weighs the logical, ethical or aesthetic issues involved

- Goes back to the facts, verifies their accuracy and puts them in context
- Looks at various options and considers existing or possible points of view
- Bases his/her opinion on logical, ethical or aesthetic criteria
- Adopts a position

### **Expresses his/her judgment**

Articulates and communicates his/her viewpoint

- Justifies his/her position



### **Qualifies his/her judgment**

- Compares his/her opinion with those of others
- Reconsiders his/her position
  - Evaluates the respective influence of reason and emotion on his/her approach
  - Recognizes his/her biases
  - Repeats the whole exercise if necessary

## Developmental Profile

In elementary school, students learn to distinguish between their own opinion and those of other people and to express their opinions quite articulately. They can question their own judgments and are willing to discuss them with others. They are more attentive to facts and better able to make connections between them and to evaluate their consequences for themselves and others. As a result, they gradually learn to distinguish arguments based on emotion from those based on reason. They are therefore capable of grasping the logical, ethical or aesthetic implications of a situation or issue, and can roughly formulate the values, principles, rights and duties on which their judgments are grounded.

In secondary school, students learn to question their opinions and positions and analyze the values underlying them. They become aware of the influences to which they are exposed. Recognizing that prejudices and pat answers are unacceptable, they are more concerned with the correctness of their arguments and the need, at times, to reconsider them. They deal with more complex situations involving a variety of issues. They are able to establish criteria for evaluating various positions regarding a situation, taking into account the context and the viewpoints of those involved. They express their judgment more precisely and are better able to take all relevant factors into account.

## Evaluation Criteria

- Proper formulation of a question and its implications
- Openness to questioning of the judgment
- Appropriateness of the criteria used
- Well-reasoned justification of the judgment

## COMPETENCY 4 Uses creativity

### Focus of the Competency

Creativity is by no means limited to the arts, with which it tends to be associated, but plays a role in all areas of human activity. Dealing with the unexpected or with ambiguity, adapting to new conditions and meeting challenges are all situations that may elicit some measure of creativity, as all of these situations entail envisioning possible solutions, imagining scenarios and finding new ways of considering a problem and doing things.

Being creative consists essentially in using the resources at one's disposal in an original way. These resources may include ideas, concepts and strategies as well as objects, tools and techniques. Creativity is less a matter of new resources or knowledge than of the way in which one uses resources, rather like the ability to make do with what one has, using objects, ideas, concepts or means of communication for purposes other than those for which they were designed or in a new context. It entails finding imaginative ways to deal with constraints that at first glance seem insurmountable, balancing intuition and logic and managing emotions that may sometimes be contradictory.

At school, all the students' activities should foster creativity. Consequently, the school should provide learning activities that encourage students to use their personal resources, devise problems with more than one solution and situations that stimulate the imagination, and promote the use of a variety of approaches rather than one standard approach. The school can channel adolescents' typical need to assert themselves, by valuing initiative, risk-taking and inventiveness and allowing students to opt for the road less travelled. Schools must provide a flexible, open context in which students feel free to express their differences.

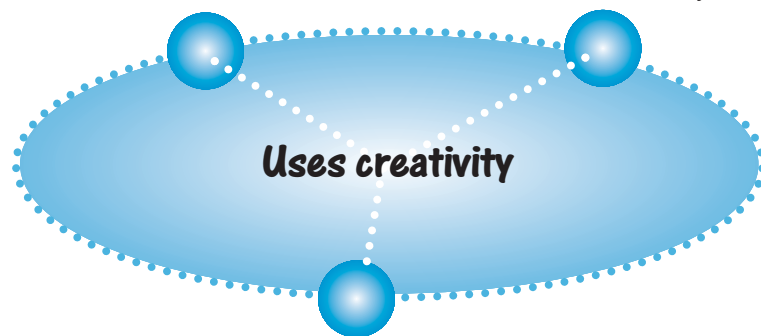
## Key Features of Competency 4

### **Becomes familiar with all the elements of a situation**

Defines the objectives and issues involved • Is open to different ways of perceiving the situation  
• Listens to his/her intuitions • Envisages different scenarios and procedures

### **Explores**

Accepts risks and unknowns • Plays with ideas • Proceeds by trial and error • Turns obstacles into resources • Recognizes possible or partial solutions • Is receptive to new ideas and ways of doing things



### **Adopts a flexible mode of operation**

Tries out new approaches • Uses new ideas • Explores new strategies and techniques • Expresses his/her ideas in new ways

## Developmental Profile

In elementary school, students are given opportunities to handle relatively complex and demanding tasks and to learn to organize the steps in their creative projects systematically. Over time, they grow less subject to the influence of other people and begin to show autonomy in their creative activities. They have learned to be receptive to various sources of inspiration and experiment with new combinations of ideas, strategies and techniques. When they explore new situations, they can recognize the original elements in their work.

In secondary school, they become more aware of their personal resources and discover the pleasure of drawing on them in carrying out tasks. They can imagine various ways of doing things or of thinking, adopt different perspectives and express their ideas in a personal way. They are able to deal with a broad range of ideas, concepts and approaches.

## Evaluation Criteria

- Exploration of new ideas
- Exploration of different ways of doing things
- Use of his/her personal resources
- Originality of connections among the elements of a situation

## COMPETENCY 5 Adopts effective work methods

### Focus of the Competency

To carry out an activity or project or undertake any sizable task, one must adopt effective work methods. Such methods are based on knowledge about how to proceed—the methodological knowledge underlying virtually all human endeavours.

At school, students have to perform a variety of tasks, such as taking notes, planning their work, writing papers and answering questions. This knowledge is particularly important and can have a major impact on academic success. Effective task management greatly improves school learning situations. Planning work to be done, ensuring that it is done on time, taking into account various obstacles, locating the available resources, and gathering the required materials are all aspects of what it means to be effective in doing work or carrying out activities.

Adopting effective work methods involves more than this, however. This competency also involves selecting appropriate procedures according to the nature of the task and the resources available, particularly the cognitive resources. Students who solve a mathematical problem, write a narrative text, interpret a piece of music or do a history project have to imagine their task, define its requirements and consider ways of carrying it out. They also have to evaluate their progress while carrying out the task and make any necessary adjustments. Their role is not limited to following an established routine, for there is more than one way to perform a task, and the relative effectiveness of a given approach depends as much on the characteristics of each person and the internal and external resources at his or her disposal as on the requirements of the situation. The exercise of this competency involves being able to recognize which of several proce-

dures or methodological approaches is most appropriate for each person in a given situation or context.

Schools should therefore not require all students to follow the same procedures. Instead, they should help them to show self-reliance by encouraging them to select appropriate means for attaining objectives, to analyze their use of the available resources and to evaluate the effectiveness of their work methods. If students are encouraged to reflect on their approaches and to be open to other approaches, particularly those of their classmates, they may experiment with a number of possible methods and recognize which methods are most effective for them. All subjects lend themselves to this exercise, and transferring methods from one situation to another is likely to improve them, as it often entails adjustments that broaden their applicability.

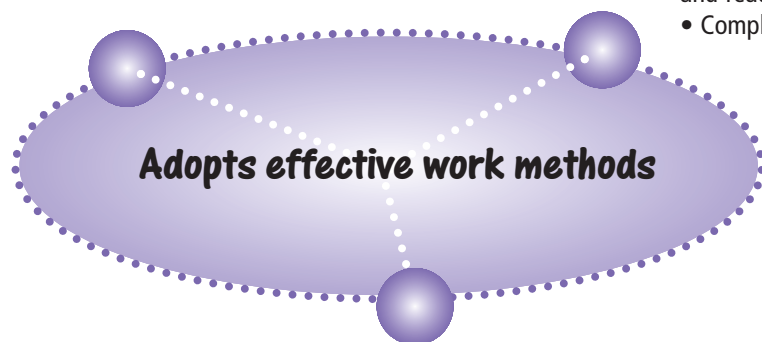
## Key Features of Competency 5

### **Considers all aspects of a task**

Adopts the objective and evaluates its complexity  
• Identifies the available resources • Imagines various ways to carry out the task • Reflects on the best way to perform it • Plans how to carry it out

### **Adjusts his/her approach**

Employs the necessary resources: people, materials, time, etc. • Adapts his/her work method to the task and the context and readjusts his/her actions as required  
• Completes the task



**Adopts effective work methods**

### **Analyzes his/her procedure**

Examines the procedure used • Recognizes what was effective and what worked less well • Assesses the requirements of the task  
• Imagines contexts in which the approach could be reapplied

## Developmental Profile

At the end of elementary school, students gradually assimilate various procedures and methods and apply them appropriately in various situations. They are willing to invest time and energy to attain an objective, and they are able to define their procedure quite autonomously and find original ways to achieve their goals. They are capable of perceiving the connection between their level of satisfaction and the work accomplished and can communicate their successes and difficulties verbally.

In secondary school, students are expected to expand their repertoire of methods, assess their relative effectiveness and adapt them to more complex and varied situations. They choose and adapt methods and processes to suit the context, the task and their personal characteristics as learners. They are capable of recognizing their strengths and weaknesses and taking advantage of the former and offsetting the latter by using the resources of their environment. In this way, they become more autonomous and better able to transfer methods and procedures from one situation to another.

## Evaluation Criteria

- Perseverance in performing the task
- Appropriate choice of methods
- Broadening and adaptation of work methods
- Effectiveness of the outcome
- Accuracy of his/her assessment of the effectiveness of the methods chosen



## COMPETENCY 6 Uses information and communications technologies

### Focus of the Competency

The rapid development of knowledge and the increasing accessibility and variety of information sources makes the use of information and communications technologies (ICT) more and more essential. These technologies give people a new window on the world, with its conventions and contradictions. They have also changed the organization of work, made it easier to perform complex tasks and influenced intellectual life. The potential they represent for research, information processing, creation and communication in learning communities is further enhanced by the possibility of instantly exchanging ideas or sharing or processing data from a distance. Information and communication networks thus create new prospects for lifelong learning. It seems likely that, sooner or later, virtually every job will require at least a minimum of proficiency in this medium, which is both a language and a tool. It is thus essential that students acquire a certain mastery of these technologies by the end of secondary school.

Students beginning secondary school have varying degrees of competency in this area. They also vary considerably in their views on the educational relevance of these technologies and in their attraction to them. Some students use information and communications technologies regularly and expertly, while others make do with a superficial knowledge and still others have little or no access. A few enthusiasts take advantage of the opportunity to show off, using their competency to engage in unauthorized activities. Schools have a responsibility to recognize and further develop the expertise of these students while making sure that they make good use of their skills. More generally, schools have to enable all students to develop sufficient competence to use information and communi-

cations technologies in their learning. In addition, they must foster the students' respect for ethical standards in their use of ICT and ensure that the educational advantages of ICT are reflected in the intellectual, methodological, social and personal development of every student.

Mastering this competency involves using information and communications technologies effectively and appropriately, diversifying their use and developing critical judgment in this regard. This entails access to appropriate resources and ongoing support and supervision. It is thus important to provide students with a stimulating environment in which to learn to process information, create documents and communicate using ICT. If used appropriately in teaching subject matter, ICT accelerate the development and acquisition of many cross-curricular and subject-specific competencies. They are suitable for use in differentiated learning situations where students are expected to take responsibility for the construction of their learning. By providing access to a multitude of information sources and individuals, they give students the benefit of expertise from throughout the world and enable them to share their ideas and achievements with others.

## Key Features of Competency 6

### **Uses appropriate technologies**

Carries out various tasks using technological resources • Evaluates the potential of the available technologies and networks • Chooses the most suitable tools for the situation • Applies the interaction, communication and troubleshooting strategies required for a given task



### **Evaluates his/her use of this technology**

Compares his/her ways of using ICT with those of others • Recognizes his/her successes and difficulties • Seeks ways to improve his/her use of these technologies and suggests ways to do this • Examines the relevance of using ICT by taking into account their contribution to specific tasks

### **Takes full advantage of these technologies**

Diversifies his/her use of ICT • Takes advantage of ICT resources and functions in various types of learning • Recognizes and uses in a new context concepts and processes he/she has learned previously • Envisages new ways to use them • Respects the prevailing values and codes regarding intellectual property and privacy

## Evaluation Criteria

- Effectiveness of his/her use of the technological resources in a given learning context
- Reuse of ICT processes and procedures in new situations
- Use of appropriate interaction, communication and troubleshooting strategies
- Analysis of his/her choices, successes and difficulties

## Developmental Profile

In elementary school, students learn to identify, classify, compare and select information in various formats, do simple Web searches and use various software programs. They also learn to communicate with others using basic e-mail functions. They master the common functions of the applications used; they know how to search for, find, select, store and organize information using various formats. They are able to transfer data from one application to another, find their way on the Internet and use their address books. They recognize that ICT help them organize and communicate their ideas and understand the ethics of Internet use.

In secondary school, students expect ICT to help them to perform their increasingly complex tasks. They explore new functions of software programs, expand their repertoire of resources and diversify their use of ICT. They are able to use e-mail, and appreciate its convenience for sending or receiving documents, attaching files, compressing them if necessary, and opening attachments they receive. By developing strategies for constructing their knowledge, they increase their ability to organize their Internet browsing and their bookmarks and to use appropriate search techniques to consult specialized sites, data banks or written or multimedia documents. They learn to choose from among the peripherals at their disposal and use them appropriately. They can digitize data and present them in various formats, while respecting copyright. They use technologies to interact, collaborate and solve problems. They learn to identify ways in which ICT might allow them to be more effective in performing tasks. They use ICT to compare several points of view and critically examine the information they find. They seek expert advice when they require it and learn to compare information, see it in perspective and check the reliability of the sources. They evaluate their use of ICT for various tasks and identify possible improvements, bearing in mind their potential relevance to other cross-curricular learning.

## COMPETENCY 7 Achieves his/her potential

### Focus of the Competency

In order to fulfill their potential and make career choices that correspond to their interests and aptitudes, people have to know themselves well and be willing to explore their abilities. It is by recognizing their strengths and weaknesses, defining their needs and aspirations and identifying ways to fulfill them that people can develop self-confidence, take their place in society and assume responsibility for their own development. This self-knowledge is especially important in a context requiring regular assessment of one's personal or occupational development and ways of pursuing it.

Secondary school corresponds to an important phase in adolescents' development, during which they seek autonomy, change their relationship to authority and feel a need for self-affirmation and belonging. Faced with choices concerning their social and occupational integration, they wonder about their future and about their capacities and aptitudes. Their knowledge of themselves and of their potential is strongly influenced by the social, cultural and spiritual groups to which they belong and the values supported by those groups. They are particularly sensitive to peer pressure and they need to recognize the influence of others on their values, behaviours, attitudes and choices as well as the influence they themselves can have on their peers. In order to take active responsibility for their development, they need to adopt a realistic and persevering attitude and develop the habit of self-evaluation, which will serve them well in the life-long learning that lies ahead.

Schools have a role to play in helping young people to define themselves as individuals, recognize their cultural identity and be receptive to other cultures. By having the opportunity to utilize their personal resources, make choices, justify and implement them and assess the consequences, adolescents will become aware of their identity and the values that influence them. The learning that students acquire at school, whether as part of the subject-specific programs or in the context of school and classroom life, contributes to their self-knowledge, to the achievement of their potential and to their awareness of the personal, social and cultural basis for their world-views. The various subject areas familiarize them with the major social issues on which they will have to take positions. Teachers of all subjects must also be aware of the values they convey and of the decisive influence that these values can have on the educational and career choices of their students. In addition, since it is often through their successes and failures that students develop an image of themselves and of what they can—or cannot—aspire to, schools must enable them to carry out projects that take into account their interests and abilities, while at the same time cultivating new interests and helping them to develop other abilities.

## Key Features of Competency 7

### **Recognizes his/her personal characteristics**

Identifies his/her feelings, thoughts, values, cultural frame of reference and options • Identifies his/her strengths and weaknesses • Assesses the quality and appropriateness of his/her choices of action • Recognizes the impact of his/her actions on his/her successes and difficulties • Evaluates his/her achievements and progress



### **Takes his/her place among others**

Recognizes that he/she is part of a community • Compares his/her values and perceptions with those of others • Perceives the influence of others on his/her values and choices • Expresses his/her opinions and choices • Respects others

### **Makes good use of his/her personal resources**

Establishes short- and long-term goals • Establishes criteria for personal, academic and career success • Makes the efforts required to achieve his/her goals • Perseveres in the effort to achieve his/her goals • Displays increasing autonomy

## Evaluation Criteria

- Expression of his/her feelings, values and opinions in interaction with others
- Realistic assessment of his/her potential
- Recognition of the impact of his/her actions on his/her successes and difficulties
- Demonstration of perseverance

## Developmental Profile

At the end of elementary school, students are capable of expressing their thoughts and feelings. They are learning to make choices and take action based on their strengths and in accordance with their values. Increasingly open-minded and curious about the world around them, they develop new fields of interest. They know that the attitudes and behaviour of others can influence them, and are aware of the impact of their own actions and attitudes on others. They feel a sense of responsibility for their actions and their consequences and can explain the reasons for what they do and say. They can recognize which tasks are most suitable for them and can reflect on factors that limit their capacity to take effective action. They have also learned to have confidence in themselves and to take risks to meet challenges.

In secondary school, students become more aware of their characteristics and affiliations and of how the latter influence their behaviours, attitudes and values. They learn to draw on these influences while putting them in perspective and to make their own choices. The group becomes a context for the validation of their personal characteristics, beliefs, attitudes and behaviours. They recognize their cultural roots and can distinguish their culture from other cultures. They are learning to define their options in order to choose a future path that corresponds to both their aptitudes and their preferences. They find it easier to put their ideas into action and can make plans that correspond to their interests and aspirations. They are learning to persevere in carrying out their plans. They observe that the efforts they must make in order to achieve their goals give them a sense of satisfaction. They are also better able to gauge the quality of their work and learning. The development of this capacity for self-evaluation allows them to recognize how much progress they have made and the improvements they still need to make. Their increased awareness of the importance of achieving their potential and of the power they have to do so makes them autonomous learners.

## COMPETENCY 8 Cooperates with others

### Focus of the Competency

Even without the efforts of school staff, the school would still be a powerful agent of socialization simply because large numbers of students of various ages rub elbows there every day. But schools have a mandate to enhance this spontaneous socialization with more deliberate, systematic measures so as to ensure that students develop social competency based on values such as self-affirmation that is respectful of differences, consideration for other people's feelings, openness to pluralism, and nonviolence. School is an ideal setting for learning to live together in keeping with these values, and an appropriate place for students to learn teamwork, which is particularly useful for tasks whose scale or complexity requires collaboration by all concerned. Teamwork also contributes to the construction of knowledge by providing opportunities to compare various points of view and negotiate ways of doing things. The social activity in school makes it a place where interpersonal relations can contribute to the learning process. For this to happen, however, students must learn to cooperate.

Although this competency is generally applied in the context of teamwork, having students work together does not necessarily guarantee cooperation, which involves commitment to a common goal, establishing work rules, sharing responsibilities, recognizing complementary areas of expertise, respecting differences and using them constructively, sharing resources, managing conflicts, mutual support, collaborative action, and so on. It is the school's responsibility to develop these skills and attitudes, and to do so, it must set an example. Secondary school students are particularly sensitive to inconsistencies between

the behaviours that are expected of them and those they observe in some adults.

The teaching of certain subjects—particularly drama, dance and physical education—would be virtually impossible without teamwork, but in fact, all the programs lend themselves to the creation of learning situations that foster cooperation, be it around a table or while using ICT. In secondary school, students are often encouraged to do cooperative tasks or projects that are peripheral to the curriculum, for example, in extracurricular activities. Schools should show students that such experiences can be useful in subject-specific learning activities. They should also encourage their staff to adopt the same spirit of cooperation they seek to instill in students. Interdisciplinary learning activities provide ideal opportunities to promote cooperation among teachers and thus to set an example for students.



## Key Features of Competency 8

### **Contributes to team efforts**

Assesses what sort of collaboration or cooperation a task lends itself to • Participates actively in classroom and school activities with a cooperative attitude • Uses differences constructively to attain a common objective • Plans and carries out work with others • Carries out his/her task according to the procedure agreed on by the team • Manages conflict

### **Uses teamwork effectively**

Recognizes which tasks can be done more effectively by means of teamwork • Assesses the challenges or issues involved • Recognizes the benefits of teamwork for himself/herself and others • Assesses his/her participation and that of peers • Identifies desirable improvements



### **Interacts with an open mind in various contexts**

Accepts others as they are and recognizes their interests and needs • Exchanges points of view, listens to others and respects different views • Adapts his/her behaviour to the team members and the task

## Developmental Profile

In elementary school, students experience teamwork a number of times and learn to work within structures of some complexity. They recognize which tasks can more easily be carried out by means of teamwork. They participate actively in group projects, proposing simple plans, activities and modes of operation and playing roles that are complementary to those of others. They can express their feelings and points of view clearly and take into account those of others. They help others and know when to ask for help. They make suggestions and welcome those of others. They know which behaviours and strategies contribute to teamwork and harmonious interpersonal relations.

In secondary school, students carry out subject-specific and interdisciplinary tasks whose scope or complexity requires the sharing of resources. They learn to solve problems collectively, which involves comparing points of view and coordinating actions in order to test possible solutions. They state and justify their viewpoints and respect those of others. Their assessments of situations that lend themselves to teamwork and of the type of collaboration required are increasingly accurate.

## Evaluation Criteria

- Recognition of the needs of others
- Appropriate attitudes and behaviours
- Active participation in the work of the team
- Contribution to improving the way the team works together

## COMPETENCY 9 Communicates appropriately

### Focus of the Competency

Communication plays a major role in shaping our relations with others in a world in which social, ethnic and cultural diversity contributes to the complexity of social relations. Some forms of communication can bring individuals and societies closer together, while others can increase the distance between them or set them against each other.

Competency in communicating is closely related to the organization of thought. It is essential for disseminating knowledge, negotiating points of view, discussing ideas, and justifying choices or opinions. It enables us to share our thoughts, feelings, values, intuitions and perceptions, express our world-views and affirm our personal, social and cultural identities.

The development of jargon and unique patterns of interaction indicating their affiliation with a group is a way for young people in secondary school to affirm their identities, distinguish themselves from others and express their culture. Their competency in communicating can be considerably enriched by awareness of the diverse modes of communication and registers within each mode. It takes various forms: attitude, posture, voice, gestures, mimicry, clothing, images and symbols.

To fully understand their surroundings and interact effectively with others, students must recognize the importance of different modes of communication, each with its own structure and system of signs, and strive to use them properly. Mastering this competency entails knowing and observing the rules and conventions of each mode of

communication and taking into account the many variables involved in their use. As an interactive process, communication is rarely unequivocal: it is characterized by the need for constant adjustment to a variety of possible meanings and reciprocal expectations. It requires choosing modes and registers of communication that correspond to the intentions of those wishing to communicate and that are adapted to the context of communication and to the target audience.

Since each subject is associated primarily with one means of expression, school is an ideal place for students to experiment with the different forms of communication: artistic, musical, mathematical, computerized, physical, symbolic, etc. School gives students opportunities to explore the resources of each of these forms of communication, to discover their conventions and codes and to develop the ability to listen. Among these modes of communication, the language of instruction represents the principal tool and means of access to culture.

In this regard, it is a major asset to know how to use the organized system of signs and articulated codes that constitutes language. Language is a factor of cohesion that facilitates the cultural expression of a way of being, of representing reality, of thinking and of feeling that are specific to a community. It is also the cornerstone of individual identity: it enables individuals to form ideas, express them and compare them with those of other people. The capacity to express oneself properly is a key factor in the ability to take one's place in society as an individual and a citizen.

Students' acquisition of proficiency in this language must not be the exclusive responsibility of those who teach the language of instruction. In all subjects, to communicate their learning appropriately in accordance with their level of education, students require skill in expressing their ideas, emotions, intuitions, questions, reasoning and arguments using the vocabulary, codes and conventions specific to the given subject. In short, while language skills help students master what they learn in the different subjects, each subject in turn helps them hone their language skills.

## Key Features of Competency 9

### **Becomes familiar with various modes of communication**

Knows and observes usage, rules, codes and conventions associated with different modes of communication

- Uses their resources



### **Uses various modes of communication**

Analyzes the communication situation • Chooses one or more modes of communication suited to the context and purpose of communication • Identifies ways of communicating suited to the target audience and their characteristics • Uses modes of communication suited to the situation

### **Manages the communication process**

Takes into account factors that may facilitate or hinder communication

- Adjusts the communication on the basis of the reactions of the target audience • Recognizes the strategies used throughout the process and evaluates their effectiveness

## Developmental Profile

In elementary school, students learn to take into account the different aspects of a communication situation and to be more and more attentive to reactions to their way of communicating. They express themselves with a certain ease, and observe the rules and codes associated with the mode of communication used. They are capable of planning their communication activities and evaluating their own communication efforts more rigorously. They have greater sensitivity to the effects of the use of different modes of communication and take into account the point of view of the other person in order to improve their ability to communicate.

In secondary school, students improve their mastery of oral and written communication and their ability to make full use of the resources of the spoken and written language by paying attention to the vocabulary and specific characteristics of the specialized languages of each subject: the language of mathematics, of science, of computers and so on. They also continue exploring various modes of communication: artistic, musical, computer-related, gestural and symbolic. They are increasingly aware of the diversity of forms of communication and gradually recognize the modes of communication, and of their many uses, that are best-suited to their thoughts and feelings. They are capable of putting their own points of view into perspective, and learn to use reactions to adjust their communication. They express themselves properly, taking into account the resources of the various modes of communication used, observe the conventions, and pay special attention to the quality of their written and spoken language in all school and extracurricular activities. With respect to their mother tongue, they develop greater sensitivity to the richness and precision of vocabulary, the appropriateness of content, the coherence of reasoning and the elegance of composition. They learn to recognize their language as an essential tool for structuring and expressing thought and as a vehicle of their culture. They are also able to communicate effectively in their second language.

## Evaluation Criteria

- Coherence of the message
- Use of appropriate vocabulary or symbols
- Observance of practices, codes and conventions
- Appropriateness of the message for the context and audience
- Self-analysis and evaluation

**Languages**

**Mathematics,  
Science and Technology**

**Social Sciences**

**Arts Education**

**Personal Development**

**Chapter 4**  
**The Subject Areas**

## The Subject Areas

---

The subject areas group subjects that are related or have common focuses. By highlighting the complementary, yet distinct perspectives on reality provided by these subjects, they reinforce the internal coherence of the Québec Education Program.

The subject areas reflect the achievements, thoughts, questions, discoveries and limitations of human beings. They encompass different aspects of the common culture, and encourage students to develop a combination of subject-specific competencies that will enable them to participate in the social and cultural evolution of their world.

The subject areas are the following:

- languages
- mathematics, science and technology
- social sciences
- arts education
- personal development

### Interrelated and Complementary Learning

Secondary school students already have their own interpretation of the world around them and are capable of taking action, with or without help, individually or collectively, in a variety of social, school and family situations. What they learn at school should contribute to their understanding of the world and enable them to integrate as effectively and harmoniously as possible into society. In short, their education must foster the development of competencies that are supported by wide-ranging knowledge and rich and varied cultural resources, such as the knowledge and resources associated with each of the subjects in the Québec Education Program.

In addition, given the aims of the Québec Education Program and the nature of the realities and challenges that students face—or will face—schools have to go beyond an educational approach that treats subjects as self-contained, unrelated units. Grouping the subjects in subject areas encourages teachers to recognize the potential connections among the competencies and the learning content of the various subjects in a subject area, or even in different subject areas. Each subject should thus be seen in terms of its affinity or complementary relationship with one or more subjects. Along similar lines, in creating learning situations, it is essential to combine several subjects from one or more subject areas, as this helps students establish connections among these elements by themselves, draw effectively on their prior learning, consolidate their learning and apply it in a variety of situations.

This approach gives students a grasp of the interrelations between different themes or subjects and broadens the scope of their learning. In addition, considering a situation from several angles increases the likelihood that all learners will find it meaningful in terms of their own experiences, interests and values—and thus contributes to their motivation. The interdisciplinary approach also allows for the practice of differentiated instruction, which is necessary because of the heterogeneity of the student population and the objective of educational success for all students.

The broad areas of learning generally provide the basis for the complex learning situations within which students employ and develop the subject-specific and cross-

curricular competencies. It is thus essential for all teachers to identify and use to advantage all possible connections, not only between the programs of study for which they are specifically responsible and the other subjects or subject areas, but also among all the components of the Québec Education Program.

By encouraging teachers to establish connections between the programs of study, the organization of the subjects into subject areas also fosters a trend to concerted educational and pedagogical action among school staff, which should enrich the practices of all members of the school team and contribute to the consolidation of the students' learning.

The table on the following page presents the subject areas, subjects and subject-specific competencies.



### The Subject-Specific Competencies by Subject Area

Subject Areas	Subjects	Competencies
<b>Languages</b>	Français, langue d'enseignement	Lire et apprécier des textes variés – Écrire des textes variés – Communiquer oralement selon des modalités variées
	Secondary English Language Arts	Uses language/talk to communicate and to learn – Represents her/his literacy in different media – Reads and listens to written, spoken and media texts – Writes a variety of genres for personal and social purposes
	Français, langue seconde <ul style="list-style-type: none"> <li>• Programme de base</li> <li>• Programme enrichi</li> </ul>	Interagir en français – Produire des textes variés en français – Lire des textes variés en français – Lire des textes courants et littéraires en français enrichi
	English as a Second Language <ul style="list-style-type: none"> <li>• Core Program</li> <li>• Enriched Program</li> </ul>	Interacts Orally in English – Reinvests Understanding of Texts – Writes and Produces Texts
	Intégration linguistique, scolaire et sociale	Interagir en français – S'adapter aux pratiques scolaires québécoises – S'intégrer à la société québécoise
<b>Mathematics, Science and Technology</b>	Mathematics	Solves a situational problem – Uses mathematical reasoning – Communicates by using mathematical language
	Science and Technology	Seeks answers or solutions to scientific or technological problems – Makes the most of his/her knowledge of science and technology – Communicates in the languages used in science and technology
<b>Social Sciences</b>	Geography	Understands the organization of a territory – Interprets a territorial issue – Constructs his/her consciousness of global citizenship
	History and Citizenship Education	Examines social phenomena from a historical perspective – Interprets social phenomena using the historical method – Constructs his/her consciousness of citizenship through the study of history
<b>Arts Education</b>	Drama	Creates dramatic works – Performs dramatic works – Appreciates dramatic works
	Visual Arts	Creates individual images – Creates media images – Appreciate works of art, traditional cultural objects, individual images and media images
	Music	Creates musical works – Performs musical works – Appreciates musical works
	Dance	Creates dances – Performs dances – Appreciates dances
<b>Personal Development</b>	Physical Education and Health	Performs movement skills in different physical activity settings – Interacts with others in different physical activity settings – Adopts a healthy, active lifestyle
	Moral Education	Constructs a moral frame of reference – Takes a reflective position on ethical issues – Engages in moral dialogue
	Catholic Religious and Moral Instruction	Appreciates the contribution of the living Catholic tradition to his/her quest for meaning – Takes a reflective position on ethical issues
	Protestant Moral and Religious Education	Appreciates the influence of the Bible on the individual and on culture from a Protestant perspective – Acts respectfully in relation to religious diversity – Takes a reflective position on situations involving an ethical issue

## Languages

---

Languages are an essential means through which we communicate and learn. They provide individuals with the resources to develop into citizens who can be actively involved in the exchange of ideas and the evolution of values in a democratic and pluralistic society such as ours. Learning different languages is not only personally enriching, it also makes a contribution to the enrichment of our culture and of society as a whole. In Québec, French or English is either the language of instruction or the second language learned. Furthermore, students have the opportunity to learn a third language, which adds to their linguistic and cultural knowledge.

### Contribution of the Languages Subject Area to the General Education of the Student

Language programs support the students' development of linguistic competencies. They provide students with an effective environment in which to construct their own identity, an opportunity to develop an appreciation for the richness of culture and a vehicle to become responsible citizens. Students live in society, and language is their principal means of interacting with the world around them. It allows them to relate to young people and adults alike, from near and far. Language opens a window on the world and on knowledge itself. It fosters growth in that it contributes to the affirmation and development of the students' personal, social and cultural identity. It also helps students to organize their thoughts and enables them to describe and express their ideas, perceptions and feelings. Furthermore, language helps them to build as well as to share their own world-view, since words and symbols, beyond codes and rules, convey the singular nature of thought.

### Making Connections: The Languages Subject Area and the Other Dimensions of the Québec Education Program

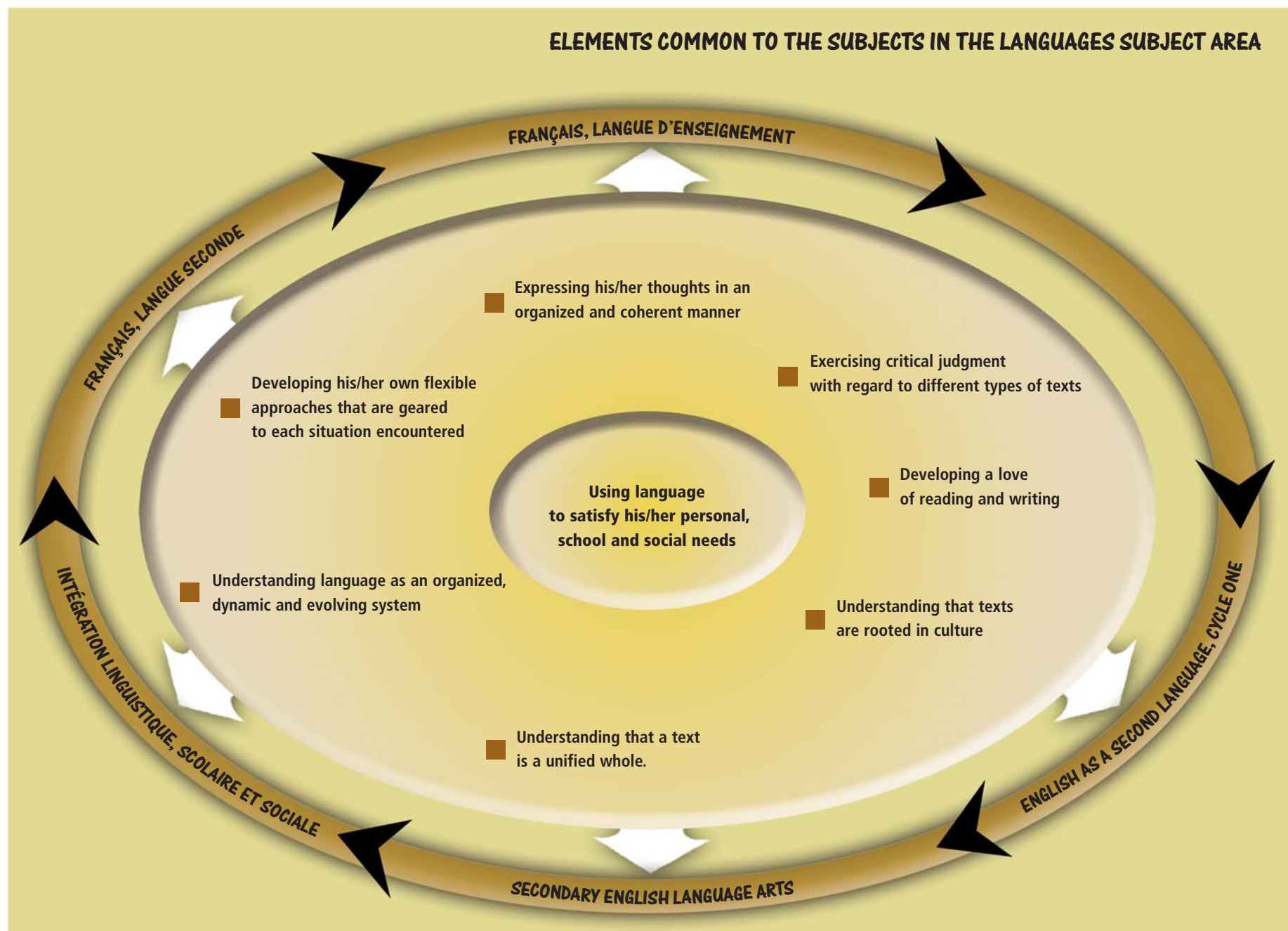
By using language in a variety of contexts drawn from topics related to the broad areas of learning, students learn to communicate properly and more clearly, confidently and effectively. The language of instruction is instrumental in developing knowledge in all the other subjects. Since it enables students to acquire and construct knowledge, the use of language calls upon the full range of cross-curricular competencies. Language is an integral factor in the students' ability to use creativity and exercise critical judgment, and is not exclusively about communication skills.

The use of a first, second or third language allows students to understand literature and the different texts we use in everyday life. When presented through a variety of media, the types of writing selected and the context in which they are studied give students an opportunity to discover the richness, diversity and complexity of the world and of humankind.

### Elements Common to the Subjects in the Languages Subject Area

Our knowledge of a given language can also help us to better understand another language. For instance, students apply some of their existing linguistic and cultural knowledge to the context of learning a second or third language. Conversely, by learning a second or third language, students begin to look at their own language and culture differently. They are put into situations that allow them to discover what languages and cultures have in common and what makes each of them unique.

The following diagram presents the various elements that are common to the subjects in the languages subject area.



## Mathematics, Science and Technology

Mathematics, science and technology are among the most revealing examples of human thought and are an integral part of the collective heritage that shapes our culture. With roots dating back to prehistory, mathematics, science and technology evolved through the achievements of the Babylonian, Egyptian, Greek and Arab civilizations, among others. They facilitated the construction of architectural wonders, guided us along the road to major discoveries and paved the way for the exploration of the universe.

Mathematics, science and technology have long been intrinsically linked, and their evolution as well as their internal dynamics reflect their synergistic relationship. Hence, the design or representation of certain technical objects, the development of mathematical models or the representation of scientific phenomena are all a product of the inevitable connections between these subjects.

Furthermore, the resulting subject-specific knowledge and technical objects reflect the historical, social, economic and cultural context in which they were developed. Conversely, advances in mathematics, science and technology have played a role in changing our environment and determining our way of life. For instance, certain spin-offs of information and communications technologies have revolutionized the way we work and communicate and even the way we think.

### Contribution of the Mathematics, Science and Technology Subject Area to the General Education of the Student

The competencies and knowledge relating to mathematics, science and technology contribute to the students' overall education. Both subjects allow students to con-

tinue developing the rigour, reasoning ability, intuition, creativity and critical thinking skills they began acquiring in elementary school. Using systematic observation, questioning, experimental investigation as well as the languages of mathematics, science and technology, students learn to conceptualize the world in which they live so they can better understand it and adapt to it.

Some of these intellectual resources also make it possible for students to locate aesthetically pleasing structures in their environment. For example, they may be genuinely fascinated by the recognition of a particularly harmonious and elegant design in a technological object or by the discovery of geometric figures inscribed in a crystal or a flower. Similarly, by observing the patterns in a work of architecture or the rhythms in a musical work, by contemplating the structure revealed in choreographic steps or in the path of a celestial body or by revelling in some of the marvels of modern technology (e.g. satellite image of a region of the globe or a photograph revealing the complexities of the human body), students can discover how mathematics, science and technology contribute to their intellectual and aesthetic development.

From an ethical point of view, it is important to remember that although most mathematical, scientific and technological advances contribute to our individual and collective well-being, some of these advances have had a profound impact on our ability to maintain some sense of social, political and economic balance on our planet. Forceful economic arguments are often used to downplay the short-term effects of these breakthroughs, while the long-term effects are difficult to foresee. If students are to appreciate the ethical questions arising from these changes in our world, they must develop a broad general

knowledge of this subject area as well as a concern for social issues.

Lastly, mathematics, science and technology broaden the students' world-view by allowing them to experience different areas of human activity. This subject area helps them construct their identity by contributing to their intellectual development and by strengthening their autonomy, creativity, objectivity and confidence in their own potential. Young people become more empowered by mastering the languages of mathematics, science and technology, which makes it easier to process information and find relationships between different items of information. By providing opportunities to interpret, analyze and manage different situations, this subject area allows students to develop their critical judgment and take part in debates on the major issues of the day.

### Making Connections: The Mathematics, Science and Technology Subject Area and the Other Dimensions of the Québec Education Program

As a subject area, mathematics, science and technology involves a rich variety of competencies and fields of knowledge (arithmetic, algebra, biology, chemistry, geometry, physics, etc.) that complement one another. In addition, it can be related to the other dimensions of the Québec Education Program.

Hence, the subject-specific competencies developed in studying mathematics, science and technology can be closely related to the cross-curricular competencies in the Québec Education Program. These subjects provide a context that calls for the practical use of these cross-curricular competencies. The focuses of development associated

with all the broad areas of learning represent different ways of identifying issues that students can examine and address by drawing on their subject-specific knowledge. In this way, students will be better able to appreciate the role and contribution of mathematics, science and technology in various fields of human activity.

The subject areas make it possible to study situations from different points of view. The knowledge related to one subject area can shed light on another subject area and vice versa, which is useful for the development of the subject-specific competencies. There are fundamental links between the study of mathematics, science and technology and the study of languages. Through these subject areas, students can master everyday vocabulary as well as mathematical, scientific and technological terminology, express their understanding, begin learning how to present an argument, communicate their ideas, and conceptualize and clarify their thinking. Mathematics, science and technology and arts education can also be linked in a number of ways. In fact, these two subject areas complement each other even though they reflect a different view of reality. They both involve creativity given the dynamic nature of their methods and procedures. Moreover, the different issues raised and the skills acquired in the area of personal development can be combined with those relating to mathematics, science and technology to help students to become more objective and improve their ability to present an argument and make informed decisions. Lastly, the competencies developed in the social sciences allow students to define and explain the needs of different societies. As a result, students are able to place mathematical, scientific and technological knowledge in the social, geographic and historical contexts from which it emerged.

### Elements Common to the Subjects in the Mathematics, Science and Technology Subject Area

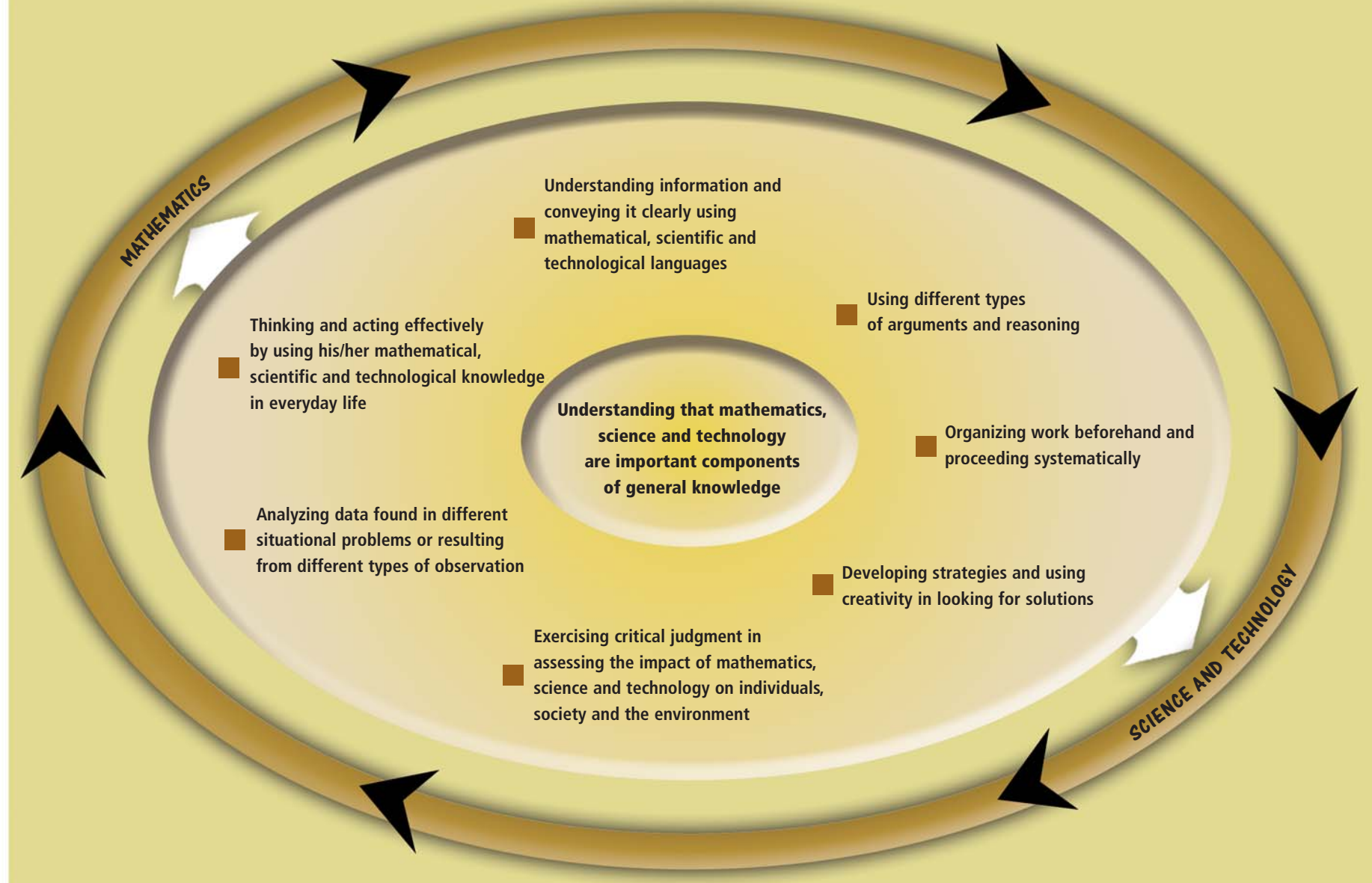
Both subjects, each in their own way, help students develop the ability to understand, appreciate, describe, conjecture, investigate, reason, explain, solve, design, transform and anticipate. Some of the common goals they share include getting students to:

- look at different situations or different phenomena from a mathematical, scientific or technological point of view
- hone their knowledge of mathematics, science and technology
- understand how mathematics, science and technology affect individuals, society and the environment

These common elements are shown in the diagram on the next page.



## ELEMENTS COMMON TO THE SUBJECTS IN THE MATHEMATICS, SCIENCE AND TECHNOLOGY SUBJECT AREA





## Social Sciences

The social sciences are concerned with all the phenomena associated with human societies and human representations of them. The complexity of the social world is increasing, because these societies are in a process of constantly accelerating change and because of the current global conjuncture, characterized by high population mobility, the multiplication of contacts between different cultures, the rapid circulation of information and the accelerating globalization of the economy. As a subject area for secondary school, the social sciences consider social phenomena and their complexity in terms of space and time, or more precisely, of geography, history and citizenship education. Each of these subjects approaches the social world from a specific viewpoint. Geography provides a spatial perspective, which enables students to see that societies occupy territories whose many differences include differences of scale, and that they relate to these territories in a great variety of ways, while History and Citizenship Education provides a temporal perspective, which enables students to become aware of and understand the roots of the present and the process of social change.

### Contribution of the Social Sciences Subject Area to the General Education of the Student

The subject area contributes to the achievement of the educational aims of the Québec Education Program by enabling students to develop an understanding of social issues. The two subjects in the subject area foster the construction of their identities by providing guidelines that allow students to perceive their membership in a community based on shared values, particularly those asso-

ciated with democracy. They help students to develop their world-view by furnishing opportunities to grasp the complexity of the phenomena pertaining to human societies. They also enable them to take into account their own opinions and values, to question them and to see them in perspective.

The subjects in the social sciences foster the development of students' ability to reason, enrich their culture and prepare them to play an active role in a democratic society. First of all, the subjects promote intellectual development by giving students methodological and conceptual tools. The acquisition of these tools, which students can call on and use in a multitude of situations, should help them to understand the present-day world and empower them in dealing with new situations in their lives.

In addition, the very nature of their object of study makes the subjects in this subject area a particularly rich vehicle for cultural learning. They promote students' social literacy, helping them to acquire the body of knowledge shared by a community, without which citizens would be like foreigners in their own society. They also introduce students to the cultural heritage of communities that nourish the cultural diversity of their society.

Finally, with regard to social integration, geography, history and citizenship education should help students to develop their own values and attitudes by relating them to the values and principles on which Québec society is based. These subjects prepare students to exercise their role as citizens, in their immediate surroundings—the school—and within the broader community.

### Making Connections: The Social Sciences Subject Area and the Other Dimensions of the Québec Education Program

It is, among other things, by analyzing social phenomena that students develop the competencies targeted in the two programs in the Social Sciences subject area. In order to understand these phenomena, they must perform complex tasks that both require and contribute to the cross-curricular competencies: they exercise critical judgment, use information, solve problems, adopt effective work methods, cooperate, etc. This context leads students not only to draw on the cross-curricular competencies targeted in the Québec Education Program but also to develop them.

The broad areas of learning, which provide focal points for educational activities in all the subject areas, mesh particularly well with the aims of the programs of study in the Social Sciences. In addition, the Social Sciences subject area has definite affinities with the educational aims and focuses of development of certain broad areas of learning. This is most evident in the case of the broad areas *Citizenship and Community Life* and *Environmental Awareness and Consumer Rights and Responsibilities*.

There is also considerable interaction between the Social Sciences subject area and the four other subject areas. The learning students are expected to acquire in these subject areas often complements that targeted in the Geography program and the History and Citizenship Education program.

For example, by developing the competencies associated with the Languages subject area students can read documents, master their contents, process the information in them and communicate the results of their research effectively. The Social Sciences subject area, meanwhile, affords an endless source of issues and subject matter likely to correspond to the students' extremely varied concerns and interests.

In order to properly understand social, territorial or economic phenomena, here and elsewhere, past and present, students must be capable of using certain mathematical, scientific and technological concepts. In return, the Social Sciences subject area is rife with examples that illustrate the meaning and relevance of these concepts.

Arts education is a subject area that can foster an openness and sensitivity to the artistic expression of a society that will help students to enrich the frame of reference they use to interpret the various components of the Social Sciences subject area.

Finally, the Personal Development subject area helps students develop the ability to make judicious individual and collective choices by encouraging them to reflect on and analyze individual and social behaviours and values. The competencies and learning content of the programs in the Social Sciences subject area contribute to this process.

## Elements Common to the Subjects in the Social Sciences Subject Area

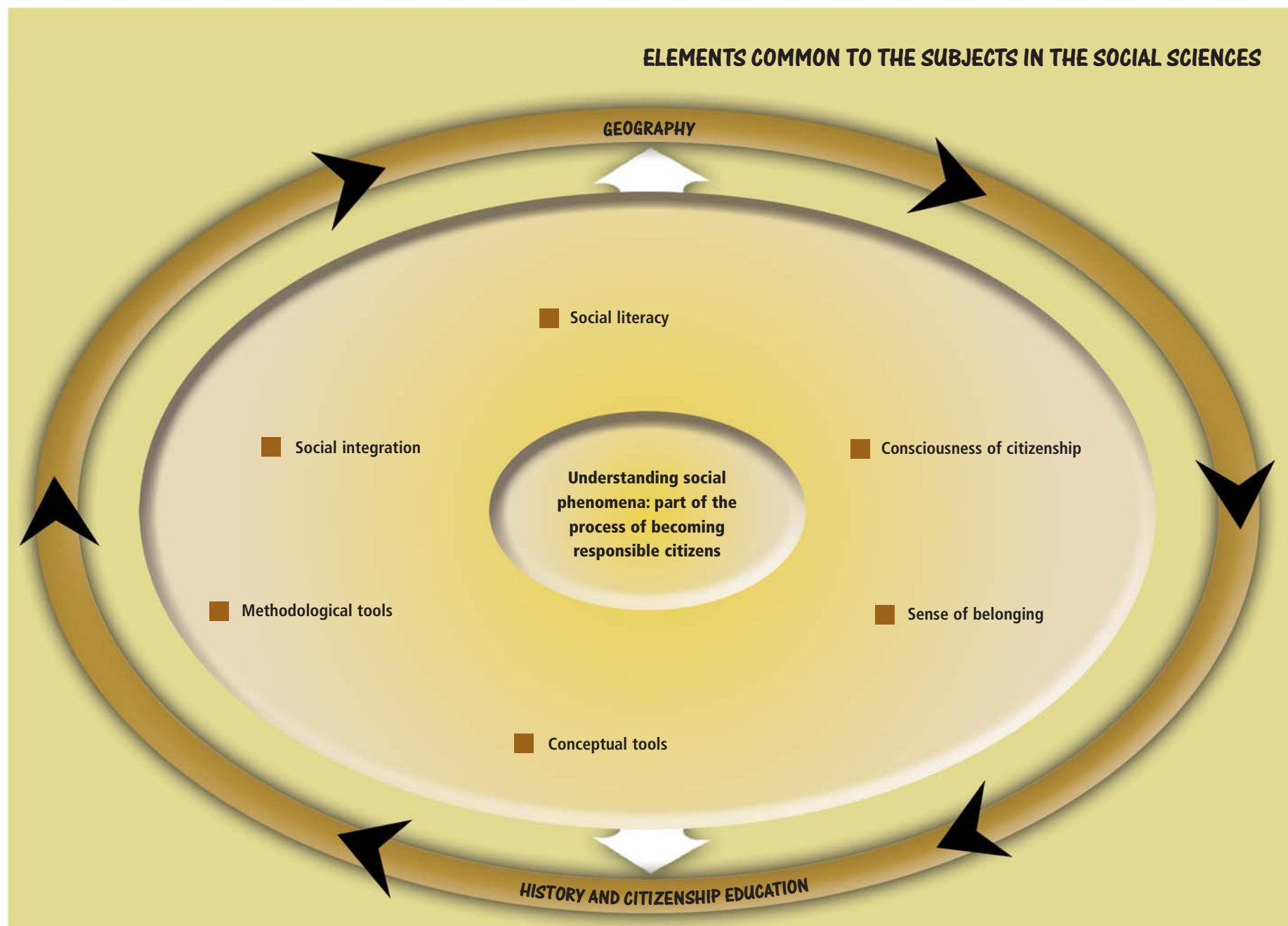
### Connections Between the Subjects in the Social Sciences Subject Area

Both Geography and History and Citizenship Education promote open-mindedness. Their complementary perspectives on social phenomena reinforce the students' knowledge and understanding of these social phenomena and of human action. By encouraging students to observe here and elsewhere, past and present, they attune them to the change and diversity that characterize the present-day world.

To participate in a society that is increasingly complex and constantly changing, students need reference points and tools. Such tools enable them to grasp and interpret the processes by which a society is organized in space and time, as well as the nature and importance of the relationships that form within a society, among societies, or between societies and their territories. In adopting these particular perspectives for the study of reality in space and time, the subjects in the subject area use concepts whose complementarity is invaluable for decoding social phenomena.

## Common Learning Within the Subject Area

The Geography and History and Citizenship Education programs are closely connected by the nature of the competencies they expect students to develop. Some of the learning they call for requires students to go back and forth between the subjects. Thus, on the one hand, students who are learning to understand the organization of a territory and interpret a territorial issue take into account past human actions and the imprints they have left on the organization of space, while on the other hand, when students learn to examine and interpret social phenomena, they take into consideration the territorial organization of the societies concerned. It is by learning to decode the real world from a spatiotemporal perspective and by understanding the importance of human action that students construct their consciousness of citizenship. And by recognizing that all decisions should be established on critical bases, given their implications for the future of the community, they continue that construction. The diagram on the following page illustrates both this synergy between the two subjects and the learning that is common to both of them.



## Arts Education

The arts demand different forms of intelligence and enable us to confront, understand and interpret reality and transpose it into symbolic language. By opening a door to sensitivity, subjectivity and creativity, the practice of an art can lead us to confer new meaning on things and enable us to communicate these through artistic productions. Marked by the social and cultural values of daily life, artistic languages and productions contribute to the evolution of these values and show us a reflection of history, societies and, by extension, humanity. Culture is one of the issues involved in today's trend toward globalization, and the arts play an important role in expressing and preserving the cultural values of a society. Although commercial interests have a stake in the arts worldwide, and thus foster the homogenization of cultures to a certain extent, the arts still remain one of the most effective methods of developing, affirming and safeguarding cultural identity.

### Contribution of the Arts Education Subject Area to the General Education of the Student

The arts stimulate bodily awareness, nourish the imagination and contribute to the development of self-esteem. In practising an art, students draw on all aspects of the self—body, voice, imagination, culture—in order to convey their perception of reality and world-view. They make use of a symbolic language that opens up new perspectives on themselves, others and their environment. Arts education, in helping to empower students, contributes to the construction of their identity and the enrichment of their world-view. It also helps narrow the gap between academic learning and the working world. When pursued on a consistent basis throughout their sec-

ondary studies, it can pave the way for studies leading to a wide variety of professions and occupations related to the arts and culture.

In elementary school, students have begun to create, interpret and appreciate artistic works in two of the four arts subjects. They have had hands-on experience working in a creative dynamic and have become aware of their creative potential through the use of artistic languages. They have had contact with works that provide them with a variety of models for expression and communication, enabling them to appreciate the richness of different artistic languages, to explore their cultural environment and to prepare the way for an ongoing discovery of culture in general.

Arts education at the secondary level follows the guidelines established at the elementary level. The Secondary Cycle One programs are intended to develop the same competencies. For drama, dance and music, these competencies involve *creating, performing and appreciating* artistic works, while for visual arts, the competencies involve *creating personal images, creating media images and appreciating works of art and cultural objects from the world's artistic heritage, personal images and media images*. Students therefore continue the learning they have begun in elementary school, but in a specific subject, which they must choose from among the arts subjects offered in their school. They deepen their understanding of this subject by acquiring in-depth knowledge of its principles, language and basic techniques. Students are presented with a range of artistic experiences that speak to them personally and prompt them to communicate their mental images and express their world-view. These experiences also encourage them to relate to others and

to define the roles they may play in both individual and group creative activities.

Students create, perform or appreciate works by combining perceptions, intuitions, impressions and various types of knowledge. They make use of reflections, communication and information from a number of different sources. They participate in a dynamic dialogue, in constant renewal, between theory and practice, action and reflection, experience and cultural enrichment. Students are also encouraged to develop their critical and aesthetic faculties and broaden their cultural horizons through exposure to works by artists of different periods and origins. They also stand to benefit if their arts education is enhanced by visits to cultural sites, meetings with artists and active participation in the artistic life of the school. Finally, arts education should include the opportunity to integrate information and communications technologies into the learning process, considering their potential for new modes of expression, inspiration and communication.

### Making Connections: The Arts Education Subject Area and the Other Dimensions of the Québec Education Program

Arts education involves connections between subjects, thereby fostering the transfer of learning and the consolidation of knowledge. The subject area of arts education cannot be considered in isolation. It must be seen in the context of a broader system, within which connections can be made between the broad areas of learning, cross-curricular competencies and other subject areas.

The creation, performance and appreciation of artistic productions are often accompanied by in-depth reflection on major contemporary issues and thus meet the educational

aims of the broad areas of learning. The stimuli for creation and the cultural references provide a useful introduction to the broad areas of learning. Planning and producing artistic and interdisciplinary projects, working in teams, performing works and expressing points of view are all activities that meet, in a practical way, the educational aims targeted by each of the broad areas of learning.

Arts education contributes to the development of each of the cross-curricular competencies. Due to the very nature of arts subjects, students are called upon to use creativity throughout the creative process, in situations of performance as well as appreciation. They are also encouraged to use information, solve complex artistic problems, adopt effective work methods, exercise critical and aesthetic judgment, use information and communications technologies appropriately, achieve their potential, cooperate with others and communicate appropriately.

Arts education can help students form meaningful and diverse connections with other subject areas. For example, students who practise an art acquire a symbolic language and develop it to construct meaning, just as they use linguistic codes to communicate orally or in writing. They use spoken and written language when forming critical and aesthetic judgments on artistic productions or giving an account of their experience of creation, performance or appreciation. For example, to appreciate artistic works or productions, students must put them in their historical context, thereby drawing on concepts and strategies related to the social sciences. Exposure to literary works can also enrich their cultural knowledge and help them better appreciate other artistic works. The possibility of working on the same problem from the point of view of the arts and from that of mathematics, science and technology gives students the opportunity to experience two ways of apprehending reality that are both complementary and mutually enriching. The practice of

an art also contributes to the students' personal development. It provides them with a special way of approaching and thinking about moral and ethical issues, social problems, beliefs and values, and helps them to adopt balanced attitudes and habits.

Based on this brief description of the interdisciplinary potential of arts education and the variety of connections it can serve to establish with other elements of the Québec Education Program, it is clear that the study of the arts contributes to students' cultural enrichment and to the achievement of the school's mission.

### Elements Common to the Subjects in Arts Education

Each subject in the arts has its own particular language, rules and conventions, principles and tools. Through the specific nature of its own language—whether gestural, visual, sound-related or corporal—each one also offers a unique way of knowing oneself, forming relationships with others and interacting with the environment. However, beyond their individual characteristics, the subjects in the arts foster the same basic learning, facilitating the transition from one subject to another during the students' art education. This applies whether it be during the same school year, during the transition from elementary to secondary school, in the transition from one cycle to another, or when moving to a new school.

#### Basic Learning

- Communicates and gives concrete expression, by means of symbolic language, to ideas, mental images, impressions, sensations and emotions in various artistic productions or performances
- Appreciates facets of his/her own works and those of other students, as well as works by men and women of different origins and periods, by referring to varied criteria and expressing himself/herself orally or in writing

### Attitudes

- Receptivity to his/her sensations, impressions, emotions and feelings
- Openness to unexpected events, to an element of risk in his/her experiments and choices, to the stimuli for creation, to works and their related historical context
- Constructive attitude toward teamwork, his/her artistic experiences and criticism
- Respect for artistic works, his/her own productions and those of his/her classmates

### The Creative Dynamic

From the initial inspiration to the moment when an artist detaches him or herself from a work, he or she is engaged in a complex and dynamic line of development. Such a line of development, which may be characterized in various ways, has been referred to as a creative dynamic.<sup>1</sup> It can be broken down into a process and a procedure, which are closely related.

#### The Process

The process consists of three consecutive phases: an opening phase, a productive action phase and a separation phase. During the opening phase, the creator is inspired by an idea. During the productive action phase, the creation is shaped. During the separation phase, the creator detaches him or herself from his or her work.

1. We are referring here to the work of researcher Pierre Gosselin, who has used this term to describe the creative process. We are borrowing his concept of the creative dynamic, as well as the diagram that illustrates it. See Pierre Gosselin et al., "Une représentation de la dynamique de création pour le renouvellement des pratiques en éducation artistique," *Revue des sciences de l'éducation*, vol. XXIV no. 3, (1998), p. 647-666.



In the opening phase, which is marked by the presence of intuition and spontaneity, inspiration takes precedence. The students explore and develop emergent ideas that best reflect what they are feeling, rather than simply work with the first idea they think of. They must retain elements of some ideas, identify the most meaningful ones and develop a creative intention based on them. In the productive action phase, which involves the shaping of a creation, development predominates. In this phase, students are actively aware of giving direction to their creative work and solving complex problems using sensitivity and intelligence. In this context, they must combine, develop and organize elements they have selected and, in particular, give material form to their ideas. They evaluate the degree of correspondence between their inner ideas and the work taking shape. The separation phase represents a time to pause and reflect on their productions and analyze them in order to determine whether they correspond to their initial inspiration. In displaying their productions, students become aware of the perception and appreciation of others. The detachment that prevails during the separation phase enables them to withdraw from their productions and to view them as steps in their line of artistic development.

### *The Procedure*

The procedure is mainly based on the interaction of three movements: inspiration (injection of ideas); development (formulation and articulation of ideas); distancing (withdrawal of the creator from the result of his or her actions). These three movements, which are found in each phase of the process, are interdependent and complementary and they generate specific actions in each phase. However, it may happen that a student, like a creator, goes through the second phase of the process without encountering any serious difficulties and therefore does not have to let go of the creative work and stand back from it in order to identify or solve a problem.

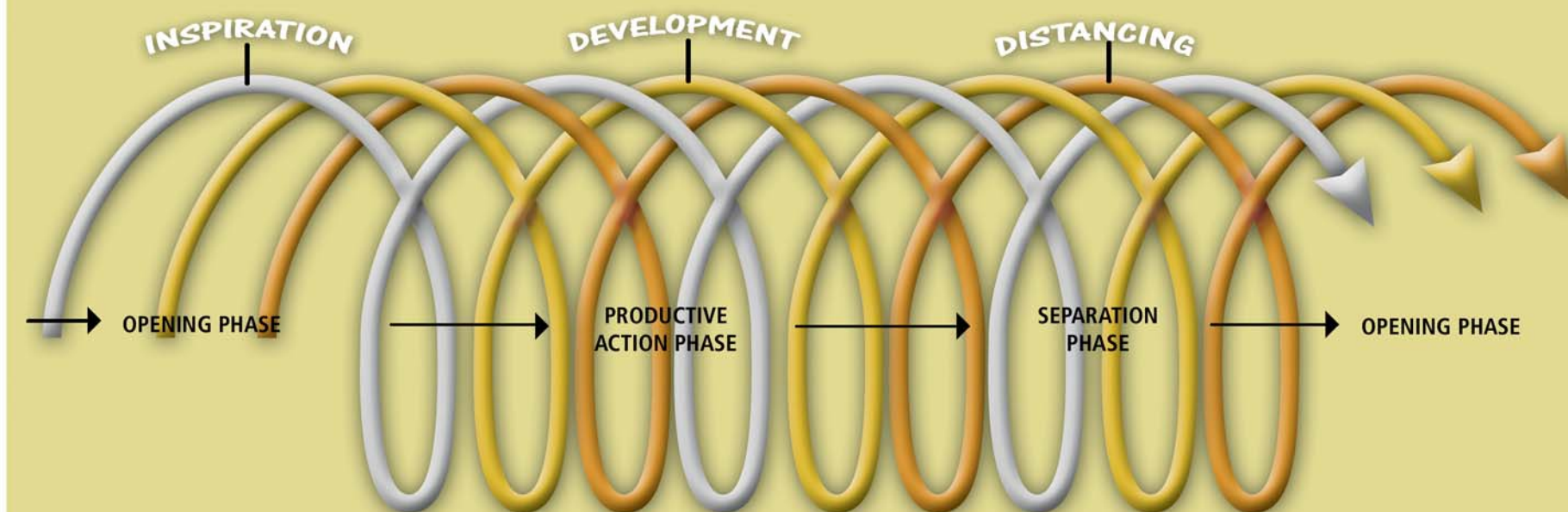
### *The Stimuli for Creation*

The stimuli for creation are working guidelines that can serve as a catalyst, thread or framework for the creative dynamic. They are adapted to the ages and interests of the students and present problems that offer a great variety of possible solutions and responses. Drawn from the real world, the imaginary realm, artistic and media productions and encounters with professional artists, they are connected to the educational aims of the broad areas of learning and to cultural references. Students are encouraged to convey their vision of the stimulus for creation in their productions in a concrete, expressive, symbolic manner.

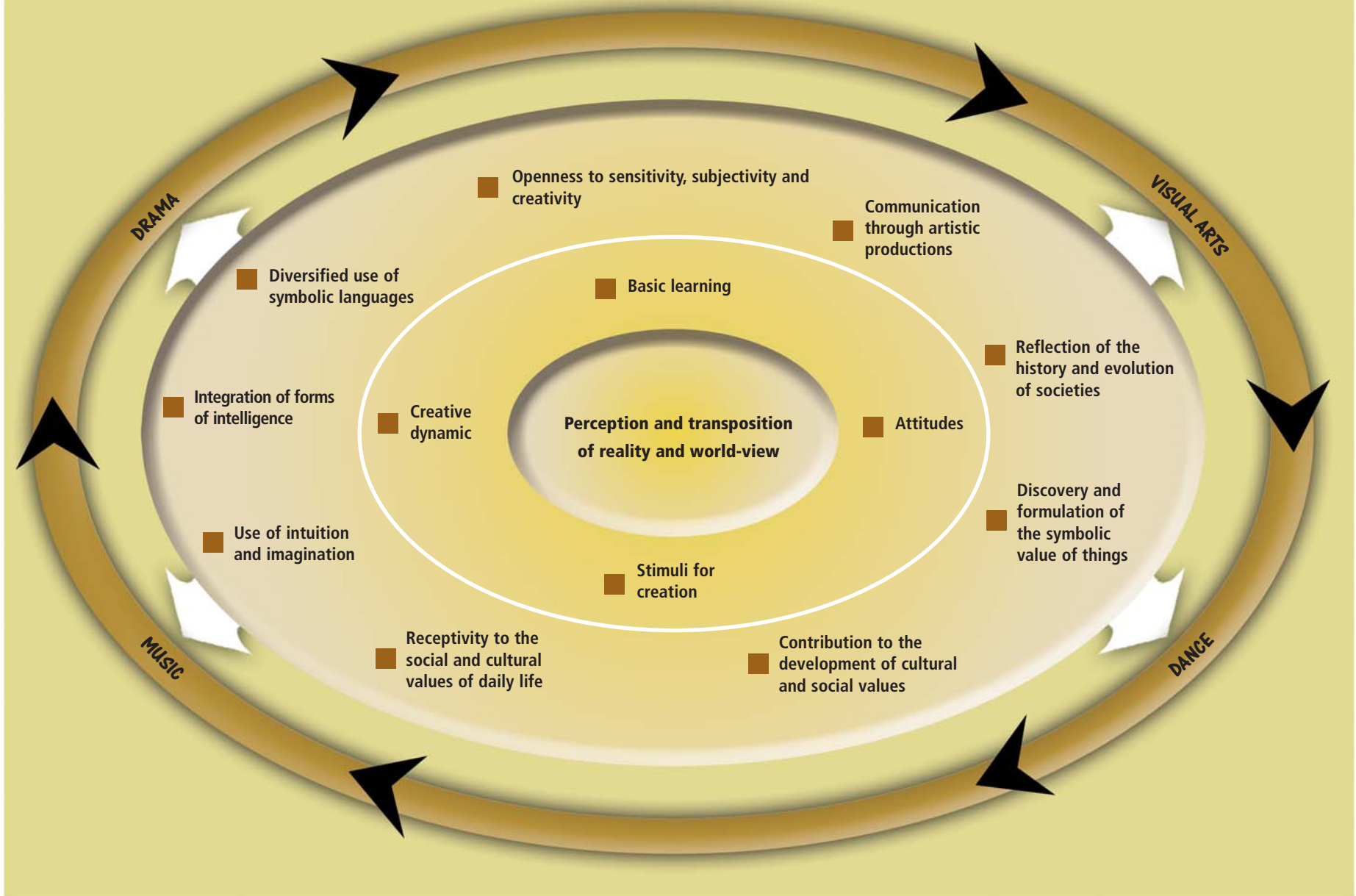
Whichever theoretical model is selected, it is important to emphasize the creative process in learning activities in the arts. Like the performance and appreciation of artistic works, creation is an essential element of any procedure for gaining experience of the artistic world. The creative process thus plays a vital role in the basic learning transferable from one arts subject to another.



## THE CREATIVE DYNAMIC AS A PROCESS AND A PROCEDURE



## FEATURES OF ARTS EDUCATION AND ELEMENTS COMMON TO THE ARTS SUBJECTS



## Personal Development

The subject area of Personal Development enables individuals to develop their full potential, to reflect and work on themselves, to understand themselves, to recognize their true value, and to take action in order to make improvements in these various dimensions of their lives. The subjects in this area<sup>1</sup> encourage students to interact with others, to take an interest in other cultures and to appreciate their diversity. They also allow students to learn about their cultural heritage by familiarizing themselves with works that attest to beliefs and currents of thought from various places and times. Finally, they help students to better understand how our culture can encompass various ways of seeing and doing things.

### Contribution of the Personal Development Subject Area to the General Education of the Student

Students aged 12 to 14 are entering an intense period of change. They are leaving the world of childhood and entering into that of adolescence. This period, which is marked by accelerated and destabilizing transformations on the physical and psychological levels, gives rise to questioning and makes their search for a new identity particularly important. Driven by doubt and the need to affirm themselves, adolescents call into question the ideas, beliefs and values that have been handed down to them. They like to compare them with those exemplified by their peers and by adult authority figures. This questioning and the positions and actions that derive from it enable young people to better understand themselves and to gradually find their place within their community. Moreover, attending secondary school gives rise to new social relationships due to the number and diversity of people with whom they come into contact.

*Québec Education Program*

Each subject in the area of Personal Development contributes to the students' overall development. They take into account the physical, cognitive, affective, social, moral and spiritual dimensions of the students' growth, and guide them toward an awareness of how these dimensions are related and how important they are for each student's personal development. These subjects play a particularly important role in the construction of the students' identity and in the development of their world-view. Indeed, they lead adolescents to comprehend the ever-changing nature of their personal development. They empower students within various contexts and help them to develop tools that they can use in working towards their self-fulfillment as individuals. Finally, these subjects make students more aware of the unique role they will play in improving society.

### Making Connections: The Personal Development Subject Area and the Other Dimensions of the Québec Education Program

The problems and issues covered in the subject area of Personal Development are closely linked to the five broad areas of learning. In order to be equipped to deal with these issues, the students must draw upon knowledge acquired within other subject areas. For example, when they ask questions about current issues relating to health, ethics and religion, they use language skills such as a good vocabulary and the ability to construct meaning, advance their opinions, decipher messages, appreciate subtleties, and so on. When they ask questions about ethical problems having to do with the environment or health, they make use of knowledge acquired in mathematics, science and technology in order to more accurately inter-

pret the underlying issues. At other times they are asked to evaluate the media's treatment of certain events by looking at these events in the light of what they learned in geography, history or citizenship education. Finally, they make good use of knowledge acquired in the subject area of the arts when they exercise their judgment in relation to various cultural activities.

The cross-curricular competencies are essential tools that enable students to analyze and deal with the complex situations that arise in a perpetually evolving world. The learning situations associated with each or all of the subjects in the area of Personal Development will lead students to acquire and draw upon these competencies.

### Elements Common to the Subjects in Personal Development

Beyond their differences, these subjects promote a common aim, which is to have students develop a concern for their physical and mental health, as well as a desire to improve community life. All four subjects encourage students to reflect on and raise questions about themselves and their relationships with others and the environment. They help students find answers to the questions raised by their need to grow as individuals within society and to meet the challenges inherent in a period of intense personal change. These subjects allow students to forge the tools they need in order to seek their own

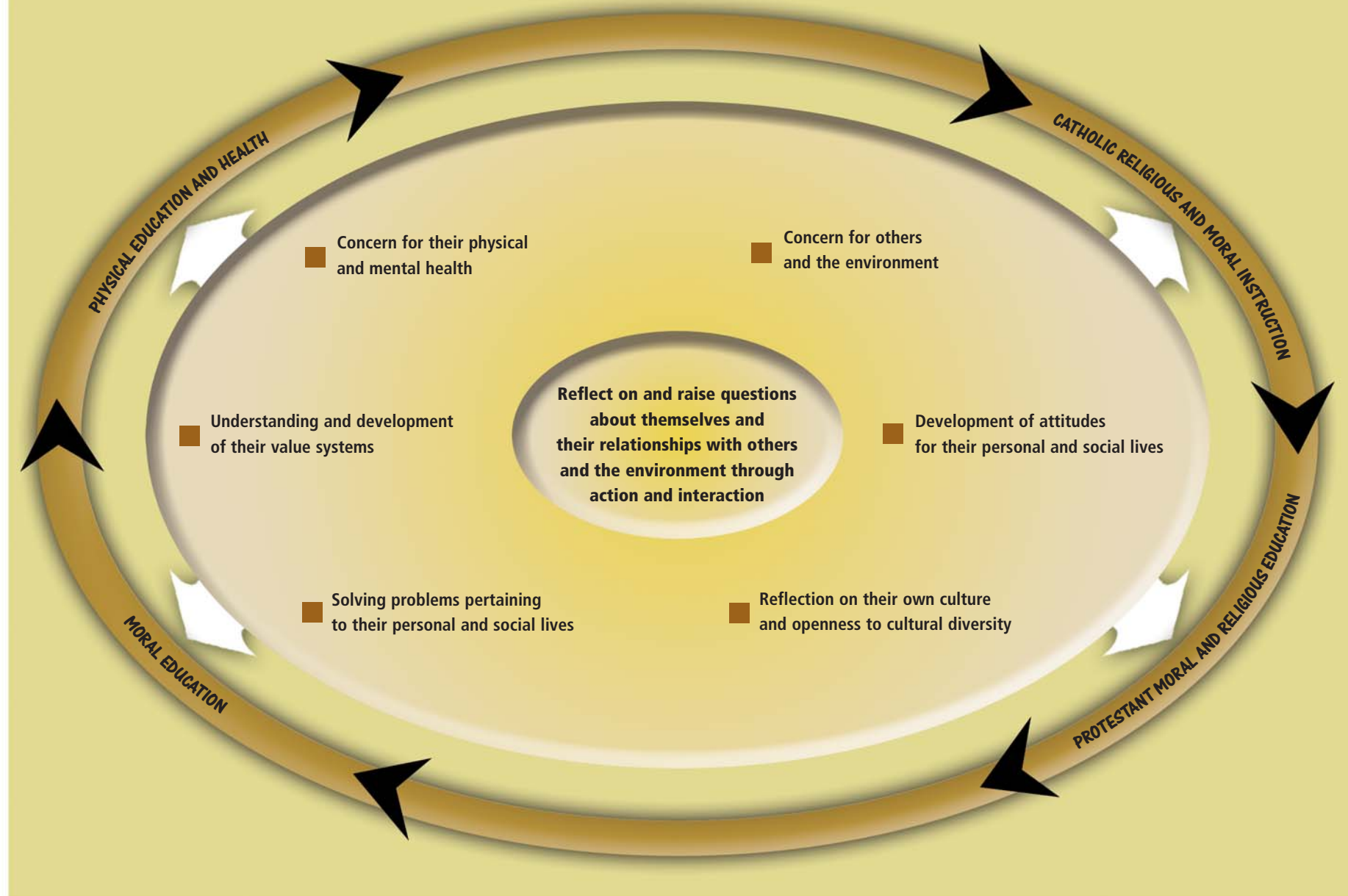
1. The subject area of Personal Development comprises Physical Education and Health, Moral Education, Catholic Religious and Moral Instruction and Protestant Moral and Religious Education. While the first of these is compulsory, students may choose which one of the other three they wish to take.

solutions to personal or social problems, and to broaden their understanding of realities that affect them directly, such as health, interpersonal relationships, consumption and the environment. They help students develop a framework of values that will guide their decisions now and in the future. This frame of reference will, in addition, enable them to explore ways in which they might act in response to questions pertaining to their personal growth, motor development, physical condition, mental and spiritual equilibrium and relationships with others. Students thereby learn to discern what is or is not appropriate in various situations of everyday life.

The learning acquired through these subjects enables students to recognize values such as commitment, self-affirmation, solidarity, equality and dignity, and to integrate them into their relationships with others and with the environment. It also facilitates the development of attitudes such as self-confidence, trust in others, courage, a work ethic, the desire to surpass oneself, independence and a sense of responsibility. Moreover, these subjects encourage open-mindedness, respect for the opinions and beliefs of others, and the acceptance of differences with respect to physical or intellectual abilities and forms of cultural expression. They call upon students to recognize the obligations that come with living as a member of a group, and to prepare themselves to act as responsible citizens.

The following diagram illustrates the elements common to the four subjects in the area of Personal Development.

## ELEMENTS COMMON TO THE SUBJECTS IN PERSONAL DEVELOPMENT





## Bibliography

### General References

- Arcand, Lyne et al. *Les compétences essentielles liées à la santé et au bien-être à intégrer au curriculum des enfants de l'éducation préscolaire et des jeunes du primaire et du secondaire au Québec*. Québec: Ministère de l'Éducation, 1998.
- Barth, Britt-Mari. *L'apprentissage de l'abstraction: Méthodes pour une meilleure réussite de l'école*. Paris: Retz, 1987.
- . *Le savoir en construction: Former à une pédagogie de la compréhension*. Paris: Retz, 1993.
- Cloutier, Richard, and André Renaud. *Psychologie de l'enfant*. Boucherville: Gaëtan Morin, 1990.
- Cohen, Elizabeth G. *Designing Groupwork: Strategies for the Heterogeneous Classroom*. 2nd ed. New York: Teachers College, Columbia University, 1994.
- Commission des droits de la personne et des droits de la jeunesse du Québec. *Religious Pluralism in Québec: A Social and Ethical Challenge*. Québec, 1995.
- Conseil supérieur de l'éducation. *Citizenship Education 1997-1998. Annual Report on the State and Needs of Education Summary*. Sainte-Foy, 1998.
- . *Pour la réforme du système éducatif: Dix années de consultation et de réflexion, Avis au ministre de l'Éducation*. Sainte-Foy, 1995.
- Cyr, Paul. *Le point sur les stratégies d'apprentissage d'une langue seconde*. Anjou: CEC, 1996.
- Gardner, Howard. *Multiple Intelligences: The Theory in Practice*. New York: Basic Books, 1993.
- Gillet, Pierre, ed. *Construire la formation*. Paris: ESF, 1992.
- Goleman, Daniel. *Emotional Intelligence*. New York: Bantam Books, 1995.
- Jonnaert, Philippe, and Cécile Vander Borgh. *Créer des conditions d'apprentissage: Un cadre de référence socioconstructiviste pour une formation didactique des enseignants*. Brussels: De Boeck Université, 1999.
- Legendre, Renald. *Dictionnaire actuel de l'éducation*. 2nd ed. Montréal: Guérin, 1993.
- Marzouk, Abdellah, Pauline Côté and John Kabano. *École, éducation à la citoyenneté et diversité culturelle*, Monograph no. 49. Université du Québec à Rimouski, Département des sciences de l'éducation: GREME, 1997.
- Noiseux, Gilles. *Les compétences du médiateur pour réactualiser sa pratique professionnelle*. Sainte-Foy: MST, 1998, Vol. 1.
- . *Les compétences du médiateur comme expert de la cognition*. Sainte-Foy: MST, 1998, Vol. 2.
- Paré, André. «Créativité et apprentissage», *Créativité et pédagogie ouverte*. Volume II. Laval: NHP, 1977.
- Perrenoud, Philippe. *Construire des compétences dès l'école*. Paris: ESF, 1998.
- Piaget, Jean. *The Construction of Reality in the Child*. New York: Basic Books, 1954.
- . *The Origins of Intelligence in Children*. New York: International University Press, 1974.
- Québec, Ministère de la Santé et des Services sociaux, Direction des communications. *Un Québec fou de ses enfants : Rapport du Groupe de travail pour les jeunes*. Québec: Ministère de la Santé et des Services sociaux, 1991.
- Rey, Bernard. *Les compétences transversales en question*. Paris: ESF, 1996.
- Ruano-Borbalan, Jean-Claude, ed. *Éduquer et former: Les connaissances et les débats en éducation et en formation*. Paris and Dijon: Éditions Sciences humaines, 1998.
- Tardif, Jacques. *Intégrer les nouvelles technologies de l'information: Quel cadre pédagogique?* with Annie Presseau. Collection Pratiques et enjeux pédagogiques. Paris: ESF, 1998.
- . *Le transfert des apprentissages*. Montréal: Logiques, 1999.
- . *Pour un enseignement stratégique*. Montréal: Logiques, 1992.
- UNESCO. International Commission on Education in the Twenty-First Century. *Learning: The Treasure Within*. Edited by Jacques Delors. New York: UNESCO Publishing, 1996.



## Broad Areas of Learning and Cross-Curricular Competencies

Assagioli, Roberto. *The Act of Will*. New York: Viking Press, 1973.

Association Québécoise pour la promotion de l'éducation relative à l'environnement. *Guide québécois des ressources en éducation en formation relative à l'environnement et au développement durable*. Montréal: AQPERE, 1995.

Audigier, François. *Projet Éducation à la citoyenneté démocratique. Concept de base et compétences clés de l'éducation à la citoyenneté démocratique: Une première synthèse*. Paris: Institut national de recherche pédagogique for the Council of Europe, Council for Cultural Co-operation, 1998.

Bannister, Rosella, and C. Monsma. *Classification of Concepts in Consumer Education* (Monograph No. 137). Cincinnati: South-Western Publishing Co., 1982.

Barette, Diane. *Différences et particularités de l'approche par compétences par rapport à l'approche par objectifs: Programme d'études DEFIS*. Québec: Ministère de l'Éducation, 1996.

Bateson, Gregory. *Steps to an Ecology of the Mind*. New York: Ballantine Books, 1972.

Beaudet, Alain. *Vers une pédagogie de la créativité*. Paris: ESF, 1973.

Boulet, Albert. *Enseigner les stratégies d'apprentissage au primaire et au secondaire*. Hull: Réflex, 1998.

Brée, Joël. *Les enfants, la consommation et le marketing*. Paris: PUF, 1993.

Capra, Fritjof. *The Turning Point: Science, Society and the Rising Culture*. London: Fontana Paperbacks, 1983.

Chevalier, Jacques. *Histoire de la pensée 2: La pensée chrétienne*. Paris: Flammarion, 1956.

Cloutier, Richard. *Psychologie de l'adolescence*. Boucherville: Gaëtan Morin, 1990.

Collins, M., D. Studd, and J. Wallace. *Making Career Decisions—A Step at a Time*. 2 vols. Scarborough, Ontario: Nelson Canada, 1984-1985.

Comité interministériel d'éducation relative à l'environnement. *Situations d'apprentissage, 13 fiches*. Québec: Ministère de l'Environnement et de la Faune, 1994.

Conseil supérieur de l'éducation. *Les défis éducatifs de la pluralité*, Sainte-Foy, 1987.

———. *Rénover le curriculum du primaire et du secondaire*, Sainte-Foy, 1994.

———. *Pour une gestion de classe plus dynamique au secondaire*, Sainte-Foy, 1995.

*Québec Education Program*

———. *The School as an Educational Community: Suggestions for the Renewal of Secondary Education*, Summary, Sainte-Foy: 1998.

Croizier, Monique. *Motivation, projet personnel, apprentissages*. Paris: ESF, 1993.

Crosera, S. *Pour comprendre un adolescent et communiquer avec lui*. Paris: De Vecchi, 2000.

Duclos, Germain, Danielle Laporte, and Jacques Ross. *L'estime de soi de nos adolescents: Guide pratique à l'intention des parents*, Montréal: Hôpital Sainte-Justine, Centre hospitalier universitaire de Montréal, 1995.

Dumas, Jean-Louis. *Histoire de la pensée 2: Renaissance et Siècle des lumières*. Paris: Tallendier, 1990.

Erikson, Erik H. *Childhood and Society*. New York: W.W. Norton, 1993.

———. *Identity: Youth and Crisis*. New York: W.W. Norton, 1994.

Fetro, J.V. "Personal and Social Skills Development is Basic." Chapter 11 in *The Comprehensive School Health Challenge: Promoting Health Through Education*, Vol. 1. Santa Cruz, Ca.: ETR Associates, 1994.

Gagné, Pierre-Paul. *Pour apprendre à mieux penser*. Montréal: Chenelière/Didactique, 1999.

Gonnet, Jacques. *Éducation et médias*. Collection Que sais-je? Paris: PUF, 1997.

Grangeat, Michel. *La métacognition: Une aide au travail des élèves*. Paris: ESF, 1997.

Gunter, Barrie and Adrian Furnham. *Children as Consumers: A Psychological Analysis of the Young People's Market*. London and New York: Routledge, 1998.

Haché, Lorraine, Phil S. Jarvis, and Dave E. Redekopp. *Blueprint for Life/Work Designs: K-Adult Handbook*. Demonstration Edition. Abridged Version. Memramcook, New Brunswick, 1998.

Herskovits, Melville J. *Man and His Works: The Science of Cultural Anthropology*. New York: Knopf, 1949.

Howden, James. *Pratico-pratique: Coopérer pour apprendre et apprendre à coopérer*. Montréal, 1994.

Jasmin, Danielle. *Le conseil de coopération: Un outil de gestion pédagogique de la vie de classe*. Montréal: Chenelière/McGraw-Hill, 1993.

Jerphagnon, Lucien. *Histoire de la pensée: Philosophies et philosophes, Antiquité et Moyen Âge*. Paris: Tallandier, 1989.

- Jones, E. H., N. S. Miller, and L. Tritsch. "School Restructuring: How Is the Health Program Affected?" Chap. 21 in *The Comprehensive School Health Challenge: Promoting Health Through Education*, Vol. 1. Santa Cruz, Ca.: ETR Associates, 1994.
- Kagan, Spencer. *Cooperative Learning: Resources for Teachers*. San Juan Capistrano, 1995.
- Kapferer, Jean-Noël. *L'enfant et la publicité: Les chemins de la séduction*. Paris: Dunod, 1985.
- Kemp, Daniel. *Aider son enfant à vivre une adolescence douce*. Blainville: Éditions E = MC<sup>2</sup>, 1994.
- Laborit, Henri. *Decoding the Human Message*. London: Allison and Busby, 1977.
- Laramée, Alain. *L'éducation critique aux médias*. Collection Communication et société. Sainte-Foy: Télé-université, 1998.
- Laurendeau, Marie-Claire, et al. « Sensibilisation à la violence en milieu scolaire: évaluation d'un programme-pilote. » *Apprentissage et socialisation* 12, no. 2 (1989): 89-98.
- Leduc, Constance, Ginette H. Brochu and Carole Deschamps. *Pour mieux vivre ensemble: Guide pédagogique*. Commission des droits de la personne. Montréal: Modulo, 1991.
- Levin, Pamela. *Les cycles de l'identité: Comment se développent nos compétences tout au long de notre vie*. Paris: InterÉditions, 2000.
- McNeal, James U. *Kids as Customers: A Handbook of Marketing to Children*. New York: Lexington Books, 1992.
- Meirieu, Philippe. *Enseigner: Scénario pour un métier nouveau*. Paris: ESF, 1989.
- . *Des enfants et des hommes*. Paris: ESF, 1999.
- Morin, Edgar. *La tête bien faite: Repenser la réforme, réformer la pensée*. Paris: Seuil, 1999.
- . *Seven Complex Lessons in Education for the Future*. Paris: UNESCO, 2000.
- Muchielli, Roger. *Comment ils deviennent délinquants: Genèse et développement de la socialisation et de la dissocialité*. Paris: ESF, 1971.
- Nietzsche, F. *The Gay Science*. 1st ed., translated, with commentary, by Walter Kaufmann. New York: Random House, 1974.
- Ouellet, Fernand, ed.. *Les institutions face aux défis du pluralisme ethnoculturel*. Québec: Institut québécois de recherche sur la culture, 1995.
- Perradeau, Michel. *Échanger pour apprendre: L'entretien critique*. Paris: S.E.S.J.M./Armand-Colin, 1998.
- Piaget, Jean. *The Child's Conception of the World*. International Library of Psychology, Philosophy and Scientific Method Series. Totowa, New Jersey: Littlefield, Adams, 1969.
- Pichette, Michel, et al. *Vivre avec les médias, ça s'apprend!* Montréal: Centrale de l'enseignement du Québec et Service aux collectivités (UQAM), 1996.
- Piette, Jacques. *Éducation aux médias et fonction critique*. Références et travaux universitaires series. Montréal and Paris: L'Harmattan, 1996.
- Revue des sciences de l'éducation, vol. XXIII, no. 1 (theme: «L'éducation dans une perspective planétaire»), 1997.
- Roussy, Michel. *Esquisse d'un modèle d'éducation aux médias pour les écoles secondaires au Québec*. Ph.D. diss. Québec: Département des sciences de l'éducation, Université de Montréal, June 1993.
- Sauvé, Lucie. *Pour une éducation relative à l'environnement*. 2nd ed. Montréal: Guérin, 1997.
- Schleiffer, Michel, ed. *La formation du jugement*. Montréal: Logiques, 1992.
- Séguin, Claude. *La maîtrise des TIC: Un référentiel québécois*. Québec: Direction des ressources didactiques, Ministère de l'Éducation, 1999.
- Slavin, Robert. *Cooperative Learning*. New York: Longman, 1983.
- Tardif, Jacques. *Intégrer les nouvelles technologies: Quel cadre pédagogique?* with Annie Presseau. Collection Pratiques et enjeux pédagogiques. Paris: ESF, 1998.
- UNESCO. *Culture of Democracy: A Challenge for Schools*. Edited by Patrice Meyer-Bisch. Cultures of Peace Series. Paris: UNESCO Publishing, 1995.
- . *International Bureau of Education. Education for International Understanding: An Idea Gaining Ground*. Prepared by Lucie-Mami Noor Nkaké. Geneva, 1996. Reprinted in 1998 with a new preface.
- Volcy, Marc-Yves. *Mini-trousse: Pédagogie de la coopération*. Montréal: Centre d'éducation interculturelle et de compréhension internationale, 1991.
- Williams, Linda Verlee. *Teaching for the Two-Sided Mind: a Guide to Right Brain/Left Brain Education*. Englewood Cliffs, N.J.: Prentice-Hall, 1983.
- Wolfs, José-Luis. *Méthodes de travail et stratégies d'apprentissage*. Collection Pédagogies en développement. Paris-Bruxelles: De Boeck-Université, 1998.



## Chapter 5

### Languages



## *Introduction to the Languages Subject Area*

Languages are an essential means through which we communicate and learn. They provide individuals with the resources to develop into citizens who can be actively involved in the exchange of ideas and the evolution of values in a democratic and pluralistic society such as ours. Learning different languages is not only personally enriching, it also makes a contribution to the enrichment of our culture and of society as a whole. In Québec, French or English is either the language of instruction or the second language learned. Furthermore, students have the opportunity to learn a third language, which adds to their linguistic and cultural knowledge.

### **Contribution of the Languages Subject Area to the General Education of the Student**

Language programs support the students' development of linguistic competencies. They provide students with an effective environment in which to construct their own identity, an opportunity to develop an appreciation for the richness of culture and a vehicle to become responsible citizens. Students live in society, and language is their principal means of interacting with the world around them. It allows them to relate to young people and adults alike, from near and far. Language opens a window on the world and on knowledge itself. It fosters growth in that it contributes to the affirmation and development of the students' personal, social and cultural identity. It also helps students to organize their thoughts and enables them to describe and express their ideas, perceptions and feelings. Furthermore, language helps them to build as well as to share their own world-view, since words and symbols, beyond codes and rules, convey the singular nature of thought.

### **Making Connections: The Languages Subject Area and the Other Dimensions of the Québec Education Program**

By using language in a variety of contexts drawn from topics related to the broad areas of learning, students learn to communicate properly and more clearly, confidently and effectively. The language of instruction is instrumental in developing knowledge in all the other subjects. Since it enables students to acquire and construct knowledge, the use of language calls upon the full range of cross-curricular competencies. Language is an integral factor in the students' ability to use creativity and exercise critical judgment, and is not exclusively about communication skills.

The use of a first, second or third language allows students to understand literature and the different texts we use in everyday life. When presented through a variety of media, the types of writing selected and the context in which they are studied give students an opportunity to discover the richness, diversity and complexity of the world and of humankind.

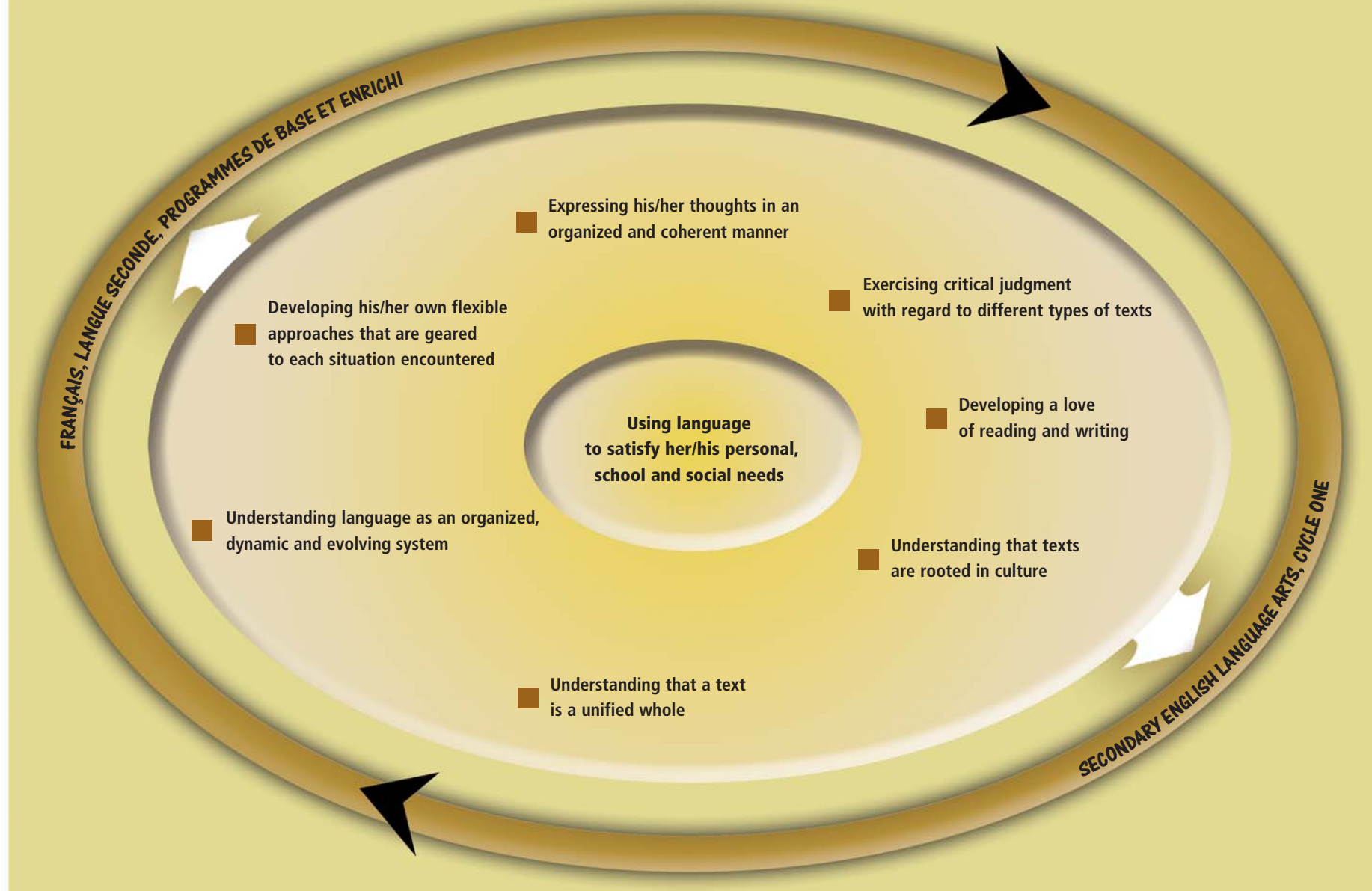
### **Elements Common to the Subjects in the Languages Subject Area**

Our knowledge of a given language can also help us to better understand another language. For instance, students apply some of their existing linguistic and cultural knowledge to the context of learning a second or third language. Conversely, by learning a second or third language, students begin to look at their own language and culture differently. They are put into situations that allow them to discover what languages and cultures have in common and what makes each of them unique.

The following diagram presents the various elements that are common to the subjects in the languages subject area.



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

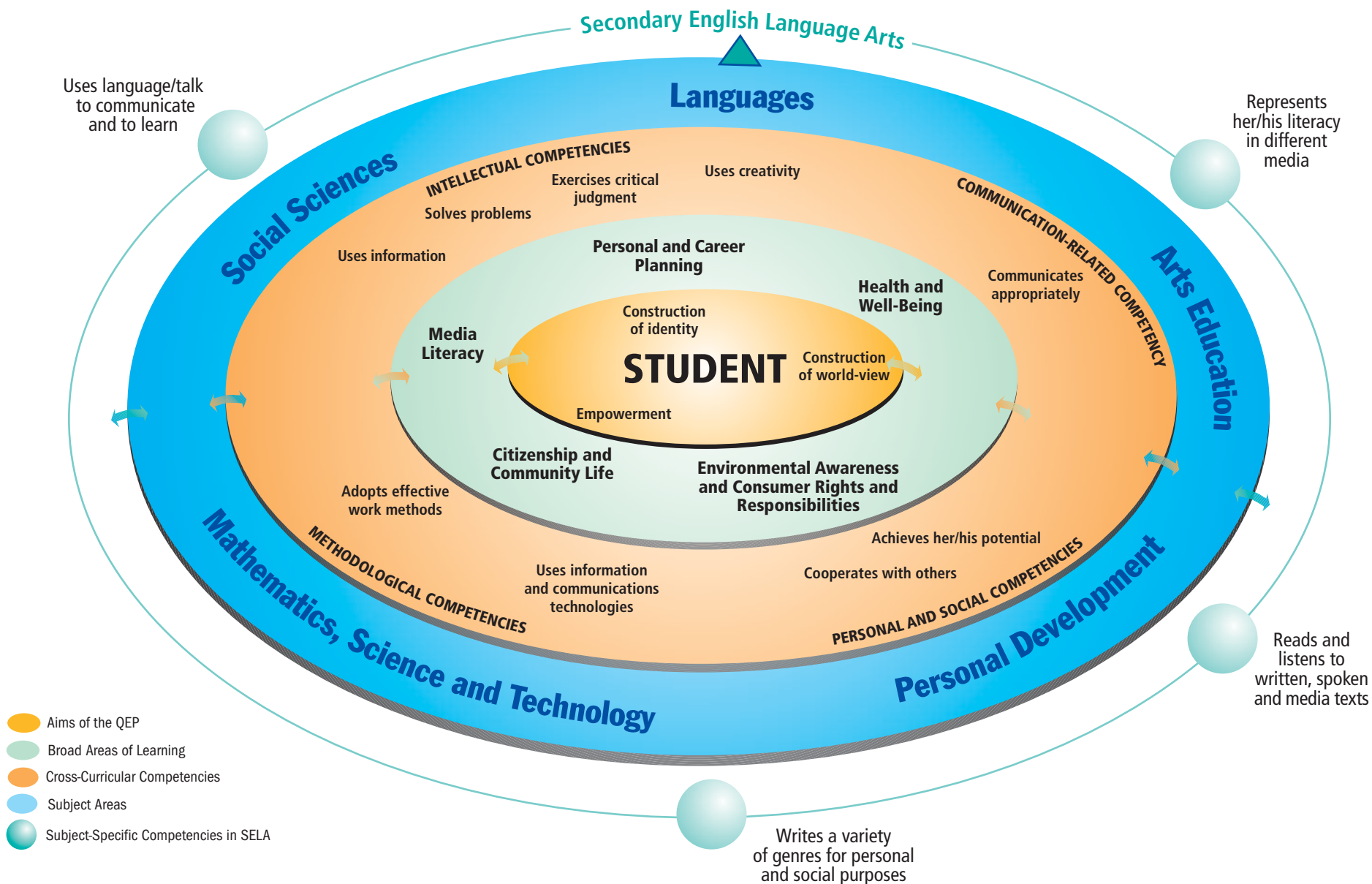





## Secondary English Language Arts, Cycle One



## Making Connections: Secondary English Language Arts (SELA) and the Other Dimensions of the Québec Education Program (QEP)





## Introduction to the Secondary English Language Arts Program

### SELA Is a Literacy Program

The new Secondary English Language Arts (SELA) program for Cycle One is first and foremost a *literacy* program that has an important role to play in teaching the humanistic values and beliefs of our culture, as well as in cultivating the understanding that the courage to be human endures in the face of changing histories, stories and events. The noted Brazilian educator Paulo Freire described literacy as knowing how to “Read the world and the word.” This program is centred in the connection between the learner’s world and the social purposes that are served by language, discourse and texts, since language<sup>1</sup> is both a means of communicating feelings, ideas, values, beliefs and knowledge, and a medium that makes active participation in democratic life and a pluralistic culture possible.

### Social Purposes & Functions of Texts

In order for our students to develop literacy in a world of rapid social, cultural and technological change, we need to take the time to connect learning about the social purposes of language to the worlds of the students we teach, including special needs students, so that they understand language learning as the development of a repertoire of essential strategies, processes, skills, knowledge and attitudes that will make it possible for them to learn throughout their lives. For this reason, the SELA program for Cycle One is grounded in the *language*, *discourse*<sup>2</sup> and *texts*<sup>3</sup> that our students will encounter in the world and focuses on the development of fluent readers and writers of spoken, written and media texts. The goal of any literacy program must

be to provide opportunities for the learner to experience the power of language as a way of making sense of her/his experience and of breaking down the barriers that separate individuals. This program provides students with the opportunity to develop language competencies that respond to the realities of diverse situations, the interpersonal and communication strategies that they will require in order to become active, critical members of society, and to foster an appreciation of their rich literary and cultural heritage.

1. Language in the SELA program refers to the representational systems of spoken, written and media discourse. Therefore, language comprises words, images, signs, symbols, sound, gestures and body language, as well as hybrid combinations, such as word and image, or word and sign.
2. Discourse in the SELA program is language-in-use that gives expression to the social context and conditions in which it is produced or interpreted, i.e. different types of texts or genres. For example, communities distinguish themselves by creating a discourse that identifies members of that community and their relationship(s) to one another, including shared knowledge, values and beliefs, e.g. medical discourse, legal discourse, the discourse of schooling, etc. In the SELA program, the classroom community of readers and writers is also a discourse community.
3. A text in the SELA program is the product of a process of production and interpretation of meaning(s) expressed in spoken and/or written and/or media discourse, i.e. a product that serves a social purpose or function. Texts frequently combine different languages, discourses and genres, as would be the case with newspapers that combine images, words and symbols as well as written and media discourse, and editorial, feature-story and classified-ad genres. A text may be a class discussion, a poem, a magazine advertisement, a student journal, a Web site. Many texts today fall into the category of multigenre, including the novel, e.g. contemporary fiction often includes letters, poetry, visuals and “blends” of literary genres such as mystery, romance, fantasy and science fiction, all in the same text. The definition of text in this program also allows for nontraditional uses, such as an exchange between a teacher and a student as text, a fictional character as text, a shopping mall as text, etc.

## Social Messages & Meanings

Our new SELA program addresses a series of issues and concerns raised by our community since 1980. As such, it both revises and extends the content and orientations of its predecessor, the *Secondary English Language Arts I to V* program. The approach to language, discourse, text and genre<sup>4</sup> in the new SELA program for Cycle One is related to their *social purposes and functions*, so that students are aware not only of the structures and features of genre in different texts but of the inherently social messages and meanings they carry. Being able to read beneath the surface of the discursive and generic features of the different spoken, written and media texts we encounter in our daily lives is an essential skill.

### What's Familiar?

What are other *familiar* elements of the new SELA program? Among those we might list are: an approach that honours the principles of differentiation and inclusion; writing, responding to and interpreting texts as processes of making meaning; collaborative learning; spelling as a process of constructing patterns, rules and generalizations; learning-by-doing (i.e. rather than by hearing about it); and language used in contexts or situations that are relevant and developmentally appropriate.

### Connect Literacy to Life

A fundamental aspect of the *new* SELA program is the role of the student as an *active participant* in her/his *literacy education* that takes the form of teacher and student negotiating the curriculum. The sense of negotiation in matters of teaching, learning, assessment and evaluation is one in which the teacher plays a critical role as a highly literate individual, one who understands the *connection* between literacy and the student's life-world. The ways in which we promote our love of language, dis-

course and texts to the young is social practice, since it defines both what a teacher is, as well as the values the teacher associates with learning language, using language to learn, and the contribution of texts to a given culture. For example, the teacher plays an important role in making available to the young adolescent books and other texts that cultivate and support her/his interests, passions and literacy development, since the teacher knows that extending this respect to the student is crucial to nurturing a lifelong reader.

## Integrated Profile

As well, the SELA program for Cycle One introduces the concepts of an *integrated profile*<sup>5</sup> and of *immersion into texts* as a starting point for reading, speaking, writing and production. In the *Related Content* of the Talk Competency teachers will find additional information on the student's integrated profile. This profile contains a range of evidence about the student as a reader, writer and producer

4. Genre in the SELA program is a type or kind of text, defined in terms of its social purpose; it is also a dimension of context dealing with social purpose, e.g. in the latter case, when a genre is selected to suit a particular situation and accomplish a specific purpose, including the communication of meaning or sense, such as the special status of a legal brief or report card to a given profession. It should be noted, however, that texts are becoming increasingly multigenre in nature, so that the definition of genre here includes multigenre texts as well. (The relationship of "text" to "genre" is that the former includes all genres, as in "written texts.")
5. The integrated profile is a concept based on the principle that the development of competency, knowledge and skills in SELA will only become evident over time. The integrated profile is a "moving portrait" of the student's learning throughout Cycle One. It is "integrated" insofar as it contains evidence of the student working in contexts where the language arts are integrated, i.e. the four competencies of the SELA program are called upon in an integrated way. The actual form the profile takes is at the discretion of the teacher, but is shared with the student, insofar as s/he both organizes and maintains it, as well as draws on it in teacher-student conferences. Some forms an integrated profile might take are, for example, reading-writing-speaking-viewing folders, a collection of integrated projects, a portfolio, a digital portfolio.

of spoken, written and media texts. It is the responsibility of students to organize and maintain their integrated profiles throughout Cycle One and this task is also connected to their learning about how to work with information-based texts, in which their own texts represent information about their learning. The profile provides a “running record” of students’ development and growth, and is used in ongoing student-teacher conferences, as students work on a project or activity, and as a source for assessment, evaluation and reporting. As such, the integrated profile is the heart of the SELA program and is part of Competency 1(Talk) because it is a vital feature of the dialogue between the teacher as a literacy expert and the student.

### Immersion Into Texts

*Immersion into texts* is a feature of the SELA program that is developed in each of the four (4) competencies. A student who has not been directly taught the structures, features, codes and conventions of different genres, in a manner that connects the text to its social purpose and intent, is unlikely to learn this independently. When teachers immerse students in different texts before and during reading, interpretation, writing and production, *they take on the role of literacy teachers*, moving beyond the assumption that this knowledge will just “appear” if the student is given a text to read or to produce. Immersion into texts teaches students *how texts work* and this knowledge is the *foundation of literacy*. In addition to these two elements, the SELA program for Cycle One also includes: the notion of text as serving social purposes and functions; reader’s stance; reading and writing profiles; young adult literature; and the grammars (i.e. structures, features, codes and conventions) of spoken, written and media texts. As well, the SELA program emphasizes the importance of reading and writing to develop personal interests and for pleasure. Finally, the SELA program also

includes essential strategies for making sense of spoken, written and media texts, the use of technology in producing and reading texts, classroom drama activities as strategies, and formal occasions for self-evaluation as a means for the student to reflect on her/his learning and to set future learning goals.

## Continuity: The Elementary English Language Arts Program

### Prior Experience

The SELA program for Cycle One is part of a learning continuum begun by the student in the Elementary English Language Arts (EELA) program (2001) and is part of the *core curriculum* of the Québec Education Program (QEP). At the elementary level, the program focuses on competency in reading, writing, the media, and the use of talk to communicate and to learn. Both the EELA and SELA programs concentrate on building a core of knowledge about language, discourse and texts that is designed to endure the radical changes that have taken place in text genres since the 1980s. In other words, the SELA program “picks up the stitches” from the EELA program in a direct, explicit manner by continuing a learning process that began in the first years of schooling.

### Language to Learn

Students arriving in secondary school have developed essential reading, interpretive, writing, production and collaborative strategies appropriate for their age and for their cognitive and social development. Given the restricted time devoted to English Language Arts in elementary school in many school systems, students will have read, written and produced a *modest* range of different text types. Given their age and cognitive development,

students are still most comfortable with *narrative* genres. Since texts become more complex in secondary school, these strategies provide a starting point for further development in Secondary Cycle One. As well, students will be used to drawing on their own experiences and knowledge to make sense of different kinds of texts and will have developed their own reading tastes and preferences. They will expect their secondary school teacher to appreciate these prior experiences and to value matters of personal choice with regard to reading material, as well as topics and purposes for writing and the production of media texts. A *familiar audience* of family, friends and peers was the focus for writing and production in the elementary school and remains the focus until the end of Secondary Cycle One.

### **Making Connections: SELA and the Other Dimensions of the QEP**

The Québec Education Program (QEP) has *three (3) dimensions*. The *cross-curricular competencies* provide many opportunities for students to transfer their learning in the discipline of English Language Arts, such as extending their creativity and critical judgment, using information and effective work methods, and working cooperatively with others. By looking carefully at the key features of the cross-curricular competencies, teachers will find many ways to link learning in the SELA program to learning across the curriculum. In order to make connections between language, discourse and texts and the issues and concerns of the young, the *broad areas of learning* provide topics and issues that invite interdisciplinary study and exploration, including media literacy, citizenship and community life, and environmental awareness. The *SELA program* links to disciplines such as drama,

the social sciences, the sciences and, of course, Français langue seconde, enabling teachers to develop units of study and interdisciplinary projects that derive from the *broad areas of learning*. As well, the four (4) competencies of the SELA program promote connections between school and the community outside of the school. The three dimensions of the QEP stress the responsibility of teachers to connect learning about language, discourse and texts to using language to learn in ways that make it clear that *literacy is for life*.

### **How the Four (4) Competencies of the SELA Program Work Together**

As you examine the SELA program and think about literacy, please treat the *competencies as interdependent and complementary*. In addition, the *key features of each competency are non-hierarchical and non-chronological*. It is possible to enter the SELA program *through any one specific competency*, since the individual competencies are interrelated. Literacy is a whole system of communication and the separate competencies represent “the parts” that make up the whole. Since teaching to competency involves lots of time to practise, making links between competencies allows teachers to create multiple occasions for students to practise their growing fluency and to consolidate literacy strategies and skills. For additional information on the development of competency, teachers are encouraged to refer to the introductory chapters of the QEP. In the visuals accompanying each competency, we have demonstrated how the competencies work together and are complementary, in order to give you some ideas of how you might make these kinds of connections in your own classroom.



## Integrated Teaching-Learning-Evaluating (TLE) Context

### The Goal Is a Confident Learner

The goal of the SELA program for Cycle One is the development of a confident learner who finds in language, discourse and text a means of coming to terms with ideas and experiences, as well as a medium for communicating with others and for learning across the curriculum. The role of the teacher is, of course, a critical factor in helping the student to attain this goal. However, the student's role is also important; in this section of the SELA program, the role of the student in her/his learning is implicit in the various activities and learning goals described below. Specific expectations for students are described in the first three chapters of the QEP, in the conditions for assessment and evaluation at the end of this section, and in the individual SELA competencies.

### Classroom Environment

The student must be immersed in a rich, literate classroom environment that promotes the important value placed on language, discourse and texts in this culture, in her/his school and by her/his teacher(s). Personal preferences are developed and nurtured over the two years of the cycle. In order for this to take place, the student needs access to a classroom and/or school library that offers an excellent range of texts, including young adult fiction, popular and information-based genres, as well as other texts that appeal to young adolescent readers. This range of texts is critical to her/his development in each of the four (4) competencies of the SELA program for Cycle One. The student is encouraged to read for pleasure as well as for information and to learn. S/he is encouraged to read different genres for personal and other purposes in order to develop her/his fluency and a love of reading. Technology and other similar resources

must also be made available to the student, since the SELA program requires their use.

### Role of the Teacher

The development of literacy is both an individual achievement and a social skill, since we learn how language works in the social fabric of family, school, community and culture. In the Secondary Cycle One classroom, the teacher plays a number of important roles, one of the most important being that of a trusted adult who models literate behaviours and practices. It is important for the teacher to model the behaviours associated with readers and writers, since the teacher has a direct influence on the values the young adolescent associates with language, discourse and text, and upon her/his understanding of how language shapes meaning(s) and social relationships, both in school and out in the world.

The teacher is instrumental in setting the “tone” of a teaching-learning environment where the focus is literacy. Fluency and the capacity to adapt one's knowledge about language to new situations and more complex text types develop from the personal and expressive outward, until the capacity to draw generalizations that are increasingly abstract is developed at the end of secondary education. In the Cycle One classroom, learning language and using language to learn involves engaging the student in activities that speak to the issues, themes and experiences that mark early adolescence. We learn to read, write and produce spoken, written, media and multimodal texts by working with language from the perspective of BOTH a reader AND a writer/producer. The student also develops her/his fluency by examining the way spoken, written and media texts convey many of

the meaning(s) and relationships that are part of past and contemporary cultures and societies.

### Codes & Conventions of Spoken, Written & Media texts

In the SELA program for Cycle One, the student explores and works with new strategies and knowledge principally, though not exclusively, related to the codes and conventions of spoken, written and media texts through which the social purpose(s) and function(s) of different genres are introduced. This exploration becomes the foundation for what is expected of the student in the next cycle of secondary school. The content of the SELA curriculum is negotiated between the teacher and her/his students since, in a community where the power and beauty of language and text are valued and respected, the teacher is committed to engaging students in the hard work of learning by connecting the “what” of learning to their prior experiences and to the demands of the society and world in which they live. Similarly, the student's writing, production of media texts, and other language-based activities are closely connected to her/his interests and world of friends, family, school and community.

The tone of teaching-learning is also interactive and collaborative. The student begins to understand that the codes and conventions of language-in-use are both linguistic and social by participating in situations that demand s/he draw on prior knowledge and move to new uses of language, discourse and text. Collaborative projects and activities teach students to respect the different views of their peers, to express their own views with confidence and to use effective work methods. They also help the student to strike a balance between the



egocentricity that marks early adolescence and the social responsibilities that are part of life in a democratic society. Since talk is central to individual and social processes of meaning-making, the student learns to extend her/his views, preferences and knowledge in dialogue with the teacher and peers. Talking through her/his initial ideas or impressions and sharing her/his writing, reading, viewing and listening experiences make dialogue an essential resource for learning, reinforcing the sense of community in the classroom, the centrality of the meaning-making process, and the importance of exchanges with peers and teacher to the development of the student's literacy.

The communication process is a relationship that includes a sender and a receiver in a specific context or situation, and the message(s) and/or meaning(s) that are interpreted and produced in this setting. In the Secondary Cycle One classroom, each of the four competencies in the SELA program develops as the student both makes sense of what s/he reads, hears, views and experiences and constructs meaning by producing spoken, written and media texts. The audience or receiver is an essential aspect of social interaction for the young adolescent; the texts s/he produces are intended for a known, familiar audience, which means peers, friends, family, younger children, trusted adults and her/his teacher, in order to emphasize that language, discourse and texts always serve a social function.

### **Talk & Media Introduce Texts That Inform**

Language-in-use, in contexts where the student is encouraged to take risks and responsibility for her/his own learning, is the source for the development of versatile meaning-making processes and effective language strategies. The student learns these processes and strategies by experiencing a range of relationships from the perspective of both a sender and a receiver, as s/he produces and

interprets spoken, written and media texts that engage her/his interest, curiosity and sense of commitment. In addition, attention is paid to the transfer of strategies and knowledge from one communication medium to another, i.e. from the media to print and vice versa. However, given the developmental realities of students of this age, information-based texts are particularly challenging, since they are often written about subjects, topics and events that are far removed from the experiences of the young adolescent and, therefore, demand a greater level of abstract thought. For this reason, information-based texts are introduced in the Talk and Media competencies, since it is in these areas that young adolescents are most able to begin to grasp some of their features and messages, as they are frequently the target audience for these kinds of texts. The Reading and Writing competencies serve to reinforce and extend this initial learning by providing strategies that support students as they begin to manage information.

### **Monitoring Own Development & Setting Goals**

Students learn to reflect systematically on their literacy and learning in order to develop the essential skill of monitoring their individual performance and development in the language arts over the two years of Secondary Cycle One. Opportunities to reflect on this development and to self-evaluate progress, with the teacher's guidance and support, are frequent. A record of progress and development over the two years of the cycle is maintained in the student's integrated profile and represents samples of the students' use of language/talk to think and to learn; of their processes for interpreting, writing and producing spoken, written and media texts for familiar audiences and in different contexts, or situations; as well as samples of self- and peer-evaluations. The content for student-

teacher conferences, using each student's integrated profile as the focal point, is found in Competency 1 (Talk) and calls upon learning in all four (4) competencies of the SELA program for Cycle One.

### **How Criteria & Outcomes Work Together**

Just as the four (4) competencies of the SELA program for Cycle One work together, so too do the Evaluation Criteria and End-Of-Cycle Outcomes. Although written for each competency, they are not designed to be treated in isolation, so that reading, for example, should not be disconnected from talk and writing/production processes. To make it easier for teachers to make these connections, Evaluation Criteria and End-Of-Cycle Outcomes related to reading, writing, the media and talk include the following common dimensions of learning: processes and strategies; structures, features, codes and conventions of language, discourse and text; collaborative learning; developing a repertoire of familiar texts; contributing to the classroom community of learners; student self-evaluation; and the organization and maintenance of the student's integrated profile. The assessment and evaluation of the student throughout and at the end of Secondary Cycle One is to take place within the Framework that follows in order to support teachers as they integrate and interrelate specific Evaluation Criteria and End-Of-Cycle Outcomes to produce an authentic portrait of the student as learner.

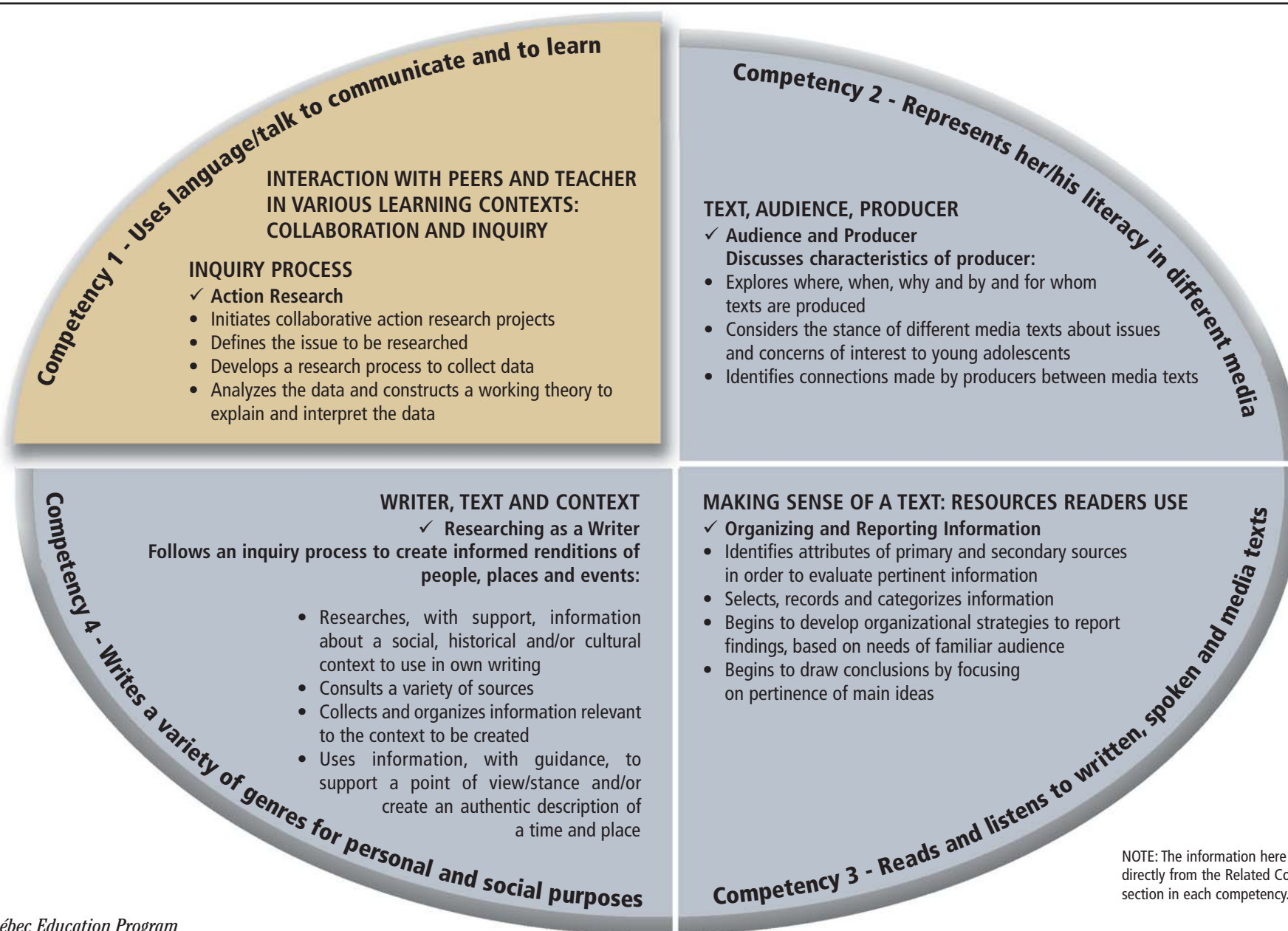
### Integrated TLE Context: Framework for Assessment and Evaluation in the Classroom

The specific conditions listed below, derived from the Integrated TLE Context, are applied in order to collect and analyze (i.e. assess), as well as to interpret and judge (i.e. evaluate) data concerning the student's progress over a period of time throughout the cycle and at the end of the cycle. They are used when the teacher needs information for the purposes of supporting learning, as well as when s/he is reporting and involved in the decision to promote students to Cycle Two. *Since the data are obtained over time, a single test or exam cannot be the only source of information collected about a student for assessing her/his learning, or for reporting and promotion purposes.* In other words, assessment, evaluation and promotion must be based on the data/samples collected over a period of time to comprise an integrated profile of the student (See Competency 1—Talk: Organizing and Maintaining an Integrated Profile). The framework has been designed to adapt to a range of integrated projects and activities throughout Secondary Cycle One, i.e. to allow teachers to make use of them on a number of occasions throughout the cycle. When the purpose is to support learning in the day-to-day life of the classroom, not all of these conditions may apply. However, when the purpose is the evaluation of the student's development and progress in relation to the Evaluation Criteria and End-of-Cycle Outcome Statements for each and/or all of the competencies in the SELA program, the following dimensions apply to the situations in which the student is placed and under which the data/samples in her/his integrated profile are collected.

The Integrated TLE Context:

- ✓ Calls upon the relevant key features of all four (4) competencies in an *integrated, balanced fashion*
- ✓ Applies the Evaluation Criteria and End-of-Cycle Outcomes specific to the competency/-ies
- ✓ Provides the student with information about the criteria the teacher will use *before* the student begins to work on the assignment/project/activity/task
- ✓ Allows for *differentiation and student choice* regarding the genres/text types and the topics/subjects for reading and/or writing and/or production
- ✓ Requires response and/or writing and/or production processes *as specified* in the SELA program
- ✓ Requires students to *both* respond to *and* write/produce the texts specified in the SELA program
- ✓ Requires students to work *both* collaboratively *and* individually
- ✓ Provides opportunities for the student to draw on prior knowledge of the texts, genres, multigenres and strategies that are specified in the SELA program *only* and with which the student is *familiar*
- ✓ Asks students to communicate to a *familiar audience of self, peers, or younger children only*
- ✓ Allows the teacher to see evidence of the student's individual learning goals and development, as discussed in *self-evaluation conferences* between the teacher and the student at regular intervals throughout the cycle. See Competency 1 (Talk): Integrated Profile.

## Example of Integrating Competencies Through Talk



NOTE: The information here is taken directly from the Related Content section in each competency.

## COMPETENCY 1 Uses language/talk to communicate and to learn

### Focus of the Competency

These two uses of language—to communicate and to learn—which were also the focus of the EELA program, continue to be increasingly important to the developing literacy of the student and to her/his success in secondary school and beyond. We make sense of our experiences in the world—what we read, write, view, talk about and think about—through language. We actively construct our view of the world, and we explore both our individual and social roles through language. A necessary and critical element in these processes is social interaction and the use of the kind of collaborative discourse called talk, and an important way of making meaning through talk is inquiry-based learning. This view of language and learning is the animating principle of the competency, and a classroom characterized by a spirit of collaboration and inquiry is the appropriate setting for this kind of active learning.

The student entering secondary school brings a repertoire of skills, abilities and literate behaviours. S/he is able to organize and carry out meaningful tasks and assume responsibility for her/his own learning in collaborative tasks. As well, s/he controls many of the linguistic structures and features of spoken texts necessary to develop and present ideas and information, and can plan and shape communication to achieve specific purposes. In the SELA program for Cycle One, this repertoire is recognized and extended. Learning contexts are designed specifically so that the student may develop strategies to gain more control of the production, collaboration and inquiry processes, and to make more conscious choices to achieve her/his purposes. Also, there is a new emphasis on audience and stance in all the processes.

If learning is viewed as the active interpretation and reconstruction of new information and ideas, then inquiry-based learning is an appropriate choice for the classroom. It moves the focus from the view of knowledge as ready-made and transmittable “as is” from teacher to student or from text to reader to an exploration and demonstration of how knowledge is really produced; for example, how questions are asked, data accumulated and generalizations made. And collaborative talk, with its tentative and exploratory qualities, allows for the use of questioning and hypothesizing, of searching for answers, of playing with ideas, and provides an important way for the student to assimilate and integrate new knowledge.

Both inquiry and collaborative talk as ways of meaning-making also have a central role to play in the other competencies of the SELA program for Cycle One. For example, the student works in collaborative groups to produce media texts; s/he shares her/his interpretive responses to texts being read; and s/he uses talk with teacher and peers to discover what s/he knows and wants to write about. Both inquiry and collaborative talk require that the student be immersed in a community of language users engaged in meaning-making processes in many different contexts and can thus serve as a bridge to a multimodal approach to learning that can accommodate a range of different abilities and learning styles.

A collaborative classroom allows for different styles of learning and sees diversity as a positive resource. All students, including those with special needs, benefit from an environment where teachers and peers offer support to

the learner. The processes of communicating and learning through language are central to this competency, and many different contexts for repeated applications of these processes are provided. Within the learning contexts, there are many opportunities to adjust or extend activities to suit individual learning modes, and the choices of topics to discuss, issues to explore, and resources to use are left open to teachers and students.

By using collaborative talk in numerous shared interactions with teacher and peers, in contexts where conflicting views, opinions and voices are heard, respected and included, the student gradually develops a repertoire of negotiating skills and discovers her/his own voice. By the end of Cycle One, with the support of teacher and peers, the student is a self-motivated, reflective learner who takes an active role in the classroom and school community and who may begin to use her/his emerging negotiating skills for democratic participation in social change, now and in the future.

### Thumbnail Sketch of the Key Features

One of the key features deals with the production of spoken texts for a familiar audience to communicate information, experiences, point of view and personal responses. Here the emphasis is on the communication process and its elements, and on the interrelation of these elements to produce a specific text. An important aspect of this key feature is its attention to the development of a sense of audience. In Secondary Cycle One, the student is still addressing a familiar audience of peers, younger children, teachers, parents and trusted adults, but the

characteristics of the audience and the relationship between producer of text and audience are now highlighted. Over the course of the cycle, the student develops the ability to characterize the intended audience, and to interpret the audience's expectations as these affect the student's choices. The student's ability to make adjustments to a text to suit an intended audience will demonstrate growth of this ability. Also, taking a stance in the role of producer of text is now emphasized, e.g. communicating a point of view, or assuming the role of expert. Again, this ability develops over the course of the cycle.

Social interaction through collaborative talk is the emphasis of another key feature. The collaboration and inquiry processes, their respective strategies and their interdependence are stressed, since the student must have control of the collaboration process in order to follow an inquiry process effectively. Problem solving and action research act as rich contexts for explorations of issues that have no predetermined answers, and procedural strategies for their use are detailed. As well, classroom drama activities such as improvisation and role-play are presented as different modes of learning as ways of exploring complex issues by embodying other voices and points of view and of providing imagined possibilities for inquiry and reflection. An important aspect of this key feature is a new emphasis on stance. Here the student learns to take the stance of a reflective inquirer in problem solving and action research; and in drama activities, s/he creates different roles to represent, for example, various points of view. The ability to take a stance develops over time as the student works through various situations and will show itself in cases where the student assumes a point of view on an issue or, in some cases, adopts different perspectives.

Another key feature deals with the exploration of the social practices of the classroom and community and the use of teacher-student dialogue in the classroom. With teacher support, the student assumes an active role in her/his own learning by developing a metalanguage to discuss her/his own progress and by engaging in a process of self-evaluation and reflection. S/he organizes and maintains an integrated profile containing work from all the competencies, and discusses it with the teacher in regular and ongoing evaluation conferences throughout the cycle. As well, the student explores the uses of language for debate and discussion in a democratic society. An important aspect of this key feature is its emphasis on the growing autonomy of the student as a learner who is gradually developing the ability to self-evaluate what and how s/he is learning, and to consider ways of putting this knowledge into action.

## Key Features of Competency 1

### **Produces spoken texts for a familiar audience in specific contexts**

Uses a communication process: examines the interplay of context, audience and purpose; chooses strategies; examines the relationship of producer, text and audience; considers code, style, register and usage conventions

- Explores some of the aesthetic qualities of language



**Uses language/talk  
to communicate  
and to learn**

### **Interacts with peers and teachers in specific learning contexts**

Uses a collaborative process to develop a repertoire of communication and learning/thinking strategies • Uses an inquiry process in problem solving, action research and classroom drama activities

### **Explores the social practices of the classroom and community in specific contexts**

Organizes and maintains an integrated profile of work over the cycle • Develops a process of self-evaluation and self-reflection • Participates in regular and ongoing evaluation conferences with the teacher • Explores some of the uses of language in a democratic society

## Evaluation Criteria

*It is understood that the evaluation criteria for this competency are used within the framework specified in the Integrated Teaching-Learning-Evaluating (TLE) Context for Cycle One. In addition, they are detailed in the End-Of-Cycle Outcomes.*

- Communication of information to a familiar audience
- Adaptation of strategies to purpose and audience
- Sharing of a point of view with peers
- Engagement in a process of collaborative inquiry
- Exploration of tentative solutions to a shared problem
- Self-evaluation of her/his development as a learner

## End-of-Cycle Outcomes

*It is understood that the outcomes for this competency are evaluated within the framework specified in the Integrated Teaching-Learning-Evaluating (TLE) Context for Cycle One.*

The student produces spoken texts for a familiar audience to communicate information, experiences and personal responses on topics of personal or social interest, such as explaining a familiar process to peers or recounting a personal experience. In group discussions, s/he shares a point of view on issues of personal or social significance. Using a communication process, s/he applies various strategies to generate, clarify and expand ideas, and to identify the characteristics of the intended audience, and uses this knowledge to consciously shape the text, e.g. adjust it to the audience's expectations. In the role of producer, s/he adopts a stance to the audience and text. S/he selects a structure that supports the function of the text, and chooses stylistic features and devices for special effect, e.g. humour to entertain the audience or emotional appeals to influence it. The student selects codes, conventions and registers which communicate the intended meaning and are expected by the audience in specific contexts, e.g. a more formal register for an audience of teachers and parents. S/he seeks and responds to peer and teacher feedback and uses it selectively. S/he evaluates the spoken texts of others, reinvesting this knowledge into her/his own texts.

The student interacts through collaborative talk with peers and teacher in inquiry-based contexts. S/he selects from a repertoire of strategies those needed to support and extend communication and collaboration within the group, such as listening critically and calling on prior knowledge as needed. The student engages in a process of collaborative inquiry as a way of learning and thinking through talk, and participates in problem solving, action research and classroom drama activities to explore problems and issues of personal and social interest, e.g. bullying, fads, current events. In these contexts, and with teacher support, s/he applies strategies such as making and testing hypotheses, e.g. asking "what if?"; collecting and interpreting data, e.g. constructing a theory; exploring tentative solutions to a shared problem; and dramatizing problems through improvisation and role-play, e.g. two characters with opposing points of view. By participating in such activities, the student develops the ability to adopt a stance or assume another point of view on an issue.

The student participates as a member of the classroom community by assuming an active role in her/his learning and by self-evaluating her/his development as a learner. S/he organizes and maintains an integrated profile of work done in all the competencies of the SELA program and presents it at regular and ongoing student-teacher conferences. S/he develops a process of self-evaluation and reflection to examine her/his progress over the cycle. S/he talks about the processes and strategies s/he uses for learning and thinking through talk, e.g. problem-solving strategies. As well, s/he explores the uses of language in a democratic society by examining how discourse is used in the classroom and in the community.



## Program Content

Please note that all of the resources, strategies, processes and texts that follow are *compulsory* for the end of Cycle One.

### Repertoire of Texts<sup>6</sup>

The spoken texts to be produced over the cycle are familiar to the student; they are the same as those given priority in the EELA program, Cycles One to Three. Now in the SELA program for Cycle One, the student works toward greater control of the production process, exercises a more conscious choice of strategies in relation to audience and purpose, and adopts a stance in the role of producer of texts. Also, priority is given to the production of information-based texts (see also Media: Text, Audience, Producer).

- Information-based texts: short explanations and eyewitness reports; presentations of plans of action, proposals and projects; informal talks and debates; interviews (live and recorded)
- Narrative-based texts: personal stories such as accounts of family life and autobiographical incidents; fictional narratives such as short stories, tall tales, myths and legends
- Dramatic and interpretive texts: improvisations, role-play, monologues, dialogues; scripts from these activities; performances of poetry; responses to spoken, written and media texts

### Production Process

- Uses strategies to generate, clarify and expand ideas such as brainstorming, exploratory talk, role-play, questions, drawing inferences and making predictions
- Explores a structure that will help the audience to receive the intended meaning:
  - Selects an organizational structure suitable to function of text
  - If necessary, combines one or more text structures to present more complex issues or to create specific effects
- Examines the relationship between context, producer of text and familiar, intended audience to identify potential problems in communication:
  - Interprets audience's expectations to determine which features are most important, e.g. the level of formality expected, given the context
  - Analyzes the characteristics of the audience by looking at factors such as relative status of producer and audience, level of knowledge of topic, shared and conflicting social and cultural values, e.g. audience of peers and trusted adults
  - Adopts a stance to topic and audience, e.g. as expert on topic
  - Chooses a level of language or register most suitable to the context
- Uses linguistic structures and features to communicate her/his meaning and to influence the audience in the manner intended:

- Prepares several drafts, if the context warrants it, and rehearses with peers as a simulated audience (see Competency 4–Writing: Writing Process; and Competency 2–Media: Production Process)
  - Uses language with the degree of precision and semantic and syntactic awareness required by the context
  - Selects relevant devices such as emotional or rational appeals to influence the audience
  - Uses transitional words and phrases, e.g. to connect parts to the whole or to rank ideas in order of importance
  - Experiments with intonation patterns, pitch and volume for desired effects
  - Uses stylistic features and devices such as repetition, parody, exaggeration and imagery for emphasis, interest and special effect, and to create a personal style
  - Selects the usage conventions suitable both to the text type and to the expectations of the audience
  - Presents the spoken text to audience (see Competency 3–Reading: Organizing and Reporting Information)
  - Uses selected feedback to revise own texts
  - In postproduction discussions, evaluates the spoken texts of others, using agreed-upon criteria
6. Not all of these texts need be taken through the complete production process as described here. Many may become part of the production processes of the other competencies. The eyewitness reports, for example, may be transcribed as written texts and amplified and revised to fit another context, and/or used in a media production on a similar topic. Such decisions will be made by the teacher and student(s), given the specific learning contexts. What is important is that the student has many opportunities over the cycle to produce these texts in different stages of completion, in different contexts, and for varied purposes.

## Aesthetic Qualities of Language

- Examines the sound patterns of poetry by performing a variety of poems to explore how poetry exploits some of the aesthetic qualities of language
- Discusses the use of rhyme and rhythm, alliteration, and other sound patterns such as assonance, consonance, and onomatopoeia
- Experiments with special effects in spoken texts, such as choral readings, rap, performance poetry and chanting
- Discusses the effect of these elements on the meaning of the poem, on the mood and tone, and on the responses of the audience
- Examines other uses of language for special effects such as advertising

## Interaction With Peers and Teacher in Various Learning Contexts: Collaboration and Inquiry

Collaboration is necessary for the use of language and the kind of active learning that the student needs to engage in to develop this competency. In the EELA program, the student worked in small groups in a variety of classroom projects, and practised some of the strategies necessary for effective collaboration. Here, collaboration takes on a critical role since it is the foundation for the kind of inquiry-based learning the student will be doing during the cycle. In other words, if the student has not developed strategies for effective collaboration, s/he will not be able to achieve success in inquiry-based learning projects so essential to this competency and to the SELA program.

### Collaboration Process

- Develops a repertoire of strategies and applies them so that these strategies become familiar and habitual:
  - Negotiates and assumes roles and responsibilities within group
  - Develops protocols for disagreeing constructively and cordially, making compromises, and encouraging and supporting the group
- Listens actively and critically to interactions of others, and supports their contributions:
  - Records important points
  - Questions, supports and defends the ideas of others
- Compares own responses with those of others to check their validity:
  - Makes connections by drawing on knowledge gained from Media, Reading and Writing activities
  - Generalizes from prior knowledge to new concept(s)
- Uses feedback to encourage and extend discussion, e.g. paraphrasing, summarizing at critical points (see Competency 4–Writing: Feedback)
- Revises communication strategies when necessary, e.g. if discussion reaches stalemate
- Develops positive and supportive attitudes towards peers

### Inquiry Process<sup>7</sup>

The student uses collaborative talk to participate actively in the inquiry process as a way of constructing knowledge in the face of new problems and situations and applies a repertoire of collaborative strategies in specific inquiry-based contexts: problem solving, action research and classroom drama activities.

### Problem Solving<sup>8</sup>

- Selects problems or issues or tests hypotheses that are of significance to the group and that may arise from Media, Reading and Writing activities:
  - Identifies the problem and its context
  - Analyzes the context, e.g. does the situation have social implications or is it of a more limited scope?

7. See Broad Areas of Learning, Chapter 2, for possible areas of exploration.

8. Often problem solving is not as focused on a single problem or issue as it may seem; it may begin with a hypothesis about an issue or event, or a guess or intuition. Thus, the process and strategies are open-ended and recursive. See also Cross-Curricular Competencies, Chapter 3: Uses information; Solves problems; Adopts effective work methods.

- Examines alternative points of view by using techniques such as “think aloud” protocols, making hypothetical cases (asking “what if?”), improvising, adopting a stance
- Reaches a tentative solution that respects the complexity of the problem and that is agreed on or mutually acceptable to group
- Tries out solution and carries out further inquiry, if necessary
- Presents findings, even if tentative, to the group/class for discussion and feedback

### Action Research

- Initiates collaborative action research projects, i.e. uses research as a tool for social action, to inquire into issues that have personal and social significance
- Defines the issue to be researched by asking questions such as: what are the questions that are critical to this issue? What should we do with what we learn? Who should we talk to or interview? What other resources should we seek?
- Develops a research process to collect data, e.g. researching, interviewing, videotaping, discussing, observing, connecting ideas across disciplines, and using the practical knowledge and experiences of the group (see Competency 3–Reading: Organizing and Reporting Information; and Competency 4–Writing: Integrated Projects)
- Analyzes the data and constructs a working theory to explain and interpret the data
- Questions and challenges different points of view, e.g. by improvisation or role-play
- Modifies the working theory, if necessary, and decides on a plan of action to address the issue
- Presents the plan of action to the group/class for feedback and discussion

- Evaluates and revises the plan of action as the project evolves over time

### Classroom Drama

Uses drama to explore complex problems and to extend the range of learning contexts

- Engages in on-the-spot improvisation and role-play, for example, at critical points in problem solving, in constructing hypothetical cases and responding to texts in order to:
  - Represent different views
  - Experiment with possible social roles and power relationships
  - Link several scenes to create a longer improvisation
- Experiments with drama exercises such as Forum Theatre<sup>9</sup>
- Uses physical movement and nonverbal language such as sounds, images, gestures, facial expressions
- Experiments with register and dialect in specific situations
- Responds immediately to offer feedback and suggestions for revision and follow-up

### Social Practices of Classroom and Community

#### Uses of Language/Talk in the Classroom

The student explores the social practices enacted in the classroom by teacher and peers. The teacher, as a model of literate behaviours, encourages the growing autonomy and individuality of the student. The student begins to take an active role in her/his own learning and evaluation by organizing and maintaining an integrated profile and discussing it with the teacher in evaluation conferences. This ongoing dialogue between teacher and student is a fundamental element in the student’s development as a learner.

### Organizing and Maintaining an Integrated Profile

The integrated profile is an essential part of the student’s learning and evaluation process over the cycle. This working collection of artifacts from all the competencies is owned by the student and is used by her/him as a learning resource. It represents a dynamic portrait of the student over time and not simply a collection of her/his finished or final products.

#### Contents of Integrated Profile:

- Artifacts from all the competencies and from learning contexts such as media production teams, interpretive response groups, literature circles, classroom drama groups, discussion groups, writing groups for peer editing and feedback
- Repertoires of texts read, viewed, written and produced, based on interests, purposes and preferences
- Evidence of the student’s profile as learner in each of the competencies, e.g. in reading, how sharing responses with others contributed to own interpretation of text
- Evidence of processes of selection, revision and reflection, e.g. about her/himself as a reader: explaining own changing reading preferences over time<sup>10</sup>

9. Forum Theatre draws on storytelling and improvisation to create scenes in which a protagonist is failing to achieve what s/he needs and the audience, as “spect-actors,” enter into the scene to discover or suggest solutions.

10. See Cross-Curricular Competencies, Chapter 3 re: creativity and actualizing potential

### *Organization and Use of Integrated Profile:*

The student:

- Collects and organizes data from the above sources
- Develops, with teacher support, a method of recording texts read, responded to and produced, e.g. a response journal or writer's notebook
- Chooses particular texts to work on further for own interest or for use in other projects
- Explores ways of extending own interests to the larger school community, e.g. doing surveys of reading habits, publishing and sharing class texts, organizing and holding a student literary festival
- Updates profile at regular intervals

- **Presenting and Sharing the Integrated Profile**

The student presents and discusses her/his integrated profile in student-teacher evaluation conferences. These conferences are not an end-of-cycle event, but are regular and ongoing throughout the cycle.

- Confers regularly with teacher and peers to discuss profile
- Begins to develop a metalanguage for talking about own development
- Explores a process for self-reflection and self-evaluation:
  - Talks about processes and strategies used to learn and appropriates own set of effective processes
  - Discusses the importance of self-evaluation and self-reflection for learning
  - Talks about self-monitoring strategies, e.g. how to manage own workload
  - Develops criteria to measure own sense of accomplishment
  - Sets personal learning goals

- Identifies strengths and weaknesses in different contexts
- Learns to transfer skills and knowledge to other learning situations
- Discusses own literacy development:
  - Makes reading-writing-producing connections between texts in profile
  - Talks about the uses s/he makes of different texts, e.g. pleasure, information, escape, background noise
  - Talks about choices of own texts to read, view, write, listen to and produce, based on interests, purposes and preferences, and accepts and gives recommendations about texts to read/produce and topics to explore
  - Talks about changing attitudes and tastes over time

### **Uses of Language in a Democratic Society<sup>11</sup>**

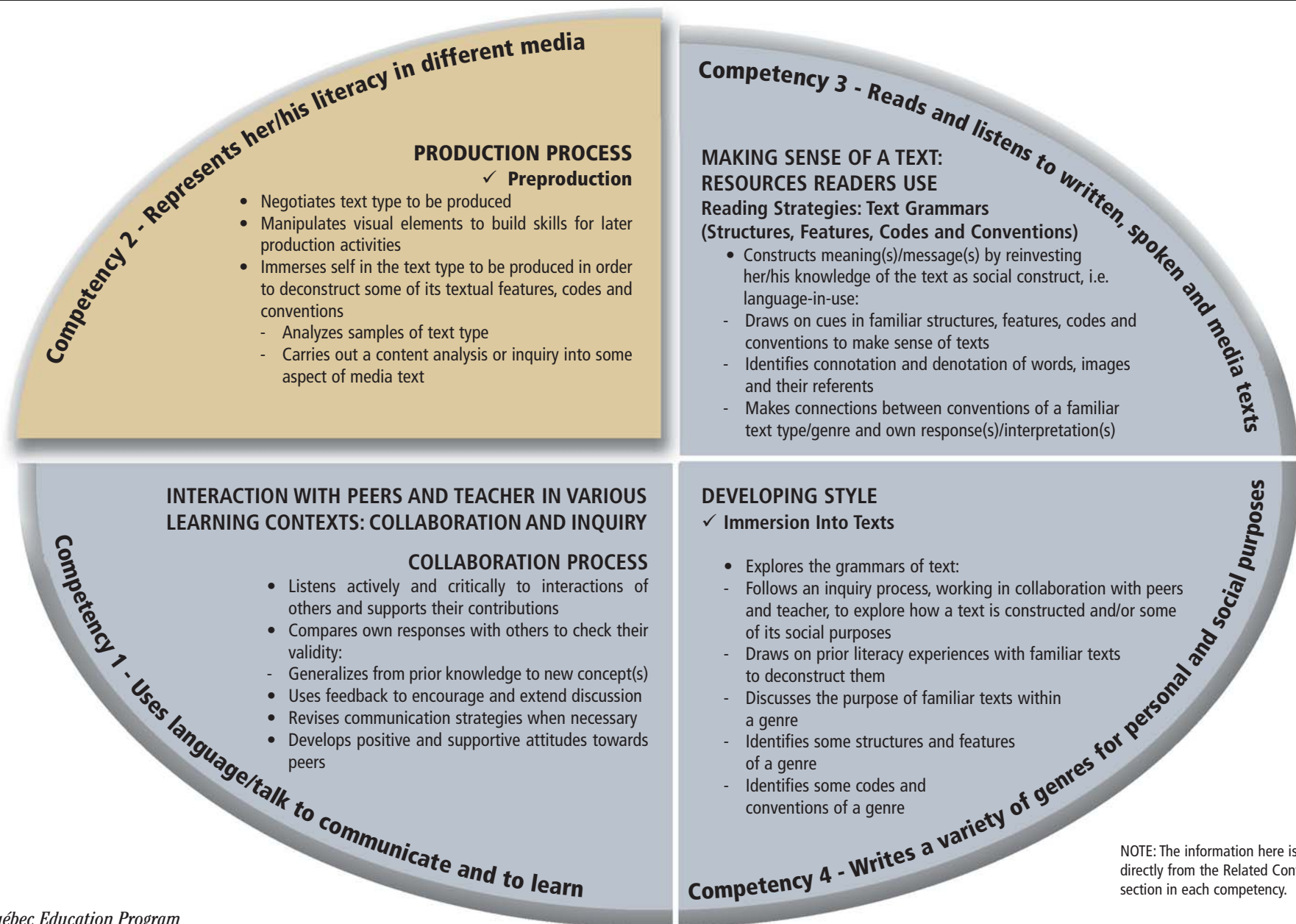
The student explores the public spaces/forums available in the classroom, school and community for debate and discussion.

- Examines school public spaces by asking questions such as: Who controls these spaces? Who is allowed to use them? What kind of discourse is used in them? Who is represented and why? What importance does this representation have?
- Examines the discourse used to present information in selected spoken, written and media texts (see Competency 2–Media: Textual Features, Codes and Conventions; and Competency 4–Writing: Immersion Into Texts)

- Examines the discourse of other disciplines, e.g. the kind of discourse scientists use to present ideas and information (see the programs of study of other subject areas of the QEP for secondary schools, such as Science and Technology)
- Examines the characteristics of familiar dominant discourses and minority voices: whose voices are heard and whose are silenced (see Media and Writing sections noted directly above; and Competency 3–Reading: Reader, Text, Context: Interpreting Texts)

11. See also Broad Areas of Learning, Chapter 2: Citizenship and Community Life, as well as History and Citizenship Education.

## Example of Integrating Competencies Through Media



NOTE: The information here is taken directly from the Related Content section in each competency.

## COMPETENCY 2 Represents her/his literacy in different media

### Focus of the Competency

The media represent an important element of our SELA program for Cycle One, since they allow our students to work with texts other than those that rely almost exclusively on the printed word. They also offer another channel of communication, or another pathway to knowing, thereby allowing students more access to the meaning(s)/message(s) the media construct. As well, all media texts are deliberate constructions that use combinations of print, visuals, logos, signs and/or images to create their own multimodal language, i.e. media discourse. The language of media discourse includes features or conventions, such as the tag line in a magazine advertisement, the slow fade in a television show, or eerie music in a horror film. And, just as a story has a structure, so too does a television advertisement; as well, there are conventions of media discourse that help us to recognize a newspaper article or an Internet site. By reading, interpreting and producing familiar media text types, students are involved in breaking the code of how the language(s) of different media work. This process of decoding and encoding is similar to that of reading and understanding print and writing, and complements the processes and strategies in all the other competencies in this program. And, it is through collaborative talk that students are able to clarify their ideas and extend their understanding of how different media text types work.

Our students come into the secondary classroom with thousands of hours of experience as readers of different types of media texts. They organize and use the media for both personal and social functions that may include: information, pleasure, entertainment, public dialogue, creation, individual expression, etc. In the EELA program, stu-

dents explored how the structures and features of texts help shape their meaning(s). They also produced media texts such as comic books, sound recordings, posters and photographs in school and/or at home. In the SELA program for Cycle One the emphasis of the media competency is on giving students the tools to understand how, why and by whom media texts are constructed and the impact this has on the meaning(s) and message(s) that they and other audiences derive from them. It is also via the media competency that information-based texts are introduced to Secondary Cycle One students, through genres with which they are already familiar.<sup>12</sup> Through all of the activities in this competency, students are better able to understand and connect to the evolving character of texts in the world around them. This is an essential skill, since language, which is ever changing, has given rise to genres, features, codes and conventions that integrate spoken, written and media discourse.

The media competency is designed to accommodate the needs, interests and experiences of all students, including those with special needs. Indeed, media texts act as a great equalizer, since they allow students to work from common experiences and to deal with issues that are immediate and relevant. Also, because of their familiarity with media texts, all students, even those who have difficulty reading and writing print, are able to participate in class and small group discussions and to collaborate with others on production teams.

### Thumbnail Sketch of the Key Features

The key features of this competency provide a more precise definition of the nature of reading, interpreting

and producing<sup>13</sup> media texts. They include the process that the student follows as s/he produces media texts; an exploration of how media texts are constructed through examination of their codes and conventions; and an investigation into the situated nature of media texts. While the key features have been laid out separately, it is important to understand that they exist in *dynamic interrelationship* and are *neither hierarchical nor linear*. Each one is essential to the development of literacy. In the classroom, how the key features “play out” will be determined by the Integrated TLE context, the media text type being read or produced, and the intentions, interests and experiences of the students themselves.

The production process has three recursive stages: pre-production, production and postproduction. The students, working in a collaborative group, create media texts about topics or ideas of interest that have been negotiated with the teacher. By producing texts collaboratively with peers, students put into practice their knowledge of how the media work, and develop a more sophisticated understanding of this. Thus they extend their repertoires of media text types. In Secondary Cycle One, students are

12. For example, by producing a classroom newspaper, students better understand how news is constructed to present messages in specific ways. As they write, edit and layout their articles, they manipulate common codes and conventions of newspapers used to present information in an “objective” manner, such as the use of carefully framed, captioned photographs; quotes from experts or eyewitnesses; and a lead paragraph that directs our attention to what the writer considers important in the story. Students’ knowledge of how this sort of information-based text works is transferred to other information-based text types.

13. Please note that in this competency, the sender-receiver relationship is referred to as producer-reader.



still addressing a familiar audience of peers, younger children, teachers, parents and trusted adults, but, as in *Talk*, the characteristics of the audience are now emphasized. Over the course of the cycle, the students develop the ability to interpret the audience's expectations, as these affect their production choices. For example, a magazine produced for peers would not contain an article on luxury cars or advertisements for laundry detergent. Throughout the cycle, students have many opportunities to produce media texts in many different contexts. They use this production knowledge to read other spoken, written and media texts as well as multigenre and multimodal texts at a more informed level. The students develop this dimension of the media competency over time, and self-evaluation and reflection are vital components in their growth.

Before they produce a text, students investigate, with peers, how that text type is structured. A media text is structured through conventions and codes. Codes are sets of conventions understood in a predictable way (e.g. magazine covers generally include the title in a large font, a photograph advertising the lead article, a list of some other articles, a bar code and the price). By examining several different examples of the same text type, students are able to identify what they share in common and to develop an understanding of how structures, features, codes and conventions are used. It is through these discussions about the different media texts they read and produce that students become more aware of how the codes and conventions of media construct and represent meaning.

Since the meaning of all texts is constructed through a relationship between the producer, text and audience, students focus on how media texts are situated by considering how different sociocultural contexts influence meaning and understanding, e.g. representations of boys and girls, or how certain groups may be excluded in media texts. Through an inquiry process and immersion into texts on a subject of personal interest, students continue to expand their repertoire as they explore how, why, by whom and for what purposes these texts were made. They consider the choices the producers of those texts have made to target specific audiences. They also consider the impact of these texts on themselves, as well as on other familiar audiences who respond to them. This understanding of the situated nature of media texts is then transferred to their collaborative media productions, to other writing projects, as well as to their readings and interpretations of print texts.

## Key Features of Competency 2

### **Follows a production process to create media texts for specific purposes and audiences**

Makes personal links • Participates collaboratively in different recursive phases of the production process: preproduction, production, and post-production • Develops a more comprehensive understanding of the media from a producer's perspective • Reflects on strategies used to produce media texts and her/his own development as a reader and producer of media texts over time



**Represents her/his literacy in different media**

### **Deconstructs media texts to understand their meaning(s)/message(s) in specific contexts**

Identifies and deconstructs codes and conventions of media texts • Becomes aware, through discussion with others, that media texts are constructed in specific contexts for specific audiences and purposes • Considers own strategies used to read these texts

### **Explores the relationship between producer, text and audience in specific contexts**

Investigates how the media situate texts by considering the different forms of representation and/or exclusion of various groups • Examines how producer's stance and production decisions affect media texts • Begins to develop a profile of self as reader/producer of media texts • Considers the impact of media texts on self and on others

## Evaluation Criteria

*It is understood that the evaluation criteria for this competency are used within the framework specified in the Integrated TLE Context for Cycle One. In addition, they are detailed in the End-of-Cycle Outcomes.*

- Collaboration with peers to produce a media text
- Adaptation of process and strategies to production context
- Interpretation of meaning(s)/message(s) of a media text
- Identification of the characteristics of a target audience
- Self-evaluation of growth as reader and producer of media texts

## End-of-Cycle Outcomes

*It is understood that the outcomes for this competency are evaluated within the framework specified in the Integrated TLE Context for Cycle One.*

The student participates in a classroom community of readers and producers of the media. S/he collaborates with peers to produce media texts for familiar audiences by negotiating the texts to be produced, assuming production roles within the group, and giving and seeking feedback from peers. S/he adapts the process and strategies s/he uses to her/his specified production context, such as creating a pamphlet on an area of interest for younger children. During the production process, the student draws on preproduction strategies such as immersion into texts to understand their structures; calling on prior experiences with media in many contexts both in and out of school; and accessing resources, such as group expertise and technology. S/he selects textual elements and other resources to produce her/his text. Throughout the production process, s/he revises the text under production, such as checking the coherence between text and image, and clarifies and confirms the needs of her/his audience, e.g. by sharing drafts with classmates and intended audience. Through her/his productions, the student demonstrates what s/he knows about how written and visual language and the uses of sound work together to create meaning.

The student interprets meaning(s)/message(s) of familiar media texts, drawing on knowledge of known genres and production experiences. S/he identifies some of the common codes and conventions (e.g. news programs have a newscaster, weather-person, reporters) used to construct familiar texts. S/he identifies the way images, signs, symbols, pictures and printed text interrelate to communicate meaning(s) and message(s), such as techniques used in fast-food commercials to appeal to children. S/he identifies the characteristics of target audiences such as age, gender and interests, and describes how the media create texts for a specific audience such as toy commercials during Saturday morning cartoons. In small group discussions, s/he identifies and talks about the stance of different media texts toward issues and concerns of interest to young adolescents, such as current local events, matters of health and well-being, or well-known environmental problems. S/he identifies the stance taken in popular issues, for example, how an anti-smoking public service announcement and a cigarette advertisement each represent smoking, as well as how smoking is viewed in our society at this time.

Throughout the cycle, the student organizes and maintains an integrated profile of spoken, written and media texts that show her/him in the roles of reader, interpreter and producer of media texts, and as a member of a collaborative team. The student self-evaluates her/his growth as a reader and producer of media texts by presenting her/his profile in student-teacher conferences that take place regularly throughout the cycle, as well as at the end of the cycle. During these conferences, the student is asked to describe current media text preferences and to report changes over time in her/his interests, attitudes and tastes. S/he also explains how the media texts in her/his profile (collected over time) are shaped by purpose and context, as well as by the specific, familiar audiences to whom they are directed. Finally, s/he reflects on the contribution s/he made to a team production.

## Program Content

Please note that all of the resources, strategies, processes and text types that follow are compulsory for the end of Cycle One.

### Repertoire of Texts

The types of media texts produced over the cycle are familiar to the student; they are the same as those given priority in the EELA program in Cycles One, Two and Three. The student now works toward greater control of the communication process, exercises a more conscious choice of strategies in relation to audience and purpose, and adopts a position or stance in the role of reader and producer of media texts. Since media texts are abundant and varied, and new ones are constantly being produced, we have not included specific texts to be read and/or produced. Teachers should consult the *four (4) required media text types* listed below, as well as those listed in the Reading competency, and adapt specific texts to the interests and experience levels of their students.

- Print texts such as: magazine for peers, class or school newspaper, pamphlet
- Visual texts such as: poster, comic strip, photo story, advertisement, spoof ad
- Digital texts such as: computer-assisted presentation, Web page, graphic reproduction
- Audio-visual texts such as: television commercial, interview, news report

### Multimodal and Multigenre Texts

For ease of reference, the texts listed above have been categorized. However, it should be noted that several of these texts are, in fact, multimodal, i.e. they integrate elements of spoken, print and/or visual modes. Examples of multimodal texts include television texts, Web pages and

advertisements. Similarly, there are texts that combine genres, i.e. multigenre texts. Examples of multigenre texts include television commercials that unfold as mysteries, and local news reports which are visually set up as Web pages.

### Production Process<sup>14</sup>

It is understood that the production process is done in small groups,<sup>15</sup> under the guidance of the teacher.<sup>16</sup>

#### Preproduction

- Negotiates text type to be produced
- Manipulates visual elements to build skills for later production activities, e.g. framing and sequencing of photographs, adding sound to still photos, learning to storyboard
- Immerses self in the text type to be produced in order to deconstruct some of its textual features, codes and conventions (see Textual Features, Codes and Conventions below; and Competency 4–Writing: Immersion into Texts)
  - Analyzes samples of text type
  - Carries out a content analysis<sup>17</sup> or inquiry into some aspect of media text
- Rehearses production process:
  - Creates criteria for guiding production, e.g. features of an effective poster or advertisement
  - Discusses the purpose, context, target audience and their needs
  - Decides about medium, mode and code
  - Writes script, storyboard or rough draft
  - Shares draft with classmates and intended audience
  - Gives and seeks specific feedback from others in the class (see Competency 4–Writing: Feedback)

#### Production

- Communicates information, experiences, points of view and personal responses to a familiar audience
- Interrelates the characteristics of media text in a specific context drawing on:<sup>18</sup>
  - Specific communication strategies and resources
  - Images, symbols, signs, logos and/or words to communicate meaning(s)/message(s)
  - Knowledge of structures and features of other media texts brought into own productions
- Reviews and edits text to focus on meaning(s)/message(s)

#### Postproduction

- Presents text to intended audience
- Evaluates production process and text produced, with group and individually

14. The production process should not be seen as one set in stone. Students do not need to complete the whole process for each media text they undertake. Some texts may only be taken through the planning stage. Other larger production projects may be taken through to postproduction. What is important is that the student is immersed in the text to be produced and that s/he has the chance, in every case, to reflect on her/his production experience.

15. See Competency 1–Talk: Collaboration Process for more information.

16. See Integrated TLE Context for more information about classroom practices.

17. Content analysis is a quantitative method which may look at, for example, the number and kinds of commercials in a one-hour television episode or the number of ads and their placement in a teen magazine.

18. For example, when producing a magazine aimed at their peers, students will gear articles and ads to their target audience's interests. Because they have analyzed this sort of text and developed criteria before being asked to produce it, they know that besides the print, magazine articles include photos, captions, catchy titles and pull-out quotes to communicate information to their audience.

- Participates in teacher-student and peer conferences with an explicit focus:<sup>19</sup>
  - Discusses techniques used and decisions made to produce texts
  - Talks about how own media productions reflect understanding of other media texts
  - Makes reading-writing-producing connections between texts in own integrated profile
  - Sets attainable individual goals for future projects based on experiences producing, reading and interpreting texts

### Information and Communications Technologies (ICT)<sup>20</sup>

- Uses different available technologies in order to construct own texts
- Uses mixed media and multimedia resources to locate information, do research and communicate with others

### Text, Audience, Producer<sup>21</sup>

Examines the constructed nature of the media by exploring, through discussion or inquiry,<sup>22</sup> the discourse of texts that communicate information, tell a story, advertise or persuade:

### Textual Features, Codes and Conventions<sup>23</sup>

- Identifies and deconstructs codes:
  - Captions, credits and titles
  - Dialogue and voiceovers, e.g. how dialects enhance our understanding of character
  - Lighting and sound, e.g. dark lighting or music used to convey a particular mood
  - Camera language, e.g. importance of angles, composition of shots in conveying character or setting
  - Symbolic, e.g. diamond ring as portraying wealth
  - Narrative, e.g. turning point, development, resolution

- Sequencing, e.g. implied chronological order, passage of time
- Colour, e.g. what colours symbolize, how they are used to create a specific atmosphere
- Interprets media texts:
  - Uses media strategies to focus understanding: freezing frames, replaying the text, watching only the images, isolating sound
  - Draws on knowledge of production process and codes and conventions of texts produced
  - Explores the codes that construct media texts, e.g. headlines, captions and photographs in newspapers
  - Constructs message(s) and meaning(s) using familiar codes from media texts
  - Compares codes of familiar media text types, e.g. how codes of television news (reporter, anchor, camera footage) and newspapers (framed photo, captions, lead paragraph) impact the coverage of a local issue
  - Identifies functions of media discourse: to entertain, to persuade, to promote, to inform
  - Makes connection(s) between images, signs, symbols, pictures and printed text and meaning
  - Confirms, by talking with peers and teacher, that a media text can contain more than one message
  - Identifies and discusses some of the ways in which pictures, illustrations, symbols and images enhance the message
  - Explores the use of “formulas,” e.g. situation comedies and series literature both use predictable plot structures, stylistic devices, characters
  - Recognizes purpose and function of stereotypes, e.g. why do we often find similar stereotypes of teenagers in advertisements?
  - Examines ways in which bias occurs in various media texts

### Representation

- Analyzes the functions of familiar photographs (of self, family and community) to record events and memories
- Identifies some aspects of representation and exclusion, i.e. deconstructs:
  - Age, gender, family, culture, race, location, such as: portrayals of teens, depictions of a student’s neighbourhood in local news
  - Local news reporting in newspapers, TV and radio such as: role of the reporter/interviewer; treatment of same event, incident, issue, topic or person by different media
  - Heroes, heroines and idols such as: role(s) in popular culture and how they are constructed, publicized and exploited by the media

19. See Competency 1—Talk: Presenting and Sharing the Integrated Profile.

20. See also Cross-Curricular Competencies, Chapter 3: Uses Information and Communications Technologies. Content analysis is a quantitative method which may look at, for example, the number and kinds of commercials in a one-hour television episode or the number of ads and their placement in a teen magazine.

For example, when producing a magazine aimed at their peers, students will gear articles and ads to their target audience’s interests. Because they have analyzed this sort of text and developed criteria before being asked to produce it, they know that besides the print, magazine articles include photos, captions, catchy titles and pull-out quotes to communicate information to their audience. See Competency 1—Talk: Presenting and Sharing the Integrated Profile. See also Cross-Curricular Competencies, Chapter 3: Uses Information and Communications Technologies.

21. See Competency 3—Reading: Reading Strategies: Text Grammars; and Reading: Repertoire of Texts, for other media texts to be examined.

22. See Competency 1—Talk: Inquiry Process for more information.

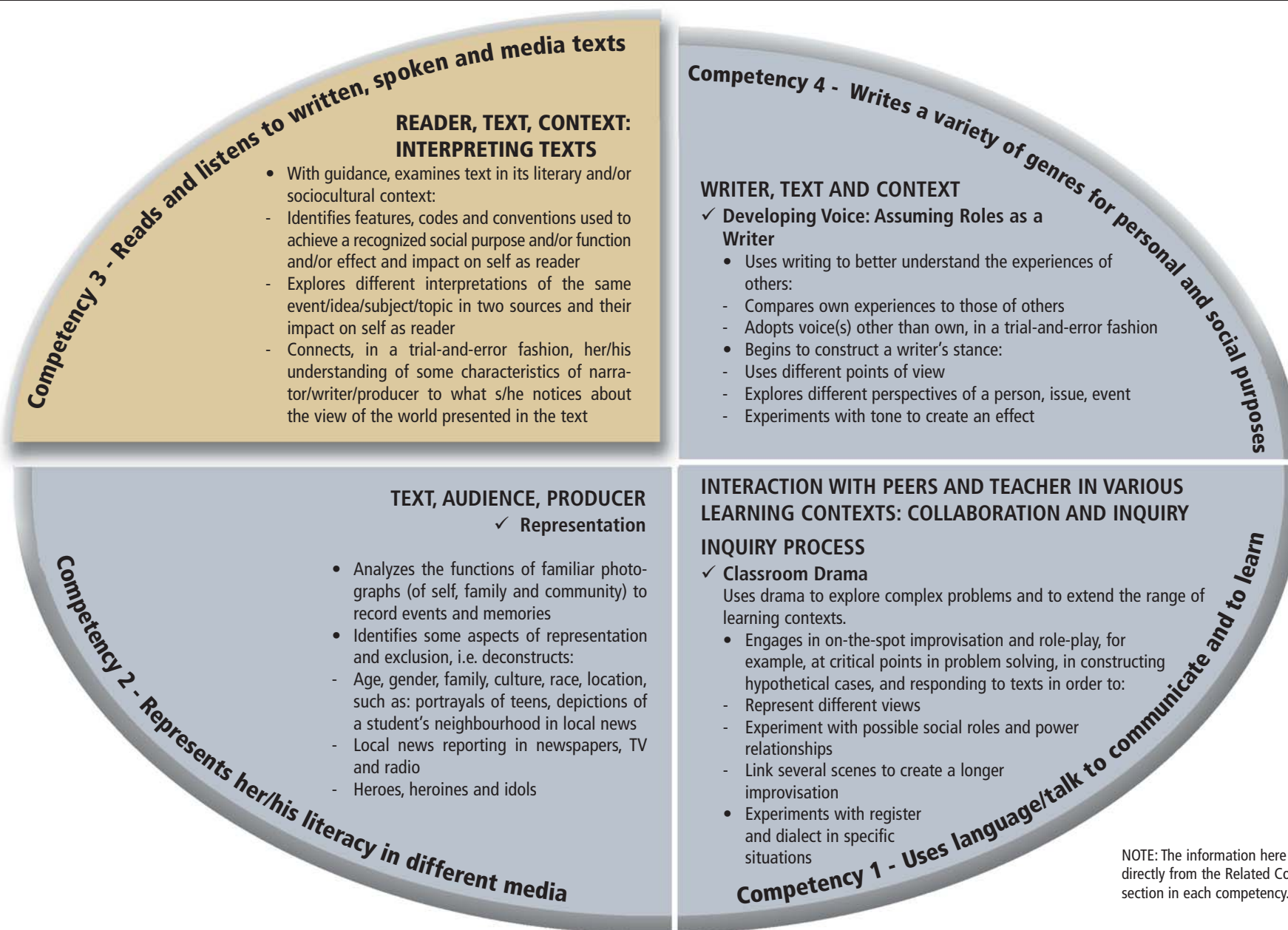
23. The codes and conventions that students use to deconstruct media texts are similar to those used when reading print texts.

### Audience and Producer

- Explores self as individual member of audience (use, personal biases, prior experiences) and as part of a larger target audience
- Chooses texts to read, interpret and produce based on interest(s), purpose(s), preference(s)
- Accepts and gives recommendations from/to peers and teacher about media texts to read or topics to explore
- Compares:
  - Own values with those presented in media texts
  - Different uses s/he makes of media texts, e.g. entertainment, information, escape, personal expression
  - Interests, attitudes, personal biases and tastes over time through survey of own reading habits
  - Own responses, reactions and consumption of media texts with those of peers and other age groups
- Examines how media target specific audiences:
  - Identifies ways that different familiar audiences use the media, e.g. entertainment, escape, information
  - Identifies and generalizes aspects of familiar audiences
  - Identifies subjects of interest for specific audiences, i.e. indicates the target audience
  - Explores how the structures and features of texts shape meaning for an audience, e.g. What do commercials do to make me want the product? How do colour and music affect my response?
  - Explains how own productions are adapted to interests of familiar audience chosen
- Discusses characteristics of producer:
  - Explores where, when, why and by and for whom texts are produced
  - Considers the stance of different media texts on issues and concerns of interest to young adolescents
  - Identifies connections made by producers between media texts, e.g. references to Disney in fast-food commercials
  - Identifies aspects of media industry related to marketing and promotion, e.g. how toys are marketed through cartoons, breakfast cereal, commercials, etc.
  - Examines the impact of marketing on common social concepts such as childhood, e.g. through inquiry explores the context and production of fads for different age groups; compares how current and past fads (from own childhood) reflect changing values, interests and tastes
  - Explores production choices made in own texts



## Example of Integrating Competencies Through Reading



NOTE: The information here is taken directly from the Related Content section in each competency.

## COMPETENCY 3 Reads and listens to written, spoken and media texts

### Focus of the Competency

Our experiences in the worlds of family, work and community are increasingly mediated by powerful types of discourse: texts that represent sociocultural values and beliefs, promote viewpoints, and influence our actions in society, from the way we vote to the food we eat. Reading today involves more than simply the capacity to decode. Whether the text in question is a mystery story, an advertisement or a television commercial, its codes and conventions communicate its genre(s), as well as its multiple meaning(s)/message(s). Reading is an activity that is both a necessity in our society, as well as a source of deep personal satisfaction. For this reason, we ask Secondary Cycle One teachers to concentrate on extending the love for reading begun by their elementary school colleagues by sharing their own reading interests with their young students. This is the heart of the reading competency: that we all work hard to return passion and pleasure to the reading experiences of our young.

The young adolescent entering Secondary Cycle One from elementary school is well on the way to becoming a lifelong reader who has developed a reading profile, comprised of the books and other texts that s/he likes to read. Used to exercising personal choice in reading material, s/he possesses a repertoire of reliable reading strategies that s/he applies with increasing control. In addition to personal favourites, the student has read literary, popular and information-based texts that are appropriate for her/him in the final cycle of elementary school. When responding to texts, s/he is beginning to work collaboratively with peers, listening to and commenting on their responses. S/he is able to identify the structures and features of some familiar texts, such as recognizing some of

the ways that a hero/heroine in a traditional adventure story, movie or television show is portrayed. When researching a topic or subject of personal interest, the student requires the guidance of the teacher to select pertinent information. In regular conferences with the teacher, the student is able to talk about her/his reading strategies and text preferences, and to set a few specific learning goals.

In the SELA program for Cycle One, *reading is understood to include spoken, written and media texts, in which listening and viewing are considered to be other forms of reading*. Since literacy involves the understanding that any text is a deliberate social construct, the Reading competency stresses the importance of teaching students the connection between the grammar(s) of a text (i.e. its structure, features, codes and conventions) and its social purpose. In order to provide a variety of situations in which students work with the grammar(s) of texts, the content of the Reading competency is designed to connect with the other three (3) competencies of the SELA program in direct ways. We become better readers in a rich, literate environment that encourages connections among all of the competencies in the SELA program.

The Reading competency accommodates the needs and interests of all students, including those with special needs. By respecting and supporting a love of reading and personal choice in the selection of reading material, by including spoken and media texts into the reading “family,” and by encouraging students to talk about the texts they read, individual students are supported in their development as lifelong readers. In turn, this emphasis

encourages teachers to create classroom communities where each student’s contribution is respected and valued.

### Thumbnail Sketch of the Key Features

In the Secondary Cycle One classroom community, the freedom to read and find personal satisfaction in the reading experience is critical to the development of strong, fluent readers who are prepared for the complexity of learning in the next cycle of secondary education.

The key features of this competency provide a more precise definition of how reading and listening to spoken, written and media texts are viewed in the SELA program for Cycle One. These include essential resources that readers use as they read, reader response that focuses on talking about texts with peers, and the interpretation of texts as a measured response that draws on both the world of the reader and the world of the text. While each key feature is critical to the development of strong, fluent readers, the ways in which they combine are to be determined by individual teachers in light of their students’ interests, prior experiences and needs.

An important characteristic of literate behaviour is the ability to connect one’s stance to the reading context, as well as to the text itself. The resources that readers call upon as they read include their reading *stance*, or relationship to the text being read. A reader occupies one or more of the stances described when reading a text, although the conscious development of this capacity takes place over time. Readers learn to shift and combine stances in classrooms that invite them to engage actively in making sense of different texts that are interesting and

relevant to readers of their own age and experience. The reader's stance—the relationship the student will favour in order to make sense of a text—is also determined by the context or situation in which s/he is reading. The “readings” that students produce are constructed as *they read*. When they begin to talk about the text, their responses will tell us what stance they took as they read and how this stance was influenced by the reading context. For example, if students are reading a series of instructions in order to follow them, they are unlikely to favour a stance that draws them deeply into the world of the text. Instead, they treat the text as though it is a kind of “shopping list” of data that they need to remember in order to produce an *effluent reading*. In contrast, students who are encouraged to sink into a story they find interesting will favour a stance that takes them into the world of the text, producing an *aesthetic reading*. Strong, fluent readers have learned that a story is not read as though it were a shopping list of data, even though it must be interpreted. Similarly, strong readers understand that reading instructions is not the same thing as reading their favourite spy thriller.

Readers also call on their *reading profile* when they read. This profile comprises familiar texts drawn from their reading experience, as well as the reading strategies that they have developed and that they rely upon. The student extends her/his reading profile in a classroom community where personal choice of reading material is valued, encouraged and respected. Fluency develops in direct proportion to the amount of time we spend reading, the variety of texts we read, and the degree to which we are encouraged to discover and extend the pleasures of the reading experience. It follows, then, that readers who are deprived of reading a range of texts will have a very slim reading profile, as will readers who have been encouraged to always read for the same purpose, such

as answering discrete questions, writing a test and so forth. In order for students to have success across the curriculum and to find a source of pleasure in reading, they require an extensive reading profile. For this reason, the “reading strategies” in this competency refer to both meaning-making processes as we read, as well as the way we use our knowledge about the purpose and function of the structures, features, codes and conventions of different genres *in different contexts*. Finally, this key feature incorporates a self-evaluation strand in order to support the student in using reading strategies deliberately and with increased control.

Response to texts is an important strategy in the development of critical readers, which means readers who are able to question the reasons for their responses. By considering textual details in light of their own experiences and knowledge, as well as the ways readers are situated or positioned by a text, students begin to develop critical judgment. As they continue to respond to texts through talk, young adolescents begin to develop the habit of questioning a text and themselves, in order to discover why they make sense of it as they do. *In effect, this questioning creates a different relationship between reader and text from the one that guided the initial reading.* These steps are important in the process of learning to interpret spoken, written and media texts, since they bring texts into a social and cultural context. In the interface between *reader, text and context*, the student constructs her/his interpretation of the text, *where interpretation is understood to mean a second reading that embodies both the world of the reader and the world of the text.* This interpretation may be expressed in any number of ways, including the less conventional, such as a debate, a video that is produced, or a diary written by a character in a narrative that the student has read. However, given the developmental realities of the

young adolescent, the ability to adopt the stance of a reader who stands back a little from the text in order to question the meaning(s) it holds for her/him *is limited and may only begin to emerge by the end of Cycle One.* For other students, this ability manifests itself only during Secondary Cycle Two.

## Key Features of Competency 3

### **Integrates reading profile, stance and strategies to make sense of a text in a specific context**

Reads for pleasure and to learn • Draws on prior experience and the features of text types/genres to make sense of a text • Adjusts reading stance and strategies to the context • Develops a method for locating and organizing information on different topics or subjects of interest • Maintains and shares an integrated profile



**Reads and listens  
to written, spoken  
and media texts**

### **Talks about own response to a text within a community of readers**

Makes connections between own experiences and the world of the text • Works with information in texts. Shares own responses in an individual voice • Accommodates the points of view of peers in shaping own response(s)

### **Interprets the relationship(s) between reader, text and context in light of own response(s)**

Considers constructed nature of text and its impact on self as reader • Draws on own reading profile and reading strategies in order to locate textual detail(s) that substantiate own sense of meaning(s)/message(s) • Constructs interpretation(s) that embody both own world and the world of the text

## Evaluation Criteria

*It is understood that the evaluation criteria for this competency are used within the framework specified in the Integrated TLE Context for Cycle One. In addition, they are detailed in the End-of-Cycle Outcomes.*

- Selection of texts to be read based on personal interests and preferences
- Use of reading strategies to make sense of texts
- Adjustment of reading stance to purpose or task
- Discussion of response(s) to initial reading(s) of a text
- Construction of interpretations of spoken, written and media texts for a familiar audience
- Self-evaluation of growth as a reader of spoken, written and media texts

## End-of-Cycle Outcomes

*It is understood that the outcomes for this competency are evaluated within the framework specified in the Integrated TLE Context for Cycle One.*

The student participates in a classroom community of readers, selecting young adult literature and other spoken, written and media texts intended and produced for young adolescents that reflect her/his personal interests and preferences. S/he talks about her/his own reading interests and reads for pleasure and to learn. The student uses reliable reading strategies to make sense of the familiar texts in her/his profile and builds meaning by reading the structures, features, codes and conventions of familiar texts to discover their meaning(s) and message(s). When reading less familiar texts, the student calls upon reliable “fix-up” strategies to sustain meaning, including asking the teacher for clarification. S/he reads familiar texts for sustained periods of time without losing the sense s/he is constructing.

As the student reads, s/he shifts and combines reading stances to adjust her/his stance to the context for reading—to the purpose, task and audience—in order to construct aesthetic and efferent readings of texts. When responding to a text, s/he demonstrates her/his understanding that reading for information and reading for appreciation involve different stances that focus her/his attention on certain details in a text rather than others, e.g. understands that reading fiction involves entering the world of a text, while watching the news involves reading images, codes and conventions that represent people, ideas and events in a particular way. The student talks about her/his responses with peers and teacher, interrelating details from her/his reading stance, profile and the grammar(s) of the text to determine themes and/or ideas and/or information for self. The student’s responses are expressed with clarity, openness and confidence. When working with information, the student adopts a reading stance that allows her/him to select, record and categorize information with a familiar audience in mind. The student is able to identify the attributes of primary and secondary sources in order to decide what is pertinent and to use an effective

## End-of-Cycle Outcomes (cont.)

note-taking strategy. The expectation is that the student will collaborate with her/his peers throughout the process when working with information. S/he applies these strategies, skills and knowledge in the context of using an inquiry process (see Talk: Inquiry Process); in producing media texts (see Media: Production Process); in developing an integrated project (see Writing: Integrated Projects); and in maintaining her/his integrated profile. S/he is able to present her findings orally, in the context of a group project or activity, or of a teacher-student conference.

Drawing on these discussions as a means of clarifying her/his initial responses, the student follows a process to construct an interpretation of a text that interrelates her/his own world and the world of the text in explicit, personal ways. With guidance, the student is able to talk about how some of the constructed structures, features, codes and conventions of familiar texts are used to achieve a recognized social purpose and/or function and/or effect and their impact on her/him as a reader (e.g. science fiction creates a future world in order to examine contemporary problems; feature stories use catchy headlines to position the reader; television melodrama uses codes for beauty, love and fidelity; a card expressing condolences uses particular conventions, etc.). S/he begins to weave this early understanding into her/his interpretation(s) with varying degrees of success. Intended for a familiar audience only, these interpretations take both conventional and innovative forms over the two years of the cycle and comprise a balanced representation of spoken, written and media text types by the end of the cycle.

Throughout the cycle, the student organizes and maintains a record of her/his development as a reader of the spoken, written and media texts that s/he has read. The student evaluates her/his reading development by presenting her/his Integrated Profile in student-teacher conferences that take place regularly throughout the cycle, as well as at the end of the cycle. During these conferences, the student is asked to describe current text preferences, to report changes over time in her/his interests, to indicate texts that have been recommended to her/him, and to discuss the reading strategies s/he uses and is developing to make sense of spoken, written and media texts.



## Program Content

Please note that all of the resources, strategies, processes and text types/genres that follow are **compulsory** for the end of Cycle One.

### Making Sense of a Text: Resources Readers Use

#### Repertoire of Texts

It is understood that within each of these required text types/genres, the student's own choice will be encouraged and respected, with the goal of cultivating a love of reading all kinds of texts (see also Media, Talk, and Writing: Repertoire of Texts).

- Young adult literature *with an equal representation of male and female authors and characters, and of diverse cultural groups*
- Narrative-based texts in different media (e.g. on radio or video, live performances, etc.) including: plays and poetry on topics/subjects of interest to young adolescent readers
- Nonfiction intended for adolescent readers, e.g. may also include some texts written or produced for adults on topics/subjects that are accessible to an average young adolescent reader, such as might be found in wide-circulation newspapers, community and alternative newspapers, television news, radio interviews
- Popular texts, such as teen magazines, school publications, catalogues, song lyrics

**NOTE:** For ease of reference, the texts listed above have been categorized. However, it should be noted that several of these texts are, in fact, *multimodal*, i.e. they integrate elements of spoken, print and/or visual modes and *multigenre*, i.e. they draw on different genres. Examples of multimodal texts include television texts, poetry and

classroom drama. Examples of multigenre texts include novels written in the form of letters, televised or radio interviews that use biography and narrative journalism.

#### Reading Profile

The student's reading profile includes her/his prior reading experiences, personal tastes, and text preferences, i.e. regarding spoken, written and media texts. It also includes her/his knowledge about how the structures, features, codes and conventions of different texts and genres work, as well as the reading strategies s/he has developed. To extend her/his reading profile, the student:

- Reads self-selected texts for pleasure and for learning purposes
- Participates in regular student-teacher conferences (see Competency 1–Talk: Presenting and Sharing the Integrated Profile)
- Maintains and shares an integrated portfolio that records representations of her/his reading development, e.g. record of texts read, response logs, productions that show what s/he knows about specific text types/genres

#### Reader's Stance: Constructing a Reading of a Text

The stance taken by a reader makes possible different interpretations of a text, since it focuses her/his attention on some elements more than others and is influenced by the demands of the context/situation in which reading takes place. See also the Thumbnail Sketch in this competency for further information. By the end of Cycle One, the student:

- Focuses on the world of the text to construct an *aesthetic* reading,<sup>24</sup> e.g. reads for pleasure, making sense of text by relating personally to characters and events, entering the world of the story fully, comparing feelings or actions or decisions with those of a character
- Focuses on making sense of information in a text to construct an *efferent* reading, e.g. reads print and visual information with the intention of remembering details/examples and/or of following instructions, rereads to verify meaning(s) s/he is making, relates to personal experience and prior knowledge
- Focuses on the relationship between own world and world of the text to construct an *interpretive* reading, e.g. elaborates on story world or information in text, connects literature or nonfiction to life experience(s), recognizes familiar textual features, codes and conventions that confirm own meaning(s)/message(s)

24. The three types of readings listed here are nonhierarchical. A "strong reading" of a text draws on elements of all three stances, such as the aesthetic and interpretive, while indicating where readers placed their focus. It is also determined by the situation or context in which students are asked to read, including purpose, what they know about how texts work, and the meaning(s) and sense they construct. These characteristics will only be evident in the students' responses, i.e. when they first talk about the sense they have made of the text, when they ask questions during reading, and so forth.

### Reading Strategies:<sup>25</sup> Text Grammars (Structures, Features, Codes and Conventions)<sup>26</sup>

- Constructs meaning(s)/message(s) by reinvesting her/his knowledge of the text as social construct, i.e. language-in-use:
  - Draws on cues in familiar structures, features, codes and conventions to make sense of texts
  - Identifies connotation and denotation of words, images and their referents
  - Makes connections between conventions of a familiar text type/genre and own response(s)/interpretation(s), e.g. reads photo in magazine ad for implicit meaning(s); calls upon own production/writing experience(s) of same text type/genre
  - Examines the constructed world of narrative text: uses her/his response(s) as the basis for connecting own meaning(s) to the conventions used to plot/construct the story, e.g. takes account of features of linear and nonlinear plotting; identifies how readers' or listeners' sympathies are directed to particular characters; sees that the order of events in a story are deliberately constructed to evoke our compassion or suspicion; notices elements of characterization (see Competency 4–Writing: Immersion into Texts)
  - Applies contextual understanding when meaning breaks down:
- Syntactic: to make sense of new words or to understand a few complex concepts/ideas /information, e.g. in a sentence

- Sociocultural: draws on understanding of values and beliefs to make sense of incidents, events or message(s)

### Organizing and Reporting Information

The strategies and types of knowledge listed below are key resources that support the production processes in the Talk and Media competencies, as well as in the students' planning and research of their integrated projects (see Competency 4–Writing: Integrated Projects; and Writing: Researching as a Writer). In addition, they are complementary resources to the inquiry process and action research (see Talk) and to the maintenance of the student's integrated profile (see End-of-Cycle Outcomes in this competency). By the end of Secondary Cycle One, the student:

- Identifies attributes of primary and secondary sources in order to evaluate pertinent information
- Selects a note-taking strategy suited to the task, information source(s) and purpose
- Selects, records and categorizes information<sup>27</sup> on a topic or subject of personal interest with sustained teacher guidance
- Begins to develop organizational strategies to report findings, based on needs of familiar audience and context, with some teacher guidance
- Begins to draw conclusions by focusing on pertinence of main ideas

- Manages integrated portfolio by collecting, organizing and maintaining samples of own work, i.e. personal information
- Reports information/research orally to a familiar audience, using resources such as multimedia, classroom drama

25. The strategies in this section are drawn from research about the strategies used by proficient readers to make sense of text, such as skimming, scanning and using “fix-up” strategies when meaning breaks down. Therefore, these strategies are taught as students engage actively in processes of making meaning and of interpreting texts, with particular attention given to the social purposes and functions of different text grammars, i.e. not as discrete, isolated skills, facts or information. In addition, these skills cannot be viewed in isolation from the opportunities students have to read; their understanding about what reading is for; the freedom to select texts of personal interest; and their experiences with spoken, written and media texts.

26. Codes are representational systems of signs (word, image, sound, colour, etc.) governed by conventions or socially agreed upon meaning(s) that are known to both the speaker/writer/producer and to the listener/reader/viewer. For example, television news codes include the direct address and formal clothes of the presenter, the structure of stories and the use of accompanying visuals. The generic code of mystery includes a crime/problem, a detective, a series of possible suspects and a problem-solving process. Conventional grammar, as applied to written texts, is also a kind of code.

27. The term “information” refers to information contained in information-based texts in different media, including television, radio, newspapers and the Internet.

## Exchanges With Other Readers: Response Processes in the Classroom

It is through talk that the reader learns to measure her/his initial response(s) against the text. During the reading process, s/he discusses spoken, written and media texts with peers:

- Interrelates her/his reading stance, reading profile and the structural organization of text (i.e. its features, codes and conventions) to make sense of themes and/or ideas and/or information for self
- Calls upon reading profile, personal experience and the constructed world of the text when discussing responses with peers and teacher (see Reading Strategies in this competency)
- Discusses aesthetic and efferent readings of texts by indicating where s/he focused her/his attention and interest
- Situates her/his responses within the text, i.e. rereads
- Formulates questions that clarify, expand, reshape and confirm own response
- Assumes an individual voice in responding to texts:
  - Speaks with clarity, openness<sup>28</sup> and confidence in discussions with peers and teacher
  - Acknowledges and supports the different responses, interpretations and points of view of peers
  - Draws on discussions with peers to clarify and confirm own response(s)
  - With guidance, begins to step back and reflect on the significance the text holds for her/him

## Reader, Text, Context: Interpreting Texts

- Interprets the text for a familiar audience by drawing associations between own world of personal experiences and knowledge and the world of the text by considering:

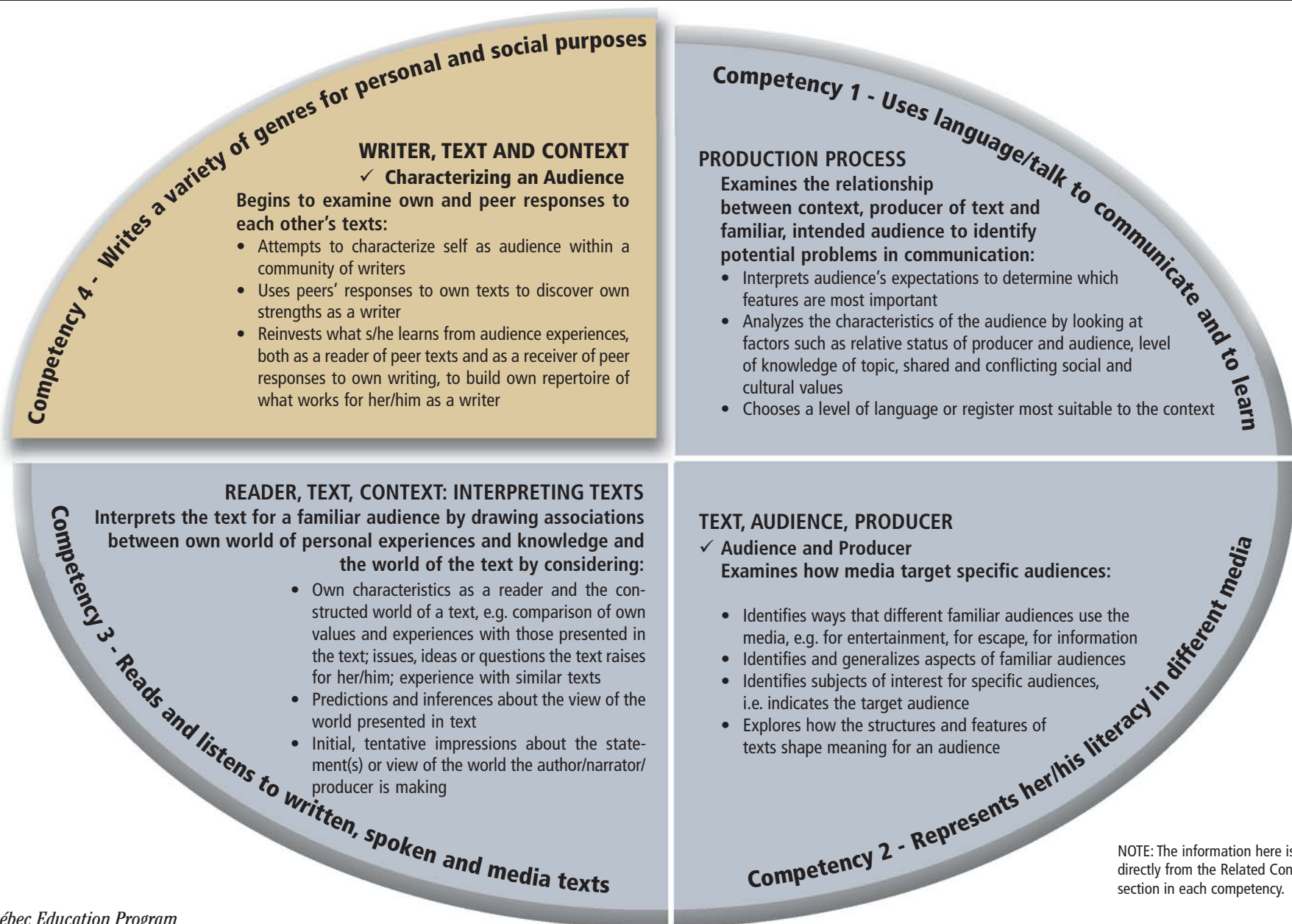
- Own characteristics as a reader and the constructed world of a text, e.g. comparison of own values and experiences with those presented in the text; issues, ideas or questions the text raises for her/him; experience with similar texts; attitudes towards subject/topic/character; personal interests
- Predictions and inferences about the view of the world presented in text, i.e. in fiction, nonfiction, and narrative texts presented in different media
- Initial, tentative impressions about the statement(s) or view of the world the author/narrator/producer is making
- Features, codes and conventions of known text types/genres, i.e. drawn from own reading profile
- Texts s/he has written and produced that have similar structures, features, codes and conventions
- With guidance, examines text in its literary and/or sociocultural context:
  - Identifies features, codes and conventions used to achieve a recognized social purpose and/or function and/or effect and impact on self as reader, e.g. in a popular television commercial, in a suspense-mystery story, in a humorous text (see Competency 4–Writing: Immersion into Texts)
  - Explores different interpretations of the same event/idea/subject/topic in two sources and their impact on self as reader, e.g. current events in newspapers, on television, or radio (see Competency 2–Media: Audience and Producer)
  - Connects, in a trial-and-error fashion, her/his understanding of some characteristics of narrator/writer/producer to what s/he notices about the view of the world presented in the text, e.g. reads “between the lines” to locate apparent

values/beliefs of a character/narrator in a story, understands the intent of a fast food ad, sees that an opinion excludes certain points of view (see Competency 2–Media: Production; Media: Audience and Producer; see Competency 1–Talk: Classroom Drama; and see Competency 4–Writing: Developing Voice: Assuming Roles as a Writer)

- Communicates interpretation(s) of a text in an individual voice, referring to prior experience, own reading profile and understanding of texts as social constructs:
  - Follows a process to compose, i.e. writes or produces own interpretation(s) of a text (see Competency 4–Writing: Writerly Practices)
  - Interprets the view of the world in the text in different media, including mixed media, for a familiar audience
  - Expresses own interpretation(s) with clarity, openness and confidence
  - Uses an inquiry process and action research in collaboration with peers to organize and report information in nonfiction and/or popular texts of interest to young adolescents for a familiar audience (see Competency 1–Talk).

<sup>28</sup> “Openness” means that the student begins to accommodate the ideas of an author/narrator/producer that differ from her/his own personal values, beliefs or opinions, in an effort to understand how another person sees the world. In addition, the student may begin to consider the different perspectives of peers on issues, events, conflicts or problems expressed by an author/narrator/producer.

## Example of Integrating Competencies Through Writing



NOTE: The information here is taken directly from the Related Content section in each competency.

## COMPETENCY 4 Writes a variety of genres for personal and social purposes

### Focus of the Competency

We write for many reasons, most notably to think, to communicate and to learn. In this way, we discover who we are and what we believe about the world around us, and our place in it. Writing helps us to understand the power of different genres to both reflect and construct our values, beliefs, stories and histories. It may also enable us to become more empathetic to those whose experiences differ from our own. For these reasons, genres are active and dynamic, both reflecting and shaping common communication processes within communities over time. For example, to express thanks we can send a thank-you note or give a speech, depending on whether the occasion is a friend's birthday party or an awards dinner. It is this understanding of the social purposes of language that shapes the way students see themselves as writers. This includes the reasons they write, the messages they convey, their consideration for audience, as well as the texts they produce, the stylistic devices they try, and the language registers they use. By starting with their own experiences with language-in-use, students are better able to make connections to how other genres operate. They can then manipulate codes and conventions to add impact to their work, and challenge existing genres. Ultimately, students learn the power and potential of genres through writing.

As involved participants in their learning throughout elementary school, students entering Secondary Cycle One understand that writing has a place in their own lives. These students see themselves as writers who choose their own topics and purposes for writing, and who value writing as a means of expression, of exploring ideas, of solving problems, and as a support for reading, talking

and working with media. These writers are only just beginning to select ways to shape meaning to influence a familiar audience. As in the EELA program, this familiar audience remains peers, younger children, family, trusted adults and teachers. Students have begun to develop criteria for good writing and can call on their experiences with familiar texts to inform their own productions. They read as writers to discover elements of the writer's craft such as familiar structures and features of texts, and attempt to incorporate these into their own writing. They have developed a writing process that involves writing daily, rereading and sharing drafts, making simple revision and editing decisions, seeking and giving feedback, selecting pieces to publish, and beginning to reflect on their progress as writers.

According to Virginia Woolf, "We write with the whole person." It is in this spirit that we recognize each student's evolving profile as a writer, i.e. the series of literacy and life experiences which contribute to her/his repertoire of significant themes, voice(s), preferred genres and stylistic devices, writing strategies and knowledge about how language, discourse and texts work. Here the teacher plays a critical role: s/he respects the profile of the writer and scaffolds her/his growth and development. S/he models literate behaviours and a passion for writing by sharing her/his work with students. In this way, the teacher serves as a valued guide and resource for students, since s/he is also a writer who has her/his own profile. In this negotiated,<sup>29</sup> collaborative relationship between students, peers and teacher, talk is critical to the development of the writer's own questions and purposes for writing, thereby ensuring that the writing experience

is always relevant and authentic. This is crucial to the writer's understanding of language as social practice and to the development of her/his own literate behaviours.

The individual is respected and valued as s/he functions and grows within a collaborative and inquiry-based environment, and which promotes differentiation. Thus, the Writing competency is designed for all writers, including those with special needs. Since students choose their contexts for writing in negotiation with the teacher, they are able to work at their own pace and challenge themselves to experiment and take risks when they feel comfortable and trust the support of their writing community. We can differentiate instruction through the genres and texts the students read and write, the contexts in which writing takes place, the topics they write about, the complexity of the strategies and processes they choose, the stylistic devices they use, as well as the quantity of texts they produce. It is fundamental for each student to be encouraged to behave like a writer in a variety of situations, so that s/he can develop confidence and a sense of her/himself as a writer within the culture of the classroom community. This enables the student to take ownership, responsibility and pride in her/his work.

### Thumbnail Sketch of the Key Features<sup>30</sup>

Developing a process to write, which will become increasingly more adaptable and individualized as students move through secondary school, is the main emphasis of this competency for Cycle One. Students continue to work and

29. For information on negotiating curriculum and other conditions of the classroom environment described, please refer to the Integrated TLE Context.



function as writers within a classroom community of other writers, including peers, teacher and other authors whose work they read. Writing daily, in a variety of contexts within this community, is how students learn to have confidence in their own ideas; develop their imagination and fluency; draft, revise and conference over their work; trust their instincts; and manage their own time. While it is true that we learn to write by writing, we also learn by observing and talking with other writers at work. This can happen in many ways, such as reading other writers' work (including peers), talking with peers about their writing decisions, or reading about how our favourite author goes about writing. Since the act of writing is a literacy event rooted in our lives, it reflects the myriad of concerns, ideas and situations for which we use it. As well, the writing process is almost never linear. We shift and change our ways of writing, what we write about, and how we use language to suit each situation. As students become more conscious of their habits as writers, they begin to identify and cultivate those processes, strategies and behaviours that work best for them, depending on the situation. This is part of learning to live the writer's life; it involves strategies such as keeping a writer's notebook and learning how to observe life; respecting the conditions under which they work best, such as how mood affects their writing or that they prefer to write when it is quiet; and monitoring and reflecting on their own progress as writers by comparing their work over time and consistently looking through their integrated profile to set new goals.

Part of becoming a good writer is being able to call upon the knowledge we gain through experience and that we develop over time as we read and write, i.e. our ability to make reading-writing connections. In Secondary Cycle One, writers extend this ability through immersion into texts, guided discussion about texts, and collaborative writing activities. This exploration and guided discovery,

known as "reading as a writer," allows students to experiment with the elements of the writer's craft; over time, they are able to build a variety of language uses and styles, as well as a repertoire of familiar genres which work for them as writers, i.e. which suit their own sense of expression, ideas and uses for language in their own lives. Students support, learn from and challenge each other when they share their writing with their peers, talk about how they came to make their choices, and take risks to try new stylistic devices to add impact to their work. This is an exploratory phase for Cycle One, which means that a "penalty free" atmosphere of trial-and-error is essential for students to develop confidence. While young writers may be likely to emulate their "writer models," this is simply the first step in attempting to make something your own. By experimenting with a wide variety of genres and styles, they can, with increasing control, develop their own style or recognizable way of using language, which is unique to themselves as writers. In this way, the writing community does not diminish the writer's independence and autonomy, but rather strengthens her/his own confidence and pride since her/his identity as a writer becomes recognized as special and distinct from that of her/his peers. Over time, students begin to respect and appreciate the uniqueness of their own style, as well as the style and characteristics of other writers, including their peers and teacher.

The writing community helps students build on their understanding of the relationship(s) between a writer, her/his audience and the text s/he is writing. To anticipate an audience's expectations and shape meaning(s)/message(s) to suit them, students begin by understanding their own patterns as writers and as audience members. *By consistently reading each other's work and discussing texts, with guidance, students become aware of the constructed nature of texts, how they position readers, and how readers position texts based on their own experiences.* They also begin

to realize the impact their voice can have on their peers. Therefore, depending on the student's chosen contexts for writing, s/he writes about her/his own interests/ideas/experiences with increasing confidence and control, and begins to assume other roles in writing by adopting a stance, whether personal or imagined, to achieve a purpose and to engage her/his audience. This ability to actively construct voice is developed through experimentation, a drive to get a reaction from peers, and plenty of opportunities to write about what matters to her/him. When writing about others and imagining their realities, the student begins to understand the responsibility of representing them with authenticity, so s/he researches as a writer to create informed renditions of other times, places and characters and their values and beliefs. S/he also begins to draw on the insight s/he gains through writing about others to learn more about her/himself and human nature. In these ways s/he is beginning to show that s/he understands the important part context plays in the interpretation and production of texts.

30. These key features are developed through integrated SELA activities and involve processes from the other SELA competencies, such as collaborative talk to help clarify ideas, working with others, and reflecting on their progress. Also, students read to collect information, craft texts and support their writing practices. And, students produce media texts to learn how they are situated, marketed and targeted to specific audiences. These key features also invoke and help to develop the Cross-Curricular Competencies outlined in Chapter 3 of the QEP. Some examples are: students *use information and information and communications technologies* to research as writers, immerse themselves in texts and establish their contexts for writing; they *exercise critical judgment* when expressing themselves in writing and when giving and receiving feedback to/from peers; they *use creativity and communicate appropriately* when designing their integrated projects and texts, and when writing to impact and influence a familiar audience; they *adopt effective work methods and solve problems* when planning, organizing and completing their integrated projects and in learning to adapt a writing process to different situations. In addition, students learn to achieve their potential by writing about what interests them, making their own choices, sharing their profile as writers, and by reflecting on their growth through maintaining an integrated profile. Finally, they *cooperate with others* by writing collaboratively, working in peer response groups and interacting with others with an open mind.

## Key Features of Competency 4

### **Follows a process to produce written texts in specific contexts**

Adapts process, strategies and writerly practices to suit own needs • Confers regularly with peers and teacher throughout the writing process • Uses feedback strategies to improve own writing and support peers • Practises revision as a recursive process • Reflects on own development as a writer over time

### **Develops style as a writer within a classroom community of writers**

Follows an inquiry process focused on immersion into texts • Reads to learn how language, discourse and texts work • Applies knowledge of language and familiar text grammar(s) to own writing • Engages in collaborative writing activities • Explores own style in relation to other writers



**Writes a variety of genres for personal and social purposes**

### **Explores the relationship(s) between writer, text and context**

Develops voice as a writer by assuming various roles in writing for personal and social purposes • Researches as a writer to become more informed and to create authentic contexts • Characterizes intended audience to shape meaning(s)/message(s) to suit context

## Evaluation Criteria

*It is understood that the evaluation criteria for this competency are used within the framework specified in the Integrated TLE Context for Cycle One. In addition, they are detailed in the End-of-Cycle Outcomes.*

- Selection of texts for writing based on own interests and preferences
- Adjustment of role as writer to purpose, audience, text and context
- Application of knowledge of language and familiar text grammar(s)
- Support of the classroom writing community in roles of writer and audience
- Adaptation of process and strategies to the writing context
- Self-evaluation of growth as a writer

## End-of-Cycle Outcomes

*It is understood that the outcomes for this competency are evaluated within the framework specified in the Integrated TLE Context for Cycle One.*

The student selects texts to write based on her/his own personal interests, preferences, purposes and experiences, e.g. children's story, memoir, journal. The student is required to write a variety of texts, including action-planning-based texts, reflective-interpretive-based texts and information-based texts, but s/he is most capable when writing narrative-based texts. Whereas her/his experience with these other genres/text types is still exploratory by the end of Cycle One, s/he already possesses an extensive repertoire of familiar narrative genres. The student uses narrative in a variety of contexts, moving from those that serve personal functions to beginning to write for more social purposes, i.e. the student gradually moves away from the intimacy of her/his own experience to write from a more distanced stance/point of view. For example, instead of simply telling a story about her/himself and her/his life, such as playing soccer, s/he invents a character who is a soccer player and tells the story from that point of view. Another example would be using narrative to explore the problems between teenagers and their parents, as told from the point of view of the parent. In this way, the student explores a variety of roles as a writer, e.g. self in a journal, child or parent in a story, own memoir or that of a fictional character. Because narrative genres are most familiar to the student, s/he is able to adjust her/his role(s) as a writer to suit the purpose, audience and context, shaping the text accordingly. As well, in negotiation with the teacher and with her/his ongoing guidance, the student is able to initiate, plan and develop a self-selected integrated project, which s/he completes over time and in depth. Within this inquiry s/he produces a variety of texts which are linked according to her/his curiosity, interests, tastes and goals for the project. Following an inquiry process adapted to the topic/subject of the project, s/he locates, organizes and synthesizes relevant information to create an authentic context, e.g. background information to re-create a historical period/character, own poetry to present in an anthology or order of information in a process. S/he is able to characterize her/his intended audience of peers in light of their knowledge and expectations about the topic/subject to either inform or entertain them.

The student applies her/his knowledge of language and text grammars when s/he writes, which is drawn from her/his immersion into different texts throughout the cycle. S/he selects familiar linguistic and textual structures, features, codes and conventions that meet the demands of her/his chosen text in light of its context, purpose and audience. The structures and features are also used to achieve special effects in her/his writing, such as creating suspense in a story and experimenting with these in a trial-and-error fashion. S/he is most familiar with narrative-based

## End-of-Cycle Outcomes (cont.)

texts and uses this knowledge in different ways, e.g. writing a fairy tale for children, combining autobiography and narrative in a journal.

When writing information-based texts for a familiar audience, her/his focus is on reporting information and ideas to them; s/he selects and orders information in a way that adds to the meaning(s)/message(s) s/he wants to convey, with varying degrees of success, depending on the complexity of the topic/subject and the context for writing. By writing about her/his own and others' experiences, the student is beginning to develop a few characteristics that her/his teacher recognizes as a writer's voice and style, e.g. use of humour, love of descriptive detail, affinity for action in a narrative or for certain genres.

The student participates as a member of the classroom writing community with confidence and commitment and supports her/his peers in the roles of writer and audience in a variety of contexts such as: sharing her/his writing regularly with peers and teacher; giving and receiving feedback; writing collaborative pieces; working with peers to help develop ideas and projects; and recommending stylistic devices and/or texts to try. S/he follows a writing process that includes adapting reliable strategies that s/he has learned over the two years of the cycle to draft, revise and edit a text. These include free-writing and collaborative talk to plan and draft her/his texts, revising by rereading both own and model texts, and editing for familiar, common conventions, such as paragraphing and punctuation. S/he monitors, with teacher support, her/his own work habits, e.g. time, task requirements and resources. S/he demonstrates her/his understanding of the writing process as recursive and flexible. The student adapts her/his process and strategies to suit a variety of writing contexts, i.e. not all texts require the same amount of planning, revision and polish (e.g. own journal writing and/or reflections as compared to an adventure story or historical narrative).

The student self-evaluates her/his growth as a writer regularly and in different contexts. In conferences with peers and teacher throughout the writing process, the student shows that s/he is consciously reflecting on the text s/he is developing, e.g. thinking about how best to reach her/his audience or about making the world of the text as real as possible. S/he is also able to articulate her/his choices and why s/he feels they are effective in her/his writing, e.g. talking about her/his intentions for the text, stylistic devices, risks s/he is taking, own strengths and preferences as a writer. S/he organizes and maintains her/his integrated profile, which, by the end of Cycle One, shows that s/he has developed a repertoire of familiar and some new texts that demonstrate aspects of her/his writing style; her/his ability to write in different contexts, and for a familiar audience of peers, friends, teacher and younger children; as well as evidence of her/his work methods, including her/his early attempts at written self-evaluation of a few texts. S/he shares her/his integrated profile and talks specifically about the ways her/his writing profile has been influenced by peers and teacher, the strategies s/he uses, and her/his own writing preferences and writerly practices, e.g. under what conditions s/he likes to write, why s/he chooses to write, how ideas come to her/him and how s/he records them.

## Program Content

Please note that the resources, strategies,<sup>31</sup> processes and genres that follow are compulsory for Cycle One.

### Repertoire of Texts

Within each of these required genres,<sup>32</sup> student choice and negotiation of texts to be produced<sup>33</sup> are encouraged and respected. Many of the texts to be produced throughout the cycle are familiar to the student, since they are the same as those given priority in the EELA program in Cycles One, Two and Three. However, as the emphasis is being placed on the student as an active and reflective learner, writing action-planning-based and reflective/interpretive-based texts will require more guidance and support by the teacher. The focus with other, more familiar texts is on working toward greater control of the communication process, exercising a more conscious choice of strategies in relation to audience and purpose, and adopting a variety of roles as a writer; thus students will show greater ability to use structures, features, codes and conventions for special effect when writing familiar texts for a familiar audience. When exploring new texts, students work both collaboratively and individually in a trial-and-error fashion, in a variety of contexts (see also Competencies 1 to 3–Talk, Media and Reading: Repertoire of Texts).

- Action-planning-based texts to plan, organize and/or monitor own learning, such as: notes, learning/process log, plan of action, rubric, checklist, time line
- Reflective- and interpretive-based texts to reflect, think, self-evaluate and/or wonder, such as: response, interpretation, self-evaluation, writer's notebook, journal, diary

- Narrative-based texts to remember, record and/or story both real and imagined experiences, such as: personal narrative, children's story, historical recount, poetry, myth, fairy tale, biography, personal letter, monologue, script, memoir
- Information-based texts to explain, persuade, report on and/or learn about new ideas/issues/events, such as: directions, report, procedure, letter, description

### Integrated Projects<sup>34</sup>

Students discover their interests, topics and questions for writing from their own lives. It is through real situations based on personal interests and experiences that they learn to develop their ideas, apply strategies and find satisfaction in the writing experience. The teacher negotiates topics/subjects with the student and supports her/him throughout the planning and development stages of the self-selected project, which can be done collaboratively or independently, and which involves writing texts which are always for a familiar audience. As well, since these projects involve contexts for learning and using language that have depth and take time, they draw on ideas, experiences and activities from all four competencies of the SELA program for Cycle One, and/or the broad areas of learning, and/or other disciplines. This emphasis on working with material and ideas that students are curious about, and may already be working with, is what gives them the impetus to initiate these projects, probe more deeply and follow through over time on topics/subjects they are passionate about.

- Initiates, with teacher negotiation and support, a self-selected integrated project

- Follows a collaboration process to plan, organize and complete an integrated project (see Competency 1–Talk: Collaboration Process)
- Talks about, in regular conferences with peers and teacher, development of project(s):
  - Shares interests s/he wants to pursue
  - Plans, organizes, changes the project
  - Monitors own work, sets time line, organizes workload
  - Sets realistic learning and writing goals

31. The strategies in this competency are those used by proficient writers to craft and shape a text. They are taught as students engage actively in processes of writing texts and not as discrete, isolated skills, facts or information. The development of these strategies and skills cannot be separated from students' opportunities to write, their understanding about what writing is for, their freedom to select texts of personal interest, and their prior experiences with writing texts.

32. Genre includes the structures, features, codes and conventions traditionally associated with purposes such as reflecting and narrating, with specific texts, e.g. poems and letters, and with literary genres, e.g. romance and fantasy. While these texts are categorized into four families of genres, students take into account the nature of multigenre texts (e.g. narrative journalism, novels written as a series of letters) and multimodal texts (e.g. song lyrics, illustrated fiction) when writing.

33. Students need not complete the writing process for all the texts they work with; these may end up as journal entries, rough drafts or class modelling activities. Many may be part of the production processes of other competencies.

34. For example, students create their own anthology of writing, e.g. a collection of poems, exploring the structures, features, codes and conventions of a poetry anthology, such as an author's biography, layout, table of contents. Similarly, students create a unit based on an aspect of a young adult novel, or do a genre analysis of the fairy tale, including its origins, some cultural differences from one country or civilization to another, and/or adaptations to media texts, e.g. popular movies.

- Follows an inquiry process, with teacher guidance and support, to research and discuss information (see Competency 1–Talk: Inquiry Process; and Competency 3–Reading: Organizing and Reporting Information)
- Drafts a plan of action:
  - Explains a research rationale, i.e. reasons for choosing this study, what they may gain from it
  - Proposes a methodology and a time line, even though the plan may change as the study develops
  - Reflects on changes to the project as it unfolds and how s/he and/or the group managed those changes
- Produces texts, within the integrated project, in contexts that are significant to her/him and/or the group for a familiar audience

## Writing Process

Writing involves a process that is recursive rather than linear. Students need the time to think, draft, talk about writing choices, share work with peers, learn revision strategies and reflect on their progress. The writing community, including the teacher, models writing processes and strategies to help the writer develop and extend her/his writing practices. Over time and through experience, s/he is able to make a more conscious choice of strategies to suit different writing situations and genres and to adopt a unique set of practices that work best for her/him as a writer.

### Writerly Practices<sup>35</sup>

- Writes for sustained periods of class time<sup>36</sup>
- Produces draft(s) and adopts a drafting process that is context- and text-dependent:
  - Chooses the context(s) for own writing based on own interests, e.g. purpose, audience, genre, topic/issue
  - Talks with peers and teacher, e.g. to brainstorm ideas, clarify and extend thinking

- Uses strategies to work out ideas and to draft, e.g. free-writing, clustering, listing, mind-mapping
- Develops work habits such as keeping a writer's notebook/journal, recording observations and ideas for writing
- Selects own pieces to develop into final drafts
- Attends to clarity, presentation style and personal expression when presenting final draft(s)
- Develops self-monitoring strategies:
  - Creates rubrics/checklists collaboratively, e.g. to show planning, self-evaluation, criteria for good writing
  - Tracks own writing process, e.g. troubleshooting, dealing with writer's block
  - Learns to manage own workload, e.g. organizing own time, meeting deadlines
  - Adapts writing process to conditions under which s/he works best, e.g. mood, inspiration, environment
- Talks about how s/he adapts writerly practices to suit different writing situations and contexts

### Feedback<sup>37</sup>

- Confers regularly and throughout the writing process with teacher and peers about works in progress
- Collaborates in group feedback sessions, e.g. peer-response groups, student editorial boards
- Develops strategies for giving feedback, e.g. praises strong elements, asks questions, gives suggestions
- Develops a sense of responsibility as an audience member for peer and own writing, i.e. demonstrates commitment
- Responds to own and peer texts with a focus on the writer's intended meaning, e.g. content, voice(s), style, context
- Seeks specific feedback as a writer from her/his peers, i.e. takes ownership of conference

- Selects feedback to improve text
- Talks about ways that peer/teacher feedback influences own choices, e.g. topics, development, process, strategies

### Revision<sup>38</sup>

- Develops techniques to indicate changes for drafts, e.g. crossing out, cutting and pasting, using symbols and/or arrows
- Uses self as audience, e.g. reads own text aloud, rereads often
- Questions own texts as a writer, e.g. Does this lead draw my readers in? Does the text say what I want it to say?

35. These are habits the writer learns and develops over time. It is a term analogous to “scholarly,” i.e. behaving like a scholar, behaving like a writer.

36. The use of class time depends on the writer's own needs regarding her/his text in progress, e.g. time alone to write or think, time to confer with the teacher, time to work in a small group of peers to give each other feedback, time to do research in the library, time to reread models. The teacher supports this sustained time for writing through strategies such as: immersing students in texts/models, conducting mini-lessons, helping students brainstorm topics, demonstrating writing strategies, conferencing with individuals or groups, setting up peer response groups, circulating throughout the class and writing with students, e.g. journaling.

37. See also Talk: Collaboration Process.

38. Revision is a dynamic process that focuses on meaning. This process can be straightforward or complex, depending on the degree of sophistication of the text and the context. Therefore, students will not revise each text the same way or to the same extent, e.g. they may have more facility revising conventional narrative texts, but multigenre and/or multimodal texts may prove more challenging. Similarly, when writing a text that is relatively new to them, revision will be a more complex, trial-and-error process, involving much support from the teacher. Since students learn to revise by doing it and improve as writers by revising their work as often as they require, students need to have the opportunity to rework and resubmit writing throughout the term, including adapting existing pieces into new works. Editing or proofreading, on the other hand, is a static process that focuses on technical errors.



- Rereads similar texts/models for guidance, e.g. structures and features, author's style, genre conventions
- Revises content, e.g. adding details, experimenting with leads, changing point of view
- Makes ready use of resources to enhance communication, e.g. dictionary, thesaurus, parents, peers
- Talks about own revision processes, e.g. how I make my writing more exciting, what I do when I am stuck
- Develops own editing strategies, e.g. creating editing checklists, focusing on a limited number of conventions, proofreading for known words, checking for new paragraphs, capital letters, punctuation when using dialogue

### Reflection

- Talks about self as a writer in conferences with peers and teacher, i.e. develops a metalanguage to reflect on own progress
- Talks about the development of her/his writer's profile, e.g. traces own history as a writer, how s/he learned to write, the role of writing in own life, prior writing experiences
- Shares growing profile as a writer in regular student-teacher conferences, e.g. talks about text preferences and personal tastes, reasons s/he writes, strategies s/he uses, knowledge s/he has about language and text grammars (see Competency 1–Talk: Presenting and Sharing the Integrated Profile)
- Self-evaluates pieces of writing, e.g. explains intent, degree of success, other factors influencing the writing
- Maintains, organizes and shares an integrated profile that records representations of her/his writing development, e.g. record of texts written, which show what s/he knows about specific texts and genres and how they work, writer's notebook or journal, evidence of her/his work methods (see Competency 1–Talk: Organizing and Maintaining an Integrated Profile)

## Developing Style

At the Cycle One level, developing style is an exploration into language and a discovery of different and new ways to enhance communication skills within authentic contexts and a classroom community of language users (see also Thumbnail Sketch in this competency). Style includes the choices writers make and the way they express themselves. Style develops from students' experiences with language. As students learn more complex ways of expressing themselves through writing for real purposes, they begin to care about the language they use and the texts they write.

### Immersion into Texts<sup>39</sup>

Immersion is central to the writing competency because it is the reading-writing connection in action. It has two dimensions: guided inquiry into different kinds of texts and students' selection of similar texts to look at both as they plan for writing and throughout the writing process. For example, a student who is writing a story as a series of letters might consult a novel that does the same thing. This is a necessary step to being able to fulfill the application dimensions of this Key Feature, as it is through immersion that knowledge about how language, discourse and texts work is constructed. The reading that students do is very focused, as they try to adapt elements of the writer's craft from the texts they read to their own writing. Over time, students are able to internalize elements of this process and immerse themselves into texts independently, using texts as models for their own writing.

- Explores the grammars of text:<sup>40</sup>
  - Follows an inquiry process, working in collaboration with peers and teacher, to explore how a text is constructed and/or some of its social purposes (see Competency 1–Talk: Collaboration Process, and Inquiry Process)

- Draws on prior literacy experiences with familiar texts to deconstruct them, e.g. features of characterization in a story
- Reads, individually or as a group, more than one sample of the genre to compare stylistic elements and their impact on the audience (see Competency 3–Reading: Reader, Text, Context: Interpreting Texts)
- Discusses the purpose of familiar texts within a genre, e.g. Why do people write fairy tales, love letters, comic books? Who has access to these texts and why do people read them? How do these texts represent the values, beliefs, experiences of a discourse community, e.g. the folk song, the science report, the friendly letter?
- Identifies some structures and features of a genre, e.g. the narrative structure of a mystery, features such as foreshadowing and suspense
- Identifies some codes and conventions of a genre, e.g. mysteries have traditional conventions to characterize detectives and suspects, and often include the conventional scene where the detective gathers all the suspects into one room
- Discusses impact on self as a reader of the genre (see Competency 3–Reading: Reader, Text, Context: Interpreting Texts)

39. It is understood that guided inquiry does not mean directly and explicitly teaching discrete features of texts, but rather is an ongoing conversation about how texts are constructed, why they are used and the social purposes they serve. It is also understood that immersion into texts includes texts by all the writers in the classroom community, peers, teacher and other authors whose work they read.
40. For example, students work with a genre of children's literature, investigating its origins and attempting to place these in a social context, which may include its social relevance or a sense of the author's purpose or style. Or, students may examine comic book heroes, counting the ratio of male to female heroes, looking at archetypal hero-villain relationships, or examining the relationship of the original print versions to a TV or movie version to compare different codes and conventions of written and media texts.

- Explores the uses of language:
  - Discusses how a writer's word choices affect the audience, e.g. "it was a dark and stormy night ..."
  - Begins to talk about, with guidance, how language can represent and/or exclude certain people, values, ideas as well as the power relationships evoked in the text, e.g. seeing that a book review doesn't represent the tastes of adolescent readers, or looking at the relationships among the characters in a mystery, ratio of women to men, gender of the detective and how this is played out in the story, characterization of teens in the teen-movie genre (see Competency 2–Media: Representation; and Competency 1–Talk: Uses of Language in a Democratic Society)
  - Identifies how language is used to present ideas and information, e.g. comparing biases in lead stories on same topic in different newspapers, how information is presented in a historical time line, or in a math/science textbook (see Competency 3–Reading: Reporting and Organizing Information; and programs such as History and Citizenship Education and Mathematics, Science and Technology)
- Uses texts as models for own writing:
  - Consults different samples of the genre
  - Builds criteria for what makes the text effective
  - Develops a rubric/checklist for how to write a particular genre, in collaboration with teacher and peers
  - Keeps track of elements of style to explore, e.g. in writer's notebook, journal

#### Applying Knowledge of Text Grammars<sup>41</sup> (Structures, Features, Codes and Conventions)

- Chooses a genre that suits own purpose and context, topic, audience, etc.
- Applies text grammars appropriate to the text chosen

- Develops control over familiar text grammars, e.g. structure of a story, dialogue, characterization
- Experiments with new structures, features, codes and conventions to specific effect in a trial-and-error fashion
- Begins to combine and/or manipulate different text grammars to suit own purpose(s), i.e. writes multi-genre texts (e.g. writes a story as a series of journal entries, uses features of a fairy tale in a news story)

#### Applying Knowledge of Language<sup>42</sup>

- Integrates new and familiar linguistic conventions into own writing in a trial-and-error fashion, e.g. makes approximations
- Makes appropriate and effective word choices to represent ideas, people, things, events, experiences:
  - Expands vocabulary repertoire and rules, generalizations and patterns for spelling
  - Uses specialized vocabularies learned from other disciplines when pertinent, e.g. math, science, history, ecology
  - Draws on different code systems, e.g. pictures, words, colours, logos
- Uses conventions of language to establish relationships, e.g. statements, questions, requests, conditions, commands
- Arranges information in the text(s):
  - Develops the text, e.g. sequencing by cause and effect, chronology, providing and prioritizing details
  - Uses cohesive devices, e.g. paragraphing, coordinating parts to the whole, using transitions, conjunctions, punctuation
- Adapts common linguistic conventions to a specific genre, e.g. using present tense in a report (see Competency 1–Talk and Competency 2–Media: Production Process)

- Begins to manipulate common linguistic conventions to achieve specific effects, e.g. using sentence fragments in a narrative, using slang in characterization (see Competency 1–Talk: Aesthetic Qualities of Language)

#### Comparing Own Style to That of Other Writers

- Engages in collaborative writing activities, e.g. writing group texts, setting up a writer's circle, publishing class texts
- Accepts and gives recommendations from/to peers and teacher, e.g. about style, voice, texts, topics
- Extends repertoire of stylistic elements, e.g. alternates dialogue with description of character's thoughts
- Recognizes elements of own style and that of peers and other writers:
  - Notices differences between own stylistic choices and those of peers
  - Compares effects on readers of own stylistic choices and those of peers, and revises accordingly
  - Develops tastes as a writer by consciously adopting elements of the writer's craft
- Develops an appreciation of the uniqueness of own style in relation to that of other writers
- Recognizes strong points of peers' styles and praises, supports them

41. See also Reading: Repertoire of Texts, and Text Grammars as well as Media: Repertoire of Texts, and Textual Features, Codes and Conventions for other texts with which students are working and for more examples of text grammars.

42. Grammar is about language-in-use; it involves the social and cultural aspects of language and text within a particular context, i.e. how context shapes the meaning of words to reveal attitudes, beliefs and values. Therefore, grammar is learned in relation to students' use of and experience with language both in and out of school, and with a variety of spoken, written and media texts. Grammar is learned in the context of the student's own writing, not as a set of discrete skills taught in isolation. Some strategies to support this include: immersion into texts/models, mini-lessons, feedback on drafts or in conferences, inquiry into resources such as style books in the classroom, and teacher and peer modelling throughout the writing process.

## Writer, Text and Context

Context embodies the factors influencing writing, i.e. how texts are produced and interpreted. These include the writer's own experiences, values and knowledge of language and text, as well as those of the audience; writing decisions such as genre, style and topic; and how the classroom writing community operates, including the writing and peer conferencing processes. When students write to a familiar audience about something that matters to them personally and when they share their work often with each other, they begin to see how their writing influences their peers, and therefore can begin to shape meaning(s)/message(s) accordingly. By applying this contextual knowledge within the confines of the writing process in class, students gradually become aware of the socioculturally constructed nature of texts.

### Developing Voice:<sup>43</sup> Assuming Roles as a Writer

- Uses writing to better understand own experiences:
  - Writes about issues, events, interests, beliefs that are important to her/him
  - Draws on feedback from peers to deepen or extend own thinking (see Reading: Exchanges With Other Readers: Response Processes in the Classroom)
  - Identifies common issues/themes in own writing, e.g. reviews journal entries and/or finished pieces such as poems over time, compares own work with peers'
  - Reflects on significance of themes in own writing, e.g. why they are recurrent and how they have changed over time
  - Expresses her/himself with clarity, openness,<sup>44</sup> and confidence

- Uses writing to better understand the experiences of others:
  - Compares own experiences to those of others, e.g. peers, characters in a book (see Reading: Reader, Text, Context: Interpreting Texts)
  - Adopts voice(s) other than own, in a trial-and-error fashion, e.g. a journal in voice of a grandparent or a sports hero
- Begins to construct a writer's stance<sup>45</sup> (see Talk: Classroom Drama):
  - Uses different points of view, e.g. first person, third-person omniscient
  - Explores different perspectives of a person, issue, event, e.g. multiple voices in a narrative, bias in news writing
  - Experiments with tone to create an effect, e.g. hostile, empathetic, sarcastic

### Researching as a Writer

- Follows an inquiry process to create informed renditions of people, places and events (see Talk: Inquiry Process):
  - Researches, with support, information about a social, historical and/or cultural context<sup>46</sup> to use in own writing (see Reading: Reading Strategies: Text Grammars; and Reading: Reader, Text, Context: Interpreting Texts)
  - Consults a variety of sources, e.g. lyrics of songs, art, articles, history books, news, interviews
  - Collects and organizes information relevant to the context to be created (see Reading: Organizing and Reporting Information; Writing: Integrated Projects; and Writing: Immersion Into Texts)
- Uses information, with guidance, to support a point of view/stance and/or create an authentic description of a time and place

43. Voice creates a speaker and her/his relationships through text. It is an embodiment of a writer's own experiences and her/his freedom to express them; in this way, we are all texts to be examined, shared, learned from and questioned as we are heard in and contribute to the classroom community with confidence and openness. Voice is also a complete construction of the roles we assume as writers, e.g. self in a journal, child in a story, expert in a report. We actively participate in re-creating parts of ourselves and our world every time we write, furthering our understanding of ourselves and others through language. As our experiences are multifaceted and ever-changing so too are our voices. As such, voice is never finished or static but develops over time and through different situations.

44. Openness means that the student begins to accommodate ideas, values and beliefs that differ from her/his own in an effort to understand how others see the world. This includes ideas/issues expressed by writers in texts, as well as peers' reactions/perspectives on such issues, events, conflicts or problems.

45. Stance in writing, as in the other competencies, is defined as the relationship a writer has to the topic and audience, as characterized by distance in time and space; i.e. how close the writer is to the events and people portrayed, whether s/he is involved and writing about her/his own experiences, or is removed from the characters and events, either being told about them, hearing about them, or reading about them and imagining what it's like to be them. This ability to construct a stance grows as students gain experience with writing about the self and others until they are able to write for increasingly more distant audiences in Cycle Two.

46. Texts exist in contexts; as such they represent the attitudes, values, beliefs and experiences of those involved. By reading or writing a text out of its context, we disconnect it and the experience from anything dynamic, alive and relevant; and, we ignore the human factor involved in creating and interpreting texts. Therefore, for example, as a student creates a family memoir, s/he must interview family members, learn about their histories, country of origin, memories. Or if the student is immersed in the historical context of the sixties, as in a young adult novel, s/he researches the peace movement, women's liberation, civil rights. It is through building this kind of contextual understanding that the writer is able to represent these people, places and times in an authentic way in her/his writing.

### Characterizing an Audience

- Interprets the expectations of a familiar audience (see Talk: Production Process)
  - Looks at similarities between self and audience, e.g. gender, age, experiences
  - Begins to look at potential differences, e.g. differences of opinion, experiences, values
  - Thinks about knowledge the audience has on the topic and adjusts writing accordingly
- Experiments with register:<sup>47</sup>
  - Considers the formality/informality of the context, e.g. an informal class presentation versus a student council meeting
  - Explores the relative status of the writer and audience in a familiar setting, e.g. same, higher or lower
  - Shifts the use of language/diction depending on audience and context, e.g. jargon, slang, formal
  - Adapts register to genre for specific effect, e.g. dialogue between high school principal and teenager in a story
- Begins to examine own and peer responses to each other's texts (see Media: Audience and Producer):
  - Attempts to characterize self as audience within a community of writers, e.g. what interests/engages her/him as a reader
  - Uses peers' responses to own texts to discover own strengths as a writer
  - Responds with interest and openness to points of view expressed by peers (see Reading: Exchanges With Other Readers: Response Processes in the Classroom)
  - Reinvests what s/he learns from audience experiences, both as a reader of peer texts and as a receiver of peer responses, to own writing, to build own repertoire of what works for her/him as a writer

47. Register: tailoring the language to suit the intended audience and context, e.g. writing for younger children as opposed to parents. Register also varies according to text and content, e.g. relating scientific facts to an uninformed audience, delivering a sports commentary on an all-sports show.

## A Selected Bibliography: English Language Arts

---

### Literacy

- Barton, D., Mary Hamilton and Roz Ivanic. *Situated Literacies: Reading and Writing in Context*. New York: Routledge, 2000.
- Christie, Frances and J.R. Martin, eds. *Genre and Institutions: Social Processes in the Workplace and School*. London: Continuum, 2000.
- Cook-Gumperz, Jenny, ed. *The Social Construction of Literacy*. London: Cambridge University Press, 1986.
- Cope, Bill and Mary Kalantzis, eds. *Multiliteracies: Literacy Learning and the Design of Social Futures*. London & New York: Routledge, 2000.
- . *The Powers of Literacy: A Genre Approach to Teaching Writing*. Pittsburgh, PA: University of Pittsburgh Press, 1993.
- Dunn, Patricia A. *Talking, Sketching, Moving: Multiple Literacies in the Teaching of Writing*. Portsmouth, NH: Boynton/Cook Publishers Inc., 2001.
- Freire, Paulo. *Education for Critical Consciousness*. New York: The Continuum Publishing Company, 1998.
- Lee, Carol D. and Peter Smagorinsky, eds. *Vygotskian Perspectives on Literacy Research: Constructing Meaning Through Collaborative Inquiry*. Cambridge, UK: Cambridge University Press, 2000.
- Moffet, James. *Teaching the Universe of Discourse*. Portsmouth, NH: Heinemann, 1983.

### Language

- Fairclough, Norman. *Language and Power*. London: Longman Group UK Limited, 1989.
- Halliday, M.A.K. and Hasan Ruqaiya, eds. *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*. Geelong, Australia: Deakin University, 1985.
- Hymes, Dell. *Ethnography, Linguistics, Narrative Inequality*. London, England: Taylor & Francis, 1996.
- Kress, Gunther. *Linguistic Processes in Sociocultural Practice*. Geelong, Australia: Deakin University, 1985.

Vygotsky, L.S. *Thought and Language*. Cambridge, MA: MIT Press, 1962.

———. *Mind in Society: The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press, 1978.

### Media

- Alvarado, Manuel and Oliver Boyd-Barret. *Media Education*. London, England: British Film Institute, 1992.
- Australia. Curriculum Corporation. *Teaching Viewing and Visual Texts: Secondary*. Victoria: Prepared by Robyn Quin, Rod Quin and Barrie McMahon, 1996.
- Buckingham, David and Julian Sefton-Green. *Cultural Studies Goes to School*. Bristol, Pennsylvania: Taylor & Francis, 1994.
- Kress, Gunther R. and Theo Van Leeuwen. *Reading Images: The Grammar of Visual Design*. London, England: Routledge, 1995.

### Literature

- Bakhtin, M. M. *The Dialogic Imagination*. Translated by Carolyn Emerson and Michael Holquist. Austin, Texas: University of Texas Press, 1981.
- . *Speech Genres and Other Late Essays*. Translated by Veronica Gee. Austin, Texas: University of Texas Press, 1986.
- Eco, Umberto. *The Role of the Reader*. Bloomington: Indiana University Press, 1984.
- Freedman Aviva and Peter Medway, eds. *Learning and Teaching Genre*. Portsmouth, New Hampshire: Boynton/Cook Publishers, Heinemann, 1994.
- Green, Bill, ed. *Metaphors and Meanings: Essays On English Teaching By Garth Boomer*. Australian Association for Teaching of English (AATE), 1988.
- Pedagogy
- Barnes, Douglas. *From Communication to Curriculum*. Harmondsworth, UK: Penguin, 1976.
- Barnes, Douglas and Frankie Todd. *Communication and Learning Revisited: Making Meaning Through Talk*. Portsmouth, NH: Boynton/Cook Publishers, Inc., 1995.

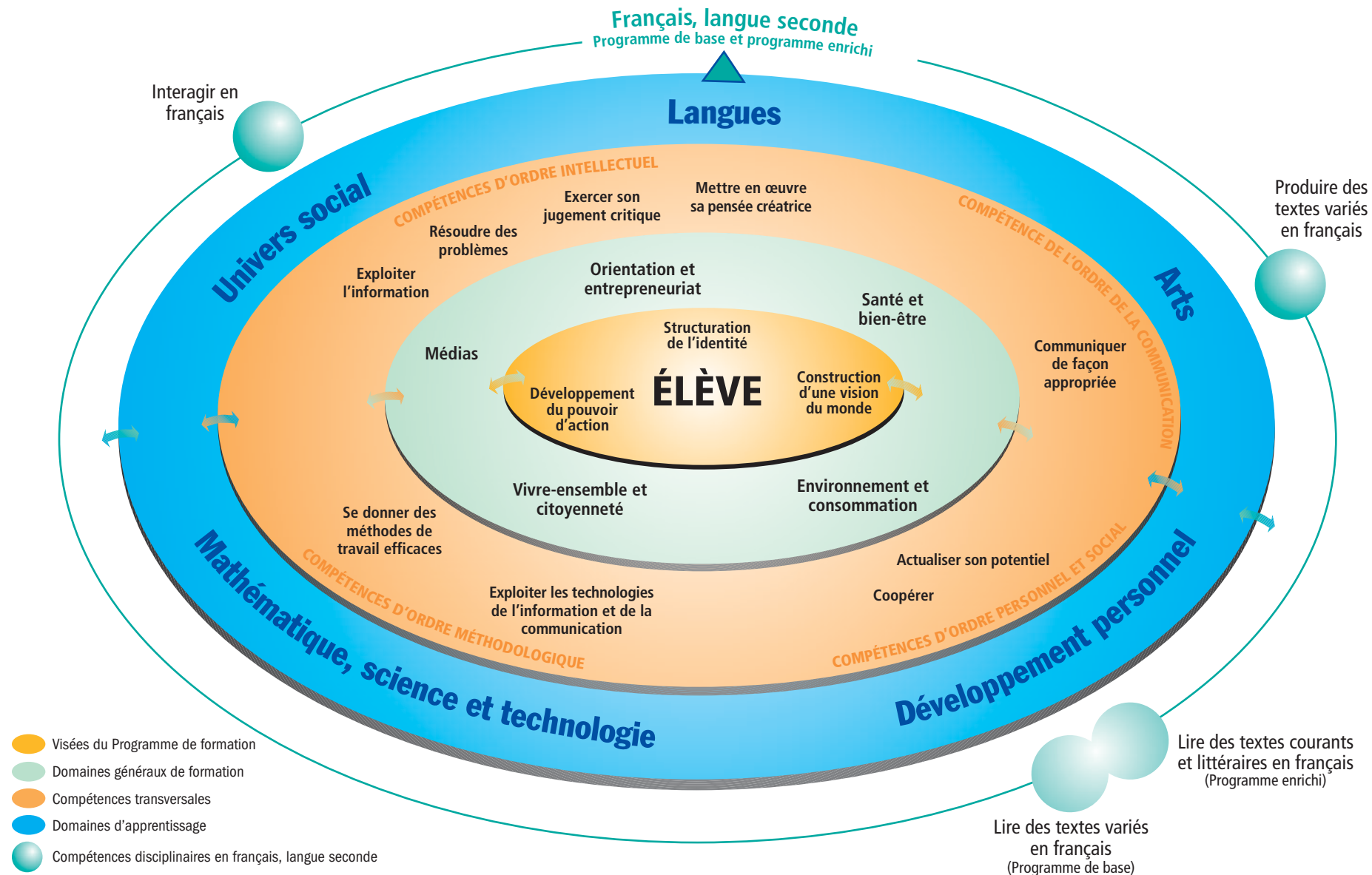


- Boomer, G., ed. *Negotiating the Curriculum: A Teacher-Student Partnership*. New York: Ashton Scholastic, 1982.
- Elbow, Peter. *Everyone Can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing*. New York: Oxford University Press, 2000.
- Greene, Maxine. *Releasing the Imagination: Essays on Education, the Arts and Social Change*. San Francisco: Jossey-Bass Publishers, 1995.
- Hornbrook, David. *Education and Dramatic Art*. 2nd edition. London: Routledge, 1998.
- Wells, Gordon, ed. *Action, Talk and Text: Learning and Teaching Through Inquiry*. New York: Teachers College, Columbia University, 2001.
- Wells, Gordon. *Dialogic Inquiry: Toward a Sociocultural Practice and Theory of Education*. Cambridge, UK: Cambridge University Press, 1999.



**Français,  
langue seconde,  
programmes  
de base et enrichi**

## Apport du programme de français, langue seconde au Programme de formation



- Visées du Programme de formation
- Domaines généraux de formation
- Compétences transversales
- Domaines d'apprentissage
- Compétences disciplinaires en français, langue seconde



## Présentation de la discipline

La connaissance d'une langue seconde constitue un moyen de communication précieux qui donne accès à une autre culture et à une autre communauté linguistique. Dans une société pluraliste d'expression française comme le Québec, l'apprentissage du français, langue seconde, doit fournir à l'élève du secteur anglophone les outils dont il a besoin pour participer à la vie francophone, tant sur le plan professionnel que sur le plan personnel ou social. Les attentes de la communauté anglophone à cet égard sont claires : l'apprentissage de la langue seconde doit permettre aux jeunes d'atteindre un degré de compétence en français qui s'approche du bilinguisme. C'est ce que vise le programme enrichi. Cela suppose qu'ils puissent non seulement comprendre et produire des textes<sup>1</sup> variés en français, mais aussi comprendre la réalité du milieu francophone et en saisir la culture de l'écrit<sup>2</sup>. Pour le programme de base, le but est plutôt de rendre l'élève fonctionnel dans la langue cible.

Toutefois, comme langue, pensée et culture sont étroitement liées, l'acquisition d'une deuxième langue ne revêt pas seulement un caractère utilitaire ou social. Elle contribue à enrichir la vision du monde de l'apprenant en lui permettant de se familiariser avec une autre culture, tout en constituant un apport important à sa formation globale. Les recherches démontrent en effet que l'apprentissage d'une langue seconde permet d'approfondir la connaissance que l'on a de sa langue maternelle et qu'il a des effets positifs sur les capacités de raisonner et de résoudre des problèmes, de même que sur la créativité et la métacognition<sup>3</sup>.

1. Le texte est une structure porteuse de sens qui peut prendre une forme orale, écrite, visuelle ou mixte et revêtir ou non un caractère médiatique. Un texte peut donc être lu, vu, entendu, produit ou exprimé.
2. Dans ce contexte, on parle de littératie.
3. La connaissance que l'apprenant a de sa démarche d'apprentissage et le contrôle qu'elle lui permet d'exercer sur cette démarche.



## Présentation des programmes

Pour atteindre les visées d'ordre linguistique, culturel ou social de la discipline, les programmes de français, langue seconde, comportent deux niveaux de certification différents. Le programme de base fait suite au programme de base du primaire et le programme enrichi s'adresse soit aux élèves qui ont suivi le parcours d'immersion au primaire, soit à ceux qui possèdent déjà une certaine aisance en français et qui veulent parfaire leur apprentissage de la langue orale et écrite.

Le programme de base vise une connaissance fonctionnelle de la langue, c'est-à-dire la capacité d'interagir en français, tant oralement que par écrit, avec différentes personnes, qu'il s'agisse d'amis, de pairs, de commerçants ou, éventuellement, d'employeurs francophones. Les habiletés de communication développées dans le cadre de ce programme constituent des outils transférables qui permettent à l'élève de participer à la vie de la communauté francophone au Québec.

Le programme enrichi vise le développement d'habiletés plus complexes en matière d'interaction, tant à l'oral qu'à l'écrit. De fait, l'élève est appelé à atteindre un niveau d'autonomie et d'aisance linguistique et culturelle suffisant pour faciliter son intégration à la communauté francophone du Québec sur les plans social, culturel et même professionnel.

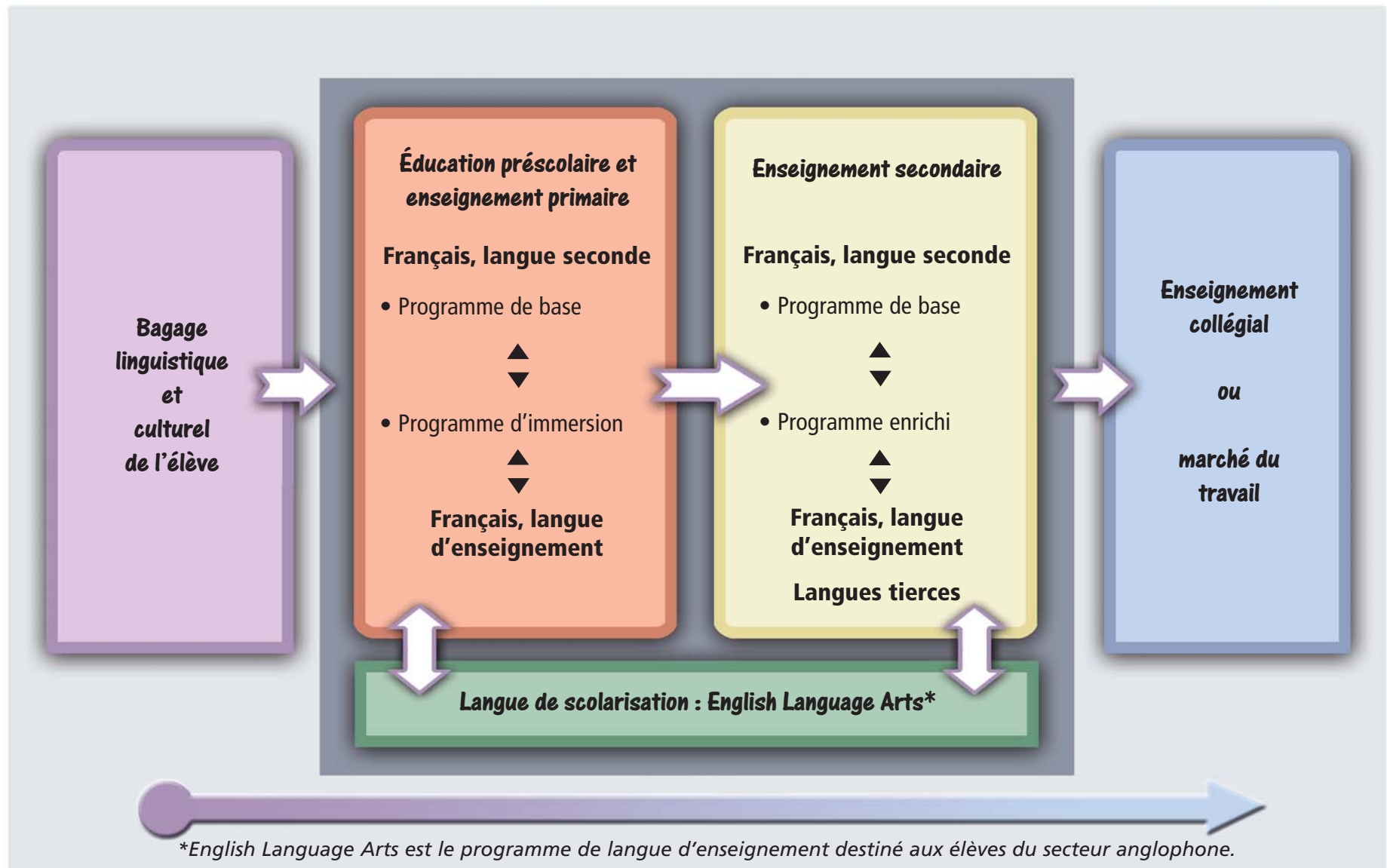
Pour mieux répondre aux besoins particuliers de chaque élève, les deux programmes s'inscrivent dans un conti-

nuum qui met en relief l'évolution de la formation langagière de l'apprenant. Lorsqu'il apprend le français, langue seconde, l'élève met à profit tout son bagage d'expériences de nature linguistique, culturelle ou affective. Il peut ainsi établir des parallèles entre la ou les langues qu'il parle et le français, ce qui facilite l'apprentissage de la langue seconde.

Dans ce continuum, les frontières entre les programmes demeurent perméables, car il est possible de viser le développement de compétences de l'un ou l'autre programme pour mieux répondre aux besoins des élèves. Ainsi, l'enseignant peut ajuster sa planification et ses interventions aux forces et aux difficultés d'un élève ou d'un groupe d'élèves. Cela signifie, par exemple, qu'un élève qui côtoie régulièrement le milieu francophone peut atteindre, pour la compétence *Interagir en français*, un niveau d'aisance semblable à celui qui est visé pour le programme enrichi, alors que, pour la compétence *Produire des textes variés en français*, il se limitera au programme de base, conformément à son niveau de développement langagier. L'enseignant peut même s'inspirer du programme de français, langue d'enseignement, pour stimuler davantage un élève ou un groupe d'élèves qui a plus de facilité en français.



## CONTINUUM DE LA FORMATION LANGAGIÈRE GÉNÉRALE DE L'ÉLÈVE DU SECTEUR ANGLOPHONE



## Compétences à développer

En classe de français, langue seconde, les élèves utilisent le français pour tous les types de communication. Aussi les deux programmes visent-ils à développer de façon synergique trois compétences :

- Interagir en français;
- Produire des textes variés en français;
- Lire des textes variés en français (programme de base) ou lire des textes courants et littéraires en français (programme enrichi).

La compétence *Interagir en français* touche la communication orale et écrite. Elle implique que l'élève puisse comprendre et produire des textes écrits, mais elle se situe essentiellement dans un contexte d'échanges spontanés. Les compétences relatives à la lecture ou à la production de textes débordent nettement ce cadre puisqu'elles exigent de l'élève qu'il s'approprie, personnalise et applique une démarche systématique de compréhension ou de production de textes à diverses fins, qui ne se limitent pas aux échanges spontanés entre pairs ou entre les élèves et l'enseignant.

À la fin du troisième cycle du primaire, l'élève du programme de base peut interagir en français suffisamment bien pour participer aux discussions en respectant les conventions de communication. Il sait repérer les éléments d'information essentiels dans les textes qu'il lit et peut produire une diversité de courts textes en se préoccupant de la qualité de sa production. Quant à l'élève du programme d'immersion, il utilise volontiers le français dans la plupart des situations de communication orale ou écrite. Il lit de manière autonome divers textes et peut s'en approprier le sens en utilisant consciemment des stratégies de compréhension. Il produit des textes cohérents pour répondre à ses besoins dans les disciplines visées par l'immersion en français. Il peut réguler ses interactions,

faire preuve d'autonomie dans sa démarche de production et s'autoévaluer.

Au premier cycle du secondaire, l'élève poursuit le développement des compétences *Interagir en français* et *Produire des textes variés en français* qu'il a amorcé au primaire, mais en élargissant le répertoire des situations dans lesquelles il les exerce. L'interaction se concrétise en salle de classe lorsque les élèves discutent de leurs apprentissages, comparent leurs productions et leur appréciation de textes écrits, oraux, visuels ou mixtes<sup>4</sup>, à caractère médiatique ou non. Pour produire des textes variés en français, l'élève doit explorer et s'approprier une démarche de production qui l'amène à observer des faits de langue, à adopter un processus de révision et d'édition et à chercher des moyens d'améliorer ses textes. Il existe donc des moments où le point de mire des apprentissages est le fonctionnement de la langue orale ou écrite. Dans le programme enrichi, l'élève est également appelé à prendre conscience de ses caractéristiques en tant que communicateur et à se rendre compte du pouvoir de la langue et de l'importance de l'écrit dans notre société.

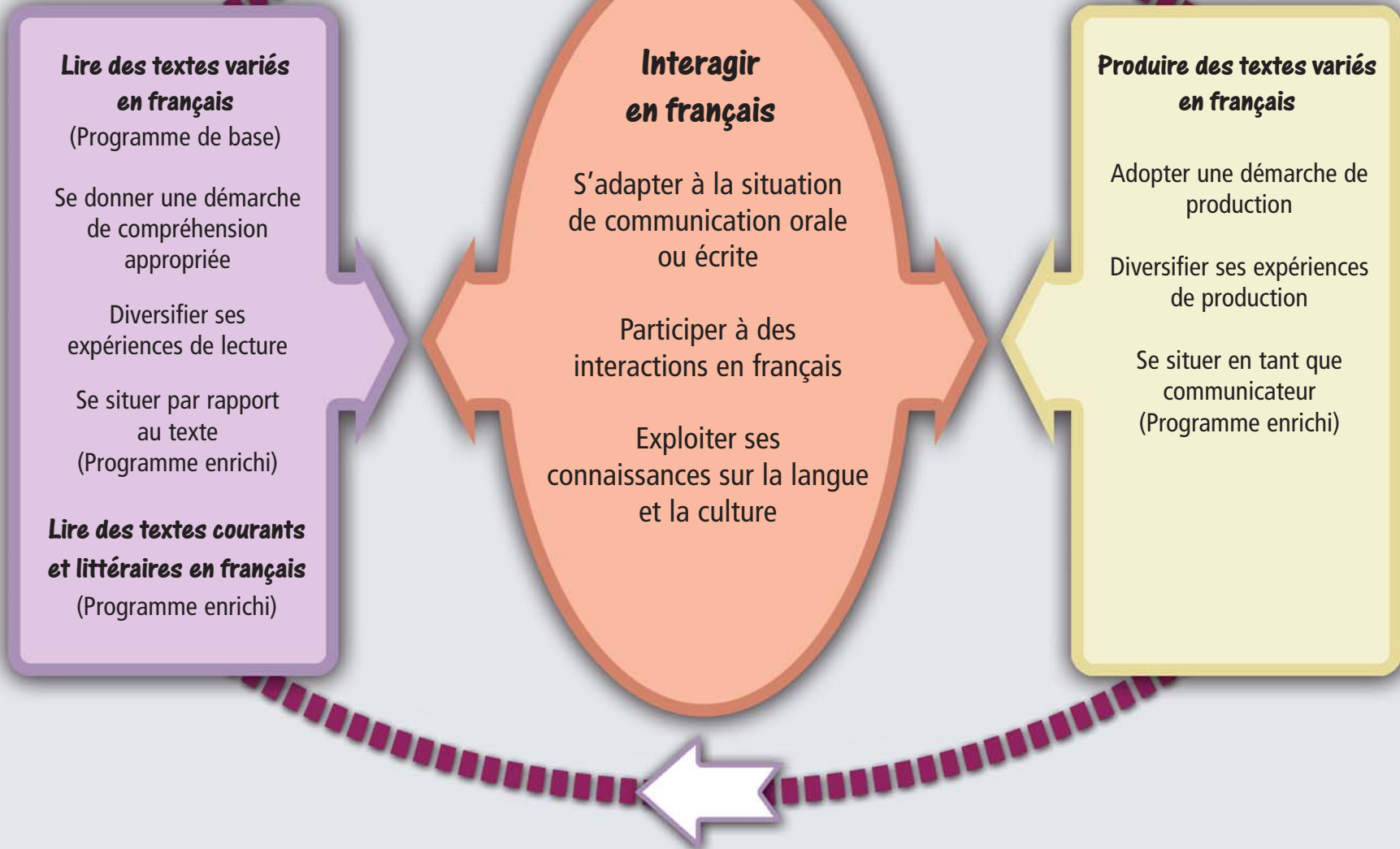
À ces deux compétences s'en ajoute une troisième, axée sur la lecture : *Lire des textes variés en français* pour le programme de base et *Lire des textes courants et littéraires en français* pour le programme enrichi. Dans le programme de base, la compétence *Lire des textes variés en français* suppose que l'élève soit capable de réinvestir systématiquement, au cours de ses interactions, le contenu des textes qu'il a lus, vus, entendus ou produits. Dans le programme enrichi, les attentes à l'égard de la lecture sont plus élevées, puisque la compétence *Lire des textes courants et littéraires en français* exige de l'élève qu'il puisse lire et interpréter des textes d'une plus grande complexité.

4. Textes qui combinent deux formes de communication ou plus.

Qu'il s'agisse du programme de base ou du programme enrichi, les notions présentées dans le contenu de formation doivent être conçues comme des ressources au service du développement des compétences. L'accent n'est pas mis sur l'apprentissage systématique de la grammaire de la phrase ou du texte, des stratégies langagières ou des repères culturels, mais sur leur intégration dans les interactions quotidiennes et dans la production ou la compréhension de textes. Cette approche utilitaire et intégrée des savoirs dans l'enseignement et l'apprentissage du français, langue seconde, vise à développer chez l'élève une attitude réflexive à l'égard de la langue parlée et écrite. Cela implique de prendre conscience des éléments linguistiques et culturels mobilisés et de les utiliser de façon stratégique dans des contextes de communication ou de production authentiques et significatifs. Ces contextes sont nécessairement liés aux préoccupations et aux champs d'intérêt des jeunes et répondent à des intentions réelles de communication.

Le fait de placer l'élève dans ces contextes facilite l'apprentissage et en favorise le transfert de la vie scolaire à la vie extrascolaire. Dans son apprentissage du français, l'élève peut également utiliser sa connaissance de la ou des langues qu'il parle ou écrit déjà, ce qui autorise, du même coup, les erreurs résultant d'un transfert entre la langue première et la langue seconde. Aussi accorde-t-on dans les deux programmes un statut particulier à l'erreur, car elle fait partie du processus naturel d'acquisition d'une langue et permet d'établir un diagnostic sur le développement des compétences.

**COMPÉTENCES ET COMPOSANTES DES PROGRAMMES  
DE FRANÇAIS, LANGUE SECONDE**



## Perspective privilégiée

Les deux programmes de français, langue seconde, privilégient l'approche communicative qui caractérisait le programme précédent. Ils tiennent également compte de théories telles que l'analyse contrastive, qui se penche sur les ressemblances et les différences entre les langues, ou la méthode naturelle, selon laquelle l'élève observe la façon dont il a appris sa langue maternelle et réinvestit, dans l'apprentissage d'une langue seconde, les stratégies qu'il juge efficaces.

Dans une telle perspective, l'enseignant doit diversifier le plus possible les situations de communication et d'apprentissage et faire en sorte qu'elles suscitent l'engagement de l'élève dans un processus dynamique et actif d'acquisition et de mobilisation de savoirs. Pour ce faire, il peut utiliser différentes approches pédagogiques telles que l'approche coopérative, l'approche par projets ou l'approche par résolution de problèmes.

L'enseignant accompagne l'élève dans sa démarche d'apprentissage et favorise également la communication avec les parents afin de les sensibiliser à l'importance de leur rôle et de les aider à offrir un soutien approprié à leur enfant. Qu'ils parlent ou non le français, les parents ont une grande influence sur la motivation de leur enfant. Leur implication dans ses apprentissages et l'intérêt qu'ils manifestent à cet égard ont donc un impact sur la réussite de l'élève.



## Relations entre le français, langue seconde, et les autres éléments du Programme de formation

La langue est un véhicule privilégié pour communiquer ses pensées, ses émotions, ses connaissances ou sa culture. Elle donne accès au savoir et constitue, à ce titre, un outil au service de toutes les disciplines. On ne peut donc en faire l'apprentissage de façon isolée. De fait, les compétences des programmes de français, langue seconde, se développeront d'autant mieux qu'elles s'appuieront sur les autres éléments du Programme de formation et qu'elles seront à leur tour sollicitées pour appuyer certains des apprentissages qui y sont visés. Comme toutes les autres compétences disciplinaires, celles du programme de français, langue seconde, puisent dans les domaines généraux de formation, se bonifient à travers les autres disciplines et contribuent au développement des compétences transversales. Il importe donc de percevoir les relations qui peuvent être établies entre le français, langue seconde, les domaines généraux de formation, les compétences transversales et les autres disciplines.

### Relations avec les domaines généraux de formation

Les cinq domaines généraux de formation s'incarnent dans des problématiques issues du quotidien des élèves et de l'actualité. Ils fournissent de nombreux sujets sur lesquels les élèves peuvent s'informer, échanger ou s'exprimer dans la langue seconde. Ainsi, les situations de communication proposées en classe peuvent amener l'élève à s'interroger et à s'exprimer sur ses habitudes de vie ou de consommation, sur ses projets de carrière ou sur son rôle de citoyen responsable. Avec l'apprenant, l'enseignant détermine quelles problématiques seront abordées et sous quel angle; il peut aussi convenir avec lui d'une activité ou, à plus

grande échelle, d'un projet. Il cible les compétences disciplinaires et transversales qui seront mobilisées et établit, en collaboration avec ses collègues, la contribution possible d'autres disciplines à la réalisation de l'activité ou du projet.

Bien que la discipline du français, langue seconde, s'intègre naturellement à tous les domaines généraux de formation, elle entretient des relations particulières avec le domaine des médias. Celui-ci permet en effet de concevoir une multitude de situations qui se prêtent à l'apprentissage de la langue seconde, qu'il s'agisse de s'informer par l'entremise des médias, d'apprendre les codes de communication qui leur sont propres ou de produire des documents médiatiques. Étant donné que les médias exercent une influence notable sur le comportement des jeunes, leurs valeurs et leur vision du monde, il importe de leur montrer à bien décoder le message médiatique. La fréquentation des médias contribue, par ailleurs, au développement de la compétence *Interagir en français* puisqu'elle permet à l'élève de mieux comprendre le milieu social et culturel dans lequel il est appelé à interagir. En somme, la connaissance des divers moyens d'expression employés par les médias fait de l'élève un communicateur plus habile.

### Relations avec les compétences transversales

L'apprentissage d'une langue seconde amène l'élève à mobiliser l'ensemble des compétences transversales. Certaines d'entre elles présentent une plus grande affinité avec les compétences à lire ou à produire des textes et à interagir en français. C'est le cas, bien sûr, de la compétence *Communiquer de façon appropriée*, mais aussi des compétences liées au traitement de l'information, à l'exploitation des technologies de l'information et de la

communication, à l'exercice du jugement critique et à l'utilisation de méthodes de travail efficaces.

Ainsi, l'élève doit exploiter l'information et exercer son jugement critique, notamment lorsqu'il analyse des produits médiatiques pour construire son opinion et l'exprimer en français. L'exploitation des technologies de l'information et de la communication fait partie intégrante de la démarche de production de textes en tant que ressource privilégiée. Lorsqu'il produit des textes à caractère médiatique, l'élève doit recourir à des éléments du langage médiatique. Il peut également s'inspirer d'une grande variété de textes mis à sa disposition (article de journal, annonce publicitaire, affiche promotionnelle, émission télévisée, etc.) pour en produire d'autres. La compréhension, la production et l'interaction en français, langue seconde, lui permettent également d'actualiser son potentiel et de mettre en œuvre sa pensée créatrice.

### Relations avec les autres domaines d'apprentissage

Chacune à leur façon, les autres disciplines peuvent enrichir les interactions en classe de français, langue seconde, et la démarche de compréhension ou de production de textes. Les ponts se créent naturellement, puisque l'apprentissage d'une langue seconde amène l'élève à se pencher sur différentes sphères de sa vie personnelle, scolaire et sociale.

Cette discipline entretient des liens naturels avec certains domaines d'apprentissage : le domaine des langues en premier lieu, en raison des possibilités de transfert des acquis d'une langue à l'autre, mais aussi le domaine des arts, chacune des disciplines artistiques donnant directement accès à l'exploitation de repères culturels tels que le théâtre, les

musées, les festivals de danse ou les spectacles musicaux. Les arts peuvent également contribuer à l'enrichissement de la démarche intégrée de compréhension et de production de textes par l'exploration de compétences telles que *Créer des images médiatiques* ou *Interpréter des œuvres dramatiques*. On pourrait aussi évoquer les disciplines du domaine de l'univers social qui peuvent contribuer à une meilleure compréhension des repères culturels propres à la francophonie.

## Contexte pédagogique

### Climat privilégié en classe

Qu'il s'agisse d'activités d'interaction, de lecture ou de production, l'élève est appelé à échanger en classe dans un climat qui lui donne le goût d'apprendre, de prendre des risques et de s'exprimer en français. Certaines conditions doivent toutefois être réunies pour que l'élève communique en français en tout temps dans la classe. Il s'agit essentiellement du respect de l'autre, de l'ouverture d'esprit et de la tolérance à l'égard de l'erreur. La classe de français, langue seconde, constitue une communauté d'apprenants où l'apprentissage se fait en interaction, en collaboration et en coopération. L'élève prend part à des activités d'équipe et apprend, par le fait même, à respecter les points de vue des autres et à exprimer le sien avec confiance. Des discussions peuvent s'engager autour des apprentissages réalisés, ce qui favorise l'exercice de la compétence *Interagir en français* tout en permettant aux élèves de découvrir que leurs pairs représentent une ressource essentielle à l'enrichissement de leurs connaissances.

### Rôle de l'élève

L'élève doit devenir un apprenant actif, stratégique, responsable et soucieux de répondre à ses besoins intellectuels et affectifs. Il interagit régulièrement avec ses pairs et son enseignant, tout en se réservant des moments individuels de lecture, de production et de réflexion sur ses apprentissages. Cette réflexion porte sur ses façons d'apprendre, ses démarches, sa motivation et ses attitudes. Ces dernières sont particulièrement importantes en langue seconde, car l'élève qui ne se montre pas réceptif à la langue ou à la culture cible ne peut espérer évoluer dans son apprentissage. Il doit apprendre à reconnaître les comportements qui favorisent ou freinent son développe-

ment. Cette démarche réflexive est donc un élément indispensable au développement de ses compétences langagières. Grâce à elle, l'élève prend conscience de sa manière de procéder et des stratégies<sup>5</sup> qui lui ont été utiles pour surmonter ses difficultés. Il peut ensuite se donner de nouveaux défis à sa mesure.

### Rôle de l'enseignant

L'enseignant crée un climat qui favorise les interactions et la découverte. Il propose à l'élève des activités significatives qui correspondent à ses besoins et à ses champs d'intérêt. Il l'expose à des situations variées où les interlocuteurs, les intentions, les sujets et les supports de communication<sup>6</sup> diffèrent. Il met en place des conditions qui favorisent l'interaction (organisation spatiale, techniques de simulation, jeux de rôles, etc.). Il s'efforce aussi de diversifier ses approches pédagogiques pour rejoindre tous les types d'apprenants et fait appel à des stratégies et à des ressources variées. Enfin, il suscite des réflexions sur la langue et la culture de même que sur la démarche d'apprentissage.

L'enseignant guide et conseille également l'élève, notamment en ce qui a trait aux apprentissages d'ordre culturel. Il l'aide à prendre conscience des ressources qui sont disponibles dans son milieu pour lui permettre de s'approprier la langue et la culture francophones. Il s'intéresse donc à l'environnement culturel immédiat de l'apprenant et est à l'écoute de ses réactions ainsi que de ses interrogations. Il stimule sa curiosité à l'égard des manifestations de la francophonie et lui fait découvrir les avantages d'acquérir une langue seconde et de s'intéresser à la culture immédiate ou générale qui s'y rattache. Pour ce faire, il favorise la fréquentation de lieux culturels francophones<sup>7</sup>. Finalement, il fait vivre la langue dans toutes ses dimen-

sions, que ce soit sur le plan informatif, sur le plan ludique ou sur le plan esthétique.

### Éventail de ressources

Pour développer ses compétences en français, langue seconde, l'élève a recours aux diverses ressources de son milieu scolaire, personnel ou social. Il apprend à les reconnaître et à les utiliser de manière efficace et stratégique dans des situations de communication et d'apprentissage variées. Il peut s'agir de ressources humaines (parent, représentant d'une communauté culturelle, artiste, expert, etc.), matérielles (dictionnaires usuels et spécialisés, carte sémantique, galerie d'art, salon du livre, etc.) ou technologiques (caméra numérique, idéateur, banque de données, etc.).

### Évaluation

La façon de concevoir l'enseignement et l'apprentissage du français, langue seconde, a une incidence directe sur le rôle de l'évaluation. De fait, on parlera d'une démarche évaluative qui vise à soutenir l'apprentissage et dont la première fonction est la régulation. Cela suppose non seulement que l'élève est au fait des attentes de l'enseignant, mais aussi qu'il reçoit régulièrement une rétroaction qui lui permet d'ajuster ses stratégies en cours de route afin de mieux répondre aux attentes fixées. Cela implique aussi que l'enseignant amène l'élève à prendre en charge son apprentissage du français et à évaluer sa démarche pour tenter de l'améliorer.

5. Voir la rubrique *Stratégies langagières* dans le contenu de formation.

6. Voir la rubrique *Éléments de la situation de communication* dans le contenu de formation.

7. Voir la rubrique *Repères culturels* dans le contenu de formation.

Pour faciliter cette régulation, l'enseignant doit fréquemment recueillir de l'information sur les apprentissages de l'élève en faisant appel à divers moyens : grille d'observation, autoévaluation par l'élève, analyse du portfolio (recueil des productions de l'élève), coévaluation (entre pairs ou entre l'enseignant et l'élève), etc. L'enseignant soutient aussi l'apprentissage de la langue lorsqu'il analyse les démarches et les stratégies d'apprentissage de l'élève ou en discute avec lui. Il importe enfin de rappeler que les erreurs sont perçues comme normales dans l'acquisition d'une langue et qu'elles fournissent des indications importantes sur l'évolution des compétences de l'élève.

## Portrait type de situations d'apprentissage et d'évaluation

Cette section présente des exemples de situations complexes qui peuvent intégrer divers éléments constitutifs du Programme de formation (domaines généraux de formation, compétences transversales, compétences disciplinaires) et qui exigent de l'élève qu'il articule un ensemble d'informations et d'éléments de contenu en vue d'accomplir une tâche déterminée.

### Programme de base

Qu'elles soient spontanées ou planifiées, les situations de communication dans lesquelles l'élève est placé pour apprendre à interagir de manière fonctionnelle en français doivent lui permettre d'expérimenter divers types d'interaction, à l'oral comme à l'écrit. C'est ainsi qu'il doit être amené à échanger avec ses pairs et à prendre part à des jeux de rôles ou à des simulations de la vie courante. Il peut aussi participer à des séances de modelage pendant lesquelles il modifie, améliore ou enrichit un extrait de texte devant son enseignant et ses pairs, qui jouent le rôle d'interlocuteurs actifs.

L'élève est placé dans des situations d'interaction, de compréhension et de production où il communique avec des destinataires réels, en différé ou en direct, en fonction d'une intention de communication authentique. Il interagit alors avec un pair, un auditoire ou d'autres interlocuteurs. Il peut aussi effectuer des recherches, seul ou en équipe, pour satisfaire un besoin d'information ou apporter une réponse à une question liée à un domaine général de formation. Il pourra ensuite communiquer cette réponse à des interlocuteurs au cours d'échanges en classe ou en produisant des textes oraux, écrits, visuels ou mixtes, à caractère médiatique ou non.

La démarche de production se prête à d'autres types de situations qui font davantage appel à l'imaginaire et à la créativité de l'élève. Ainsi, il peut imaginer une fin à un récit ou à une histoire, décrire un personnage et lui inventer un passé ou un avenir dans des textes de diverses formes, qu'il partage ensuite avec ses pairs ou d'autres interlocuteurs.

Pour se donner une démarche de compréhension, l'élève est appelé à lire des textes susceptibles d'intéresser un jeune de son âge. Entre autres, c'est par l'écoute, l'observation ou le visionnage de divers types de documents qu'il s'exerce à comprendre des textes médiatiques. Il réinvestit le contenu de ses lectures en prenant part à des interactions spontanées ou à des discussions préparées collectivement, pour exprimer ou défendre ses opinions sur certains aspects de ses lectures ou encore sur des manifestations de la vie culturelle francophone d'ici ou d'ailleurs.

Pour développer ses compétences langagières, l'élève s'appuie sur ses propres expériences de lecture, d'écoute ou de visionnage de textes. Il fait appel aux ressources humaines, matérielles ou technologiques disponibles dans son environnement. Par exemple, il peut solliciter la collaboration d'intervenants du milieu communautaire, d'experts ou de personnalités du monde artistique, littéraire, sportif ou financier. De même, il est invité à participer à divers types d'échanges (clavardage, jumelage de classes ou de communautés avec questionnement permettant aux élèves de se présenter mutuellement, correspondance suivie, échange linguistique ou culturel) et à visiter des milieux communautaires et culturels francophones.

### Programme enrichi

Les situations de communication et d'apprentissage dans lesquelles l'élève est placé, pour apprendre à interagir avec de plus en plus d'aisance avec des francophones, favorisent l'interaction orale ou écrite et s'inscrivent dans un environnement riche en repères culturels. Elles peuvent prendre diverses formes : simulations de la vie courante improvisées ou planifiées; débats favorisant la défense de points de vue; discussions avec des pairs sur des sujets liés à des textes lus, vus ou entendus. L'élève doit également avoir l'occasion de communiquer avec des interlocuteurs hors de l'école, que ce soit en différé ou en direct, par courriel ou par publication dans Internet.

De telles situations se prêtent à la production de textes variés. Ainsi, l'élève peut effectuer des recherches sur une question liée à un domaine général de formation qui le préoccupe particulièrement, puis en exposer le résultat dans une présentation qui comprend des interactions avec l'auditoire. D'autres activités peuvent l'amener à participer à des discussions autour de personnages ou d'événements sur lesquels il s'est documenté.

Les activités favorisant le développement de la compétence *Produire des textes variés en français* sont nombreuses et diversifiées. L'élève est régulièrement appelé à produire des textes écrits, oraux, visuels ou mixtes, à caractère médiatique ou non, sur des sujets qui correspondent à ses préoccupations. Il peut y réinvestir les connaissances et expériences acquises dans d'autres disciplines et par la fréquentation de textes ou de productions médiatiques de toutes sortes (roman, biographie, pièce de théâtre, poème,



publicité, reportage, documentaire télévisuel ou radiophonique, etc.). Pour effectuer ses recherches, il consulte diverses sources pertinentes, tant imprimées que technologiques. Par la suite, il diffuse les résultats de ses recherches en vue de partager ses découvertes ou d'en discuter. Cela peut se faire au cours d'échanges en classe, en utilisant un journal dialogué ou encore en publiant un article dans le journal de la classe ou dans Internet. Au cours de sa démarche de production, l'élève peut s'inspirer de modèles de textes, reproduire des procédés d'auteur qu'il a observés ou intégrer des extraits d'articles de journaux pour appuyer ses idées et enrichir son texte.

Les ateliers de lecture comme les séances de lecture individuelle se prêtent bien au développement de la compétence *Lire des textes courants et littéraires en français*. La lecture peut être motivée par un besoin d'information ou par le simple plaisir de lire. Les textes, qu'ils soient ou non à caractère médiatique, touchent des sujets variés liés aux domaines généraux de formation. Ils présentent un défi raisonnable et suscitent l'intérêt d'un jeune de cet âge. Ils doivent aussi permettre de découvrir des éléments de la culture francophone d'ici et d'ailleurs. Au cours d'échanges avec ses pairs, l'élève est invité à discuter du contenu de ces textes et de la compréhension qu'il en a. Il est également amené à réagir à des œuvres littéraires ou à des représentations artistiques dans des cercles de lecture ou dans le contexte de présentations orales.

Tout comme dans le cas du programme de base, l'élève s'appuie sur ses propres expériences de lecture, d'écoute ou de visionnage de textes pour développer ses compétences langagières. Il fait appel aux ressources humaines, matérielles ou technologiques disponibles dans son environnement. Par exemple, il peut solliciter la collaboration d'intervenants du milieu communautaire, d'experts ou de personnalités du monde artistique, littéraire, sportif ou financier. De même, il est invité à participer à divers types d'échanges (clavardage, jumelage de classes ou de communautés, correspondance suivie, échange linguistique ou culturel) et à visiter des milieux communautaires et culturels francophones.

## Programme de base

### COMPÉTENCE 1 Interagir en français

#### Sens de la compétence

L'élève qui évolue dans une société francophone doit posséder une connaissance fonctionnelle du français qui lui permet de communiquer dans cette langue et de participer à diverses activités en rapport avec ses centres d'intérêt. En somme, il doit être capable d'interagir en français à l'écrit comme à l'oral. La communication en français permet de répondre à divers besoins de la vie quotidienne : consommation (ex. faire des courses), intégration (ex. faire partie d'une équipe de soccer, offrir ses services à un voisin) ou information (ex. demander des renseignements sur un objet ou un itinéraire). Développer cette compétence, c'est également s'outiller pour agir en société, pour entretenir des relations harmonieuses avec différents types d'interlocuteurs et pour apprendre à mieux connaître la culture francophone.

Essentiellement axée sur l'aspect social de la communication, cette compétence se développe dans des contextes signifiants et diversifiés, ce qui suscite plusieurs formes d'interaction. Elle se manifeste aussi dans les échanges oraux ou écrits entre pairs, par exemple lorsque les élèves collaborent à la réalisation de diverses tâches, discutent de leurs apprentissages, comparent leur compréhension des textes abordés en classe à celle des autres ou partagent les textes qu'ils produisent en français.

Au primaire, l'élève a été amené à interagir en français pour satisfaire la plupart de ses besoins personnels, scolaires ou sociaux. Il a eu l'occasion de participer à des discussions de groupe et à des jeux de rôles pour se préparer à interagir en français à l'extérieur de la classe. La mise

en contact avec des textes variés, c'est-à-dire des structures langagières de forme orale, écrite, visuelle ou mixte, lui a permis de découvrir certains éléments de la culture francophone. Il a également appris à chercher du soutien pour améliorer sa communication avec ses interlocuteurs.

Au premier cycle du secondaire, l'interaction demeure orientée vers la satisfaction des besoins personnels, sociaux ou scolaires des élèves. Le fait d'interagir en français suppose une action réciproque qui intègre la compréhension et l'expression de messages oraux ou écrits. Lorsqu'il participe à des échanges ou à des activités en français, l'élève n'a pas de prise sur le contenu ou la forme des interventions de son interlocuteur. Il doit donc s'adapter à la situation de communication orale ou écrite. Que ce soit pour exprimer des besoins, partager des idées ou collaborer à la réalisation d'une tâche, il est appelé à amorcer, à poursuivre ou à terminer un échange en s'ajustant constamment aux réactions verbales et non verbales de son interlocuteur. Il lui faut alors reconnaître les caractéristiques de celui-ci et se montrer attentif à ses propos tout en respectant sa propre intention de communication. Pour ce faire, il fait appel à ses expériences de communication antérieures et tient compte des conventions de communication et des éléments de la situation.

Appelé à contribuer à la vie de la classe, l'élève participe activement à des interactions qui se déroulent en français, telles que la collaboration à des travaux d'équipe, une activité collective ou la réalisation d'un projet complexe. D'autres interactions ont pour source la lecture ou l'explo-

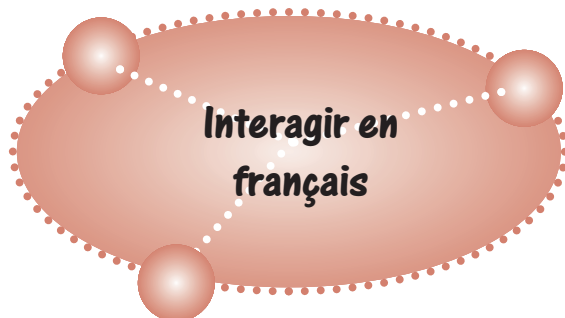
ration de textes variés. Au quotidien, il communique ses besoins, ses sentiments ou ses expériences. Il exprime ses réactions à l'égard des textes lus, vus, entendus ou produits. Il justifie ses opinions auprès de ses interlocuteurs. Dans ses interactions, il démontre une attitude d'ouverture et de respect. Il est encouragé à faire un retour réflexif sur sa démarche pour améliorer la qualité de ses interactions et de sa participation.

L'élève tire également profit de son contact avec des textes de diverses natures. Il en exploite le contenu linguistique ou culturel et discute avec ses pairs de la compréhension qu'il en a. Il s'intéresse aux manifestations de la culture francophone et aux valeurs dont le texte est porteur. Il approfondit sa connaissance de la langue française et de la culture francophone et se constitue ainsi un bagage de connaissances sur la langue et la culture qu'il pourra exploiter dans d'autres situations de communication.

## Compétence 1 et ses composantes (Programme de base)

### **S'adapter à la situation de communication orale ou écrite**

Identifier son destinataire • Préciser son intention de communication et la respecter en tenant compte du message de son interlocuteur • Faire appel à ses expériences antérieures pour amorcer l'interaction, la maintenir et la clore • Utiliser des connaissances, des stratégies et des ressources appropriées pour ajuster ses interventions aux caractéristiques de la situation • Respecter les conventions de la communication



### **Participer à des interactions en français**

Contribuer à la vie de la classe et collaborer à diverses tâches en utilisant le français

- Communiquer ses besoins, ses sentiments ou ses expériences quotidiennes
- Accueillir les propos de l'autre et y réagir de façon à favoriser des relations harmonieuses
- Exprimer son opinion sur des textes ou des situations et la soutenir auprès de ses pairs ou d'interlocuteurs variés
- S'interroger sur sa démarche d'interaction et la qualité de sa participation

### **Exploiter ses connaissances sur la langue et la culture**

Discuter de sa compréhension des textes consultés avec ses pairs et divers autres interlocuteurs • Utiliser, dans ses interactions, des idées ou des éléments linguistiques et culturels tirés des textes abordés ou produits

## Critères d'évaluation

- Utilisation du français
- Clarté et pertinence du message
- Expression et justification de ses besoins et de son opinion
- Utilisation de stratégies et de ressources pertinentes pour la situation de communication
- Adoption d'attitudes favorables aux interactions

## Attentes de fin de cycle

À la fin du premier cycle du secondaire, l'élève collabore activement à la réalisation de diverses tâches et activités quotidiennes en français. Lorsqu'il interagit à l'oral ou à l'écrit, il respecte son intention de communication et tient compte d'éléments de la situation tels que l'aspect sociolinguistique et les caractéristiques de l'interlocuteur. Il réagit adéquatement aux propos de ce dernier. Son message est intelligible. Il utilise des phrases à structure simple et un vocabulaire concret déjà abordé en classe. Il est capable d'exprimer et de justifier ses besoins et son opinion. Dans ses communications verbales, il se soucie des éléments de la phrase orale afin de mieux transmettre son message. Pour soutenir ses interactions quotidiennes, l'élève communique à l'écrit par de courts messages. Par exemple, il transmet de brèves informations, questions ou consignes pour provoquer une réaction ou une action chez son interlocuteur. Il utilise des éléments tirés des textes abordés ou produits pour alimenter ses interactions. Lors du retour réflexif, il relève les forces et les faiblesses de sa communication. Il a aussi recours à des stratégies d'interaction, de compréhension, de production et de régulation pour amorcer, poursuivre et clore ses échanges. Pour faciliter ses interactions avec ses pairs, il adopte une attitude d'écoute active et fait preuve d'ouverture et d'expressivité. Il manifeste de l'intérêt pour les repères culturels dans ses échanges et ses activités en français.

## Programme de base

### COMPÉTENCE 2 Produire des textes variés en français

#### Sens de la compétence

Pour répondre à ses besoins de communication en français, l'élève doit être en mesure de produire des textes oraux, écrits, visuels ou mixtes, à caractère médiatique ou non. Par ces textes, il pourra exprimer un point de vue, raconter une histoire, informer ses pairs ou les inciter à agir, ou encore décrire des personnages et des événements. Lorsqu'il produit de tels textes, il est amené à réinvestir les idées, les structures de phrase, les stratégies et le vocabulaire acquis dans d'autres contextes d'apprentissage ou par la lecture, l'écoute ou le visionnage de textes divers, en classe ou ailleurs.

Au primaire, l'élève du programme de base a commencé à produire des textes variés afin de répondre à des besoins d'ordre personnel ou scolaire. Ces textes, qui pouvaient prendre une forme orale, écrite ou visuelle, étaient courts mais cohérents. Avec le soutien de ses pairs et de son enseignant, l'élève a également exploré et utilisé des stratégies lui permettant d'évaluer la qualité de ses productions, tant sur le plan du contenu que sur ceux de la forme et de la présentation.

Au premier cycle du secondaire, l'élève du programme de base est appelé à produire une plus grande variété de textes en vue de répondre à ses besoins de communication en français. Ces textes portent sur des sujets issus des domaines généraux de formation, sont liés à ses champs d'intérêt et répondent à une intention de communication précise : exprimer son point de vue, présenter une personne, noter ses découvertes dans un journal de bord, informer ses pairs ou d'autres destinataires, tenter de les

convaincre par une affiche publicitaire ou encore de les faire rire par une plaisanterie.

Pour réaliser des textes variés en français, l'élève adopte une démarche de production<sup>8</sup> qu'il adapte à ses besoins et à la situation. Cette démarche comprend diverses étapes (préparation, production d'une première version, révision, retour réflexif et diffusion) dont la progression revêt un caractère itératif plutôt que linéaire. Elle implique que l'élève respecte son intention, qu'il tienne compte des éléments de la situation de communication et qu'il produise plus d'une version de son texte. En cours de production ou à l'issue de la tâche, l'élève présente son texte à ses pairs pour échanger avec eux et recevoir leur rétroaction.

Au cours de sa démarche, l'élève envisage les possibilités de réalisation et détermine les outils dont il aura besoin pour produire un texte qui répond à son intention de communication. Il doit donc choisir et utiliser des ressources appropriées. La production de textes suppose en effet le recours à une diversité d'éléments qui sont pertinents pour la tâche en question. Ces éléments peuvent toucher aussi bien la structuration des phrases ou du texte que les stratégies, l'éventail de ressources humaines, matérielles et technologiques ou les repères culturels. Une mobilisation efficace de ces ressources contribue à la qualité des productions de l'élève et à la poursuite de ses apprentissages langagiers.

Pour développer sa compétence, l'élève diversifie ses expériences de production. Ainsi, il est amené à faire appel à

des idées, à des connaissances ou à des expériences acquises dans d'autres contextes d'apprentissage, par la lecture, l'écoute ou le visionnage de textes divers. Il expérimente différents supports de communication pour diffuser son texte, que ce soit pour le faire connaître à ses pairs ou pour le présenter à ses destinataires. Tout cela lui permet d'élargir l'éventail de ses ressources et de ses stratégies, qu'il pourra réinvestir ensuite dans divers contextes de communication.

8. Voir la rubrique *Démarche intégrée de compréhension et de production* dans le contenu de formation.

## Compétence 2 et ses composantes (Programme de base)

### Adopter une démarche de production

Identifier les caractéristiques des éléments de la situation de communication • Respecter son intention de communication • Se référer à une variété d'expériences de production antérieures • Sélectionner des connaissances appropriées • Préparer une première version du texte • En revoir le contenu à la lumière de son intention de communication et la soumettre à la critique de ses pairs • Réguler ses stratégies de production • Retravailler le texte, réviser la version finale et la diffuser • S'interroger sur sa démarche et l'améliorer



### Diversifier ses expériences de production

Varié les supports de communication • Explorer diverses stratégies de production • Recourir à une variété de ressources matérielles, technologiques ou médiatiques • Discuter de ses expériences de production et de ses démarches avec ses pairs • Réinvestir, dans ses productions, les connaissances sur la langue et la culture acquises dans d'autres situations d'apprentissage

## Critères d'évaluation

- Respect de l'intention de communication
- Gestion de la démarche de production
- Clarté du message
- Cohérence du texte
- Respect des conventions linguistiques
- Utilisation de stratégies et de ressources appropriées à la situation de communication

## Attentes de fin de cycle

À la fin du premier cycle du secondaire, l'élève produit des textes oraux, écrits, visuels ou mixtes, à caractère médiatique ou non. Il peut s'inspirer, pour ce faire, de problématiques issues des domaines généraux de formation. Ces textes découlent d'intentions variées et servent à répondre à des besoins d'ordre personnel, social ou scolaire. L'élève adopte et personnalise une démarche de production. Il respecte l'intention de communication et tient compte de son ou de ses destinataires. Son message est clair et comporte un nombre suffisant d'éléments d'information pour exprimer ses idées. Il se soucie de la pertinence et de l'enchaînement des idées. Il se sert également de marques d'organisation graphique et textuelle pour mieux structurer son texte. Il emploie des phrases à structure simple ainsi qu'un vocabulaire approprié à la situation de communication. Il respecte les éléments de la grammaire du texte et de la phrase qui sont pertinents pour ce type de situation. Par exemple, il vérifie l'orthographe des mots usuels et la ponctuation. Il a recours à des mots, à des expressions, à des connaissances et à des éléments culturels rencontrés dans d'autres textes. Il utilise différentes stratégies et ressources pour exprimer ses idées, réviser son texte et le publier. Lorsqu'il produit un texte à caractère médiatique, il a recours à des éléments propres au langage correspondant à ce type de production, en fonction de son intention de communication.



## Programme de base

### COMPÉTENCE 3 Lire des textes variés en français

#### Sens de la compétence

La lecture de textes variés en français permet à l'élève d'enrichir sa connaissance de la langue française et de découvrir divers aspects de la culture francophone. En diversifiant graduellement ses expériences de lecture, l'élève est appelé à explorer une variété de textes répondant à différentes intentions de communication. Qu'ils soient oraux, écrits, visuels ou mixtes, à caractère médiatique ou non, ces textes constituent autant de fenêtres ouvertes sur la société et la culture francophones.

À la fin du primaire, l'élève du programme de base est en mesure de lire un texte simple et adapté à son développement langagier. Avec un soutien ponctuel, il sait repérer les éléments d'information et d'organisation essentiels dans des textes oraux, écrits, visuels ou mixtes. Il commence à mettre ces éléments en relation avec l'intention de communication.

Au cours du premier cycle du secondaire, l'élève lit une plus grande variété de textes, que ce soit pour répondre à divers besoins d'information, pour se divertir ou pour le plaisir d'explorer la culture francophone. Il manifeste davantage son autonomie dans ses lectures.

L'élève se donne une démarche de compréhension<sup>9</sup> de textes qu'il adapte selon la situation et qu'il personnalise au cours de ses apprentissages. Pour construire le sens d'un texte, il repère et interprète des indices, se remémore d'autres situations de lecture et fait appel à ses connaissances sur le sujet traité. Il a recours à des stratégies de compréhension ou de régulation susceptibles de faciliter sa lecture.

L'élève valide auprès de ses pairs sa compréhension des informations présentées dans le texte, des idées qui y sont émises ou encore des personnages, des lieux et des événements qui y sont décrits. Avec eux, il s'interroge sur la grammaire de la phrase et du texte et cherche à dégager les éléments culturels, les valeurs et les croyances explicites du texte. Il s'interroge également sur l'efficacité de sa démarche et la qualité de sa compréhension.

De plus, l'élève diversifie ses expériences de lecture. Il écoute, observe, lit ou regarde des textes de plusieurs types et genres, dont la forme peut être orale, écrite, visuelle ou mixte et qui peuvent revêtir ou non un caractère médiatique. Il doit en conséquence explorer une grande diversité de ressources humaines, matérielles ou technologiques susceptibles de soutenir sa compréhension. Il lit par plaisir, pour répondre à un besoin précis ou pour approfondir sa connaissance de la langue française. Ses lectures répondent à des intentions de communication diverses telles qu'informer, s'exprimer, inciter, évaluer ou amuser. Il peut ainsi apprécier comment l'intention de communication influe sur la forme et le contenu des textes. Ceux-ci lui permettent également de découvrir divers éléments caractéristiques de la culture francophone d'hier et d'aujourd'hui. Par la suite, il pourra réinvestir certaines des connaissances acquises au contact de ces textes dans ses interactions ou ses productions.

9. Voir la rubrique *Démarche intégrée de compréhension et de production* dans le contenu de formation.

## Compétence 3 et ses composantes (Programme de base)

### **Se donner une démarche de compréhension appropriée**

Cerner les éléments de la situation • Anticiper le contenu du texte à partir d'indices sonores, visuels ou textuels • Se référer à ses connaissances sur le sujet • Mobiliser les ressources et les stratégies nécessaires pour construire le sens du texte • Identifier des personnages, des lieux ou des événements • Dégager les idées principales et secondaires de même que les éléments d'organisation essentiels • Reconnaître les valeurs et les croyances explicitement véhiculées • En dégager des éléments de la culture francophone • Comparer sa compréhension du texte à celle de ses pairs • S'interroger sur sa démarche et la qualité de sa compréhension



### **Diversifier ses expériences de lecture**

Écouter, lire et regarder une variété de textes oraux, écrits, visuels ou mixtes, à caractère médiatique ou non, afin de répondre à différentes intentions de lecture ou pour le plaisir de lire • Faire appel à différentes ressources humaines et explorer une diversité de ressources matérielles et technologiques pour soutenir sa compréhension

## Attentes de fin de cycle

À la fin du premier cycle du secondaire, l'élève lit des textes en français par besoin d'information, par plaisir ou afin de répondre à d'autres intentions de lecture. Il lit, observe, écoute et regarde une diversité de textes adaptés à son âge. Il adopte et personnalise une démarche de compréhension de textes. Il démontre de façon manifeste sa compréhension du sens des textes abordés en dégagant des informations essentielles telles que le sujet, les idées principales et secondaires, les personnages, les événements ou les lieux. Pour faciliter sa compréhension, il fait des observations d'ordre linguistique et textuel ou des opérations syntaxiques dans les textes. Ce faisant, il reconnaît des éléments qui les structurent comme les marqueurs de relation, les paragraphes ou la conclusion. Lorsqu'il aborde un texte à caractère médiatique, il identifie quelques éléments qui sont propres au langage utilisé dans ce type de texte. Avec l'aide de ses pairs, il distingue l'information journalistique des autres types d'information (publicité, fiction, divertissement). Avec du soutien, il recherche et identifie dans les textes des éléments issus de la culture francophone d'ici et d'ailleurs. Il exprime ses préférences et soutient son point de vue. Il utilise différentes stratégies de compréhension, d'interaction ou de régulation, ainsi que d'autres ressources appropriées à la situation. Il réinvestit sa compréhension de textes écrits, oraux ou visuels, à caractère médiatique ou non, dans ses productions ou ses interactions.

## Critères d'évaluation

- Exploration de textes variés
- Gestion de la démarche de compréhension
- Démonstration de sa compréhension du texte lu, vu ou entendu
- Repérage d'éléments structurants dans les textes oraux, écrits, visuels ou médiatiques
- Identification d'éléments culturels
- Recours à des stratégies et à des ressources adaptées à la situation de compréhension

## Programme enrichi

### COMPÉTENCE 1 Interagir en français

#### Sens de la compétence

L'élève qui désire s'intégrer dans une société francophone doit posséder une connaissance du français qui lui permet de communiquer avec aisance dans cette langue, de manière à participer activement à diverses activités en rapport avec ses centres d'intérêt. Développer la compétence *Interagir en français*, c'est s'outiller pour agir en société, entretenir des relations harmonieuses avec différents types d'interlocuteurs, expérimenter le pouvoir de la parole et apprendre à mieux connaître et à apprécier la culture francophone d'ici et d'ailleurs.

Essentiellement axée sur l'aspect social de la communication, cette compétence se développe dans des contextes signifiants et diversifiés, ce qui suscite plusieurs formes d'interaction. Elle se manifeste, par exemple, dans les échanges oraux ou écrits entre pairs, lorsque les élèves collaborent à la réalisation de diverses tâches ou discutent de leurs apprentissages, des textes abordés en classe et de ceux qu'ils produisent.

Au sortir du primaire, l'élève du programme d'immersion française peut échanger avec aisance en français dans toutes les situations qui se présentent à lui. Il est de plus en plus à l'aise pour amorcer des conversations avec différents interlocuteurs et pour communiquer ses pensées ou ses réactions. En immersion française, il a aussi « appris à apprendre » et a eu recours à des stratégies qui lui permettent de réguler ses démarches et sa communication.

Au premier cycle du secondaire, la langue française demeure pour l'élève un objet et un outil d'apprentissage. Il y a recours pour satisfaire des besoins d'ordre personnel,

scolaire ou social et il approfondit la connaissance qu'il en a, ce qui lui permet de mieux comprendre la culture francophone et, par le fait même, le monde dans lequel il évolue.

Le fait d'interagir en français suppose une action réciproque qui intègre la compréhension et l'expression de messages oraux ou écrits. Aussi l'élève doit-il s'adapter à la situation de communication orale ou écrite. Pour ce faire, il détermine son intention et tient compte des éléments de la situation de communication. Il adapte ses interventions aux caractéristiques de son interlocuteur, aux contextes situationnel et physique et il choisit le support de communication approprié. Dans ses interactions, il tient aussi compte des propos de son interlocuteur et s'assure de respecter les conventions de la communication. Il fait appel à ses expériences antérieures pour sélectionner les stratégies, connaissances et ressources appropriées à la situation et faciliter ses échanges avec des pairs, l'enseignant ou d'autres interlocuteurs.

Appelé à contribuer à la vie de la classe, l'élève participe activement à des interactions qui se déroulent en français. À l'oral comme à l'écrit, il collabore à la réalisation de diverses tâches et communique spontanément ses besoins, ses interrogations et ses difficultés. Il discute régulièrement de ses lectures avec ses camarades de classe. Il exprime ses réactions à l'égard de textes qu'il a lus, vus, entendus ou produits. Il discute de ses réactions et les justifie auprès d'interlocuteurs variés. Il utilise systématiquement le français au cours de ses échanges et participe à diverses acti-

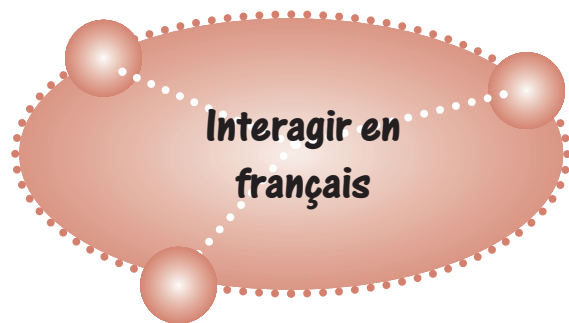
vités culturelles. De même, il s'ouvre à l'autre, sollicite sa participation et partage avec lui des connaissances, des réflexions, des découvertes ou des expériences. Il fait un retour réflexif sur sa démarche pour améliorer la qualité de ses interactions et de sa participation.

L'élève qui s'expose à une diversité de situations d'interaction se constitue un bagage de connaissances sur la langue et la culture qu'il pourra exploiter dans d'autres situations de communication. Dans ses interactions avec ses pairs, il s'intéresse particulièrement aux éléments qui témoignent de la culture francophone ou de sa propre culture. Il se sert aussi des idées et des notions langagières contenues dans les textes qu'il a abordés ou produits pour alimenter ses interactions et approfondir sa connaissance de la langue française et de la culture qui s'y rattache.

## Compétence 1 et ses composantes (Programme enrichi)

### **S'adapter à la situation de communication orale ou écrite**

Identifier son destinataire • Déterminer son intention de communication et la respecter • Tenir compte des propos et de l'intention de communication de son ou de ses interlocuteurs • Adapter ses interventions aux caractéristiques des éléments de la situation de communication • Choisir des connaissances, des ressources et des stratégies appropriées à la situation • Réguler ses actions • Respecter les conventions de la communication



### **Exploiter ses connaissances sur la langue et la culture**

Rechercher, dans les textes abordés ou produits, des manifestations de la culture francophone et en discuter • Reconnaître l'usage qui est fait de notions liées à la grammaire du texte et de la phrase • Réutiliser, à différentes fins, des éléments culturels, des informations, des idées ou des notions linguistiques tirés des textes lus, vus ou entendus

### **Participer à des interactions en français**

S'exposer à une diversité de situations pour répondre à différentes intentions • Utiliser le français dans toutes les situations de communication • Contribuer à la vie de la classe en français • S'ouvrir à l'autre et solliciter sa participation afin de favoriser des échanges dynamiques • Partager ses connaissances, ses découvertes et ses expériences quotidiennes avec ses pairs • Exprimer ses réactions aux textes abordés et les justifier auprès d'interlocuteurs variés • Prendre part à diverses manifestations culturelles • Faire un retour réflexif sur ses interactions et la qualité de sa participation

## Attentes de fin de cycle

À la fin du premier cycle du secondaire, l'élève collabore activement à des tâches, à des projets et à des interactions en français dans des situations variées et complexes de la vie courante. Il utilise spontanément et systématiquement le français dans ses communications. Il contribue à la vie de la classe en partageant ses réflexions, ses découvertes et ses interrogations. Lorsqu'il interagit, il adapte sa communication à la situation en respectant l'intention de communication et en tenant compte des éléments de cette situation. Il se soucie de la pertinence, de la suffisance et de l'enchaînement des idées qu'il exprime. Il emploie des phrases à structure simple ou complexe et sait réutiliser des expressions idiomatiques en contexte ainsi qu'un vocabulaire varié et précis. Dans ses communications verbales, il respecte les éléments de la phrase orale. En cours d'interaction, il sollicite la participation de ses pairs et accueille leurs idées en adoptant des attitudes de découverte, d'ouverture et de partage. À l'oral comme à l'écrit, il justifie son opinion et la modifie au besoin. Pour enrichir ses interactions, il réutilise des idées, des notions ou des éléments culturels issus des textes abordés. À l'écrit, il communique de façon spontanée par une note personnelle, un courriel, un mot destiné à l'enseignant, etc. Il explore le potentiel des ressources mises à sa disposition et a recours à des ressources humaines, matérielles ou technologiques adaptées à la situation de communication. Pour favoriser des relations harmonieuses avec ses pairs et bien gérer ses communications ou ses apprentissages, il utilise de façon autonome des stratégies d'interaction, de compréhension, de production et de régulation.

## Critères d'évaluation

- Utilisation spontanée du français
- Respect de l'intention de communication
- Clarté et cohérence du message
- Respect des éléments de la grammaire du texte et de la phrase appropriés à la situation de communication
- Utilisation de stratégies et de ressources variées et pertinentes pour la situation de communication
- Adoption d'attitudes favorables aux interactions

## Programme enrichi

### COMPÉTENCE 2 Produire des textes variés en français

#### Sens de la compétence

Étant donné la place qu'occupe l'écrit dans notre société, le programme enrichi accorde une importance particulière à cette forme d'expression. L'élève est amené à produire des textes oraux, écrits, visuels ou mixtes, à caractère médiatique ou non, pour répondre à différentes intentions de communication. Il peut raconter une péripétie, informer ses interlocuteurs, tenter de les convaincre, soutenir une opinion, expliquer des phénomènes ou décrire des expériences. La production de textes variés lui permet ainsi de structurer sa pensée, d'exprimer sa vision du monde et d'exploiter sa créativité.

À la fin du primaire, l'élève du programme d'immersion française peut produire des textes afin de satisfaire ses besoins de communication sociale et scolaire. Il a découvert le plaisir de s'exprimer en français et a commencé à développer sa conscience de la grammaire du texte et de la phrase.

Au premier cycle du secondaire, l'élève du programme enrichi est appelé à développer son autonomie de scripteur et de locuteur et, ainsi, à se découvrir en tant que communicateur. Il produit une grande variété de textes pour répondre à ses besoins d'ordre personnel, scolaire et social. Il a aussi l'occasion de raffiner ses stratégies langagières et de mettre à profit des expériences ou connaissances antérieures. Il est amené à réinvestir des notions de diverses natures, par exemple des éléments culturels, des stratégies, des structures de phrase ou un vocabulaire acquis dans d'autres contextes d'apprentissage. Il apprend

également à produire des textes à caractère médiatique, à en utiliser les codes, les conventions et les techniques.

Lorsqu'il réalise un texte en français, l'élève adopte une démarche de production<sup>10</sup> qu'il adapte à ses besoins et à la situation. Cette démarche comprend diverses étapes (préparation, production d'une première version, révision, retour réflexif et diffusion) dont la progression revêt un caractère itératif plutôt que linéaire. Dans le cadre de cette démarche, l'élève détermine son intention et analyse les éléments de la situation pour adapter sa communication et augmenter ainsi l'efficacité du message. Lorsque vient le moment de créer son texte, il se réfère à ses expériences antérieures et à ses connaissances sur le sujet, qu'elles soient personnelles ou scolaires. Il cerne la tâche et envisage les différentes possibilités de réalisation. Tout au long de sa démarche, il adapte ses stratégies à la situation et à ses besoins. En cours de production ou à l'issue de la tâche, il présente son texte à ses pairs, échange avec eux et reçoit leur rétroaction. Il exerce ensuite son sens critique au regard de son texte et y apporte des modifications au besoin.

L'élève s'efforce de diversifier ses expériences de production : il fait appel à des idées ou à des connaissances acquises dans d'autres contextes d'apprentissage, par la lecture, l'écoute ou le visionnage de textes divers. Il expérimente différents supports de communication pour diffuser son texte, qu'il s'agisse de le faire connaître à ses pairs ou de le présenter à ses destinataires. Tout cela lui permet d'élargir l'éventail de ses ressources, qu'il pourra réin-

vestir ensuite dans d'autres contextes de communication. Pour assurer la qualité de sa production, tant sur le plan de la langue que sur ceux du contenu et de la présentation, l'élève utilise les diverses ressources humaines, matérielles et technologiques disponibles dans son environnement. Il mobilise également des connaissances liées au texte ou à la phrase. Il importe donc qu'il en comprenne le fonctionnement et qu'il en connaisse les avantages pour être en mesure de les choisir et de les utiliser judicieusement. Il fait aussi appel à des repères culturels.

À mesure que se développent ses habiletés langagières, l'élève parvient à mieux se situer en tant que communicateur. Il constate l'influence qu'il exerce sur son auditoire, ses interlocuteurs ou ses lecteurs. Au terme de sa démarche de production, il porte un regard critique sur celle-ci et l'ajuste au besoin, de façon à améliorer ses qualités de scripteur ou de locuteur. Sa réflexion l'amène aussi, à l'aide de ses pairs, de son enseignant, voire de ses parents, à reconnaître ses forces et ses faiblesses et à analyser le type de communicateur qu'il est devenu ou qu'il veut devenir. De même, il prend conscience de la place de l'écrit dans notre société, non seulement en observant les lieux et les circonstances dans lesquels l'écrit est indispensable, mais aussi en reconnaissant ses avantages et en témoignant du pouvoir de la langue.

10. Voir la rubrique *Démarche intégrée de compréhension et de production* dans le contenu de formation.

## Compétence 2 et ses composantes (Programme enrichi)

### Adopter une démarche de production

Se donner une intention de communication et analyser les caractéristiques de la situation

- Cerner la tâche à accomplir et envisager diverses possibilités de réalisation
- Se référer à une variété d'expériences de production antérieures
- Sélectionner des connaissances appropriées à la situation
- Réguler ses stratégies de production
- Préparer une première version, en examiner le contenu à la lumière de son intention de communication et la soumettre à la critique de ses pairs
- Retravailler le texte, le réviser et le diffuser



### Diversifier ses expériences de production

Varier les supports de communication

- Explorer diverses stratégies de production
- Recourir à une variété de ressources matérielles, technologiques ou médiatiques
- Discuter de ses expériences de production et de ses démarches avec ses pairs
- Réinvestir, dans ses productions, les connaissances sur la langue et la culture acquises dans d'autres situations d'apprentissage

### Se situer en tant que communicateur

Porter un jugement sur sa démarche et l'améliorer

- Reconnaître ses forces et ses faiblesses en tant que communicateur
- Analyser l'influence de ses productions sur les autres
- Qualifier son style de communicateur
- Reconnaître la place de l'écrit dans notre société

## Critères d'évaluation

- Respect de l'intention de communication
- Gestion de la démarche de production
- Cohérence, clarté et pertinence du texte
- Respect des conventions linguistiques
- Utilisation de stratégies et de ressources appropriées à la situation de communication

## Attentes de fin de cycle

À la fin du premier cycle du secondaire, l'élève produit des textes oraux, écrits, visuels ou mixtes, à caractère médiatique ou non. Il peut s'inspirer, pour ce faire, de problématiques issues des domaines généraux de formation. Ces textes découlent d'intentions variées et servent à répondre à des besoins d'ordre personnel, social ou scolaire. L'élève se donne une intention et la respecte. Il adopte et personnalise une démarche de production selon ses besoins. Il tient compte de son ou de ses destinataires et s'interroge sur l'influence de ses productions sur les autres. Son texte est intelligible. Il s'assure de la pertinence, de la suffisance et de l'enchaînement de ses idées. Il se soucie également de la relation temporelle entre les éléments du texte, de la progression de l'information et du respect des règles concernant la reprise et l'absence de contradiction des informations. Il utilise des phrases à structure simple ou complexe et un vocabulaire varié et précis. Dans chaque situation de communication, il respecte les éléments de la grammaire du texte et de la phrase. Par exemple, il structure son texte à l'aide de paragraphes et de marqueurs de relation appropriés et évite les fautes courantes de genre, de nombre, d'homophonie et d'accord de verbes. Il intègre dans ses productions des connaissances (idées, notions grammaticales, etc.) acquises dans d'autres situations d'apprentissage, de même que des éléments tirés de ses lectures ou de ses expériences culturelles. Il sélectionne différentes stratégies et ressources appropriées à la situation de production pour s'assurer de la qualité de son texte (en ce qui concerne la langue, le contenu et la présentation). Lorsqu'il produit un texte à caractère médiatique, il a recours à des éléments propres au langage correspondant à ce type de texte, en fonction de son intention de communication.



## Programme enrichi

### COMPÉTENCE 3 Lire des textes courants et littéraires en français

#### Sens de la compétence

Pour développer cette compétence, l'élève explore une diversité de textes diffusés à l'aide de supports médiatiques multiples. Bien que le livre demeure au centre de l'activité scolaire, les avancées technologiques donnent accès à un grand nombre de textes oraux, écrits, visuels ou mixtes, parfois accompagnés d'images ou de séquences vidéo. Ainsi, l'élève écoute ou regarde des œuvres diversifiées telles qu'un film, un récital ou une pièce de théâtre. Ces fenêtres ouvertes sur la société et la culture francophones d'ici et d'ailleurs lui permettent d'approfondir sa connaissance de la langue française et de découvrir des auteurs, des artistes et des écrivains qui s'expriment dans cette langue.

À la fin du primaire, l'élève du programme d'immersion française peut lire de manière autonome des textes variés issus de différentes disciplines et il utilise consciemment des stratégies de lecture pour en construire le sens. Il reconnaît les éléments d'organisation textuelle et la structure des textes lus, vus ou entendus. Il peut comparer différents types de textes.

Au premier cycle du secondaire, l'élève poursuit le développement de sa démarche de compréhension<sup>11</sup>, qu'il applique à une grande variété de textes. Il multiplie les occasions de lecture : il explore et lit des œuvres courantes ou littéraires non seulement pour répondre à un besoin d'information, mais aussi dans le but d'explorer la culture francophone et de satisfaire son besoin d'imaginaire, ce qui l'amène à adapter ses stratégies de lecture à différentes situations. Il se situe par rapport aux textes. Il en

interprète le sens et se forme un point de vue sur les idées, les valeurs ou les prises de position qui y sont implicitement ou explicitement véhiculées.

Lorsqu'il aborde un texte, l'élève se donne une démarche de compréhension appropriée qu'il adapte à la situation et qu'il est appelé à personnaliser au cours du cycle. Les textes étant variés par leur forme – qui peut être orale, écrite, visuelle ou mixte – et par leur support médiatique, il doit mobiliser une grande diversité de moyens pour en saisir le sens et la portée. Il sélectionne donc les ressources, les stratégies de compréhension et de régulation, les connaissances liées à la grammaire du texte et de la phrase ainsi que les expériences de lecture susceptibles de répondre à ses besoins en matière de compréhension. Pour analyser un texte, il en dégage la structure, établit des liens entre ses éléments et tient compte des caractéristiques de la situation de communication et de leur effet sur le message. Cette analyse lui donne accès à un niveau de compréhension supérieur qui lui permet de déceler, dans le texte, des manifestations d'ordre culturel. Conscient qu'il lui faut agir sur son processus de lecture pour devenir un meilleur lecteur, auditeur ou spectateur, l'élève porte un regard critique sur sa démarche et sur la qualité de sa compréhension.

L'élève diversifie aussi ses expériences de lecture, ce qui l'amène à explorer une variété de ressources humaines, matérielles ou technologiques disponibles dans son environnement, à réguler sa démarche et à varier ses stratégies. Pour ce faire, il multiplie les occasions de lecture et

les types de textes. Il explore différentes œuvres littéraires qui témoignent de la culture et des valeurs francophones. Il lit pour répondre à un autre besoin, celui d'avoir du plaisir à lire, de se distraire ou de s'amuser.

Les lectures de l'élève, qui se veulent nombreuses et variées, l'amènent à se situer par rapport au texte qu'il aborde. Il s'interroge sur le contenu de l'œuvre et compare son vécu et ses valeurs à la réalité qu'elle dépeint. La lecture de textes courants et littéraires lui permet aussi d'exercer son sens critique et de se former un point de vue sur les idées ou les prises de position qui y sont exprimées. Finalement, le plaisir de lire l'amène à se donner des critères d'appréciation des œuvres courantes et littéraires et à en discuter avec ses pairs.

11. Voir la rubrique *Démarche intégrée de compréhension et de production* dans le contenu de formation.

## Compétence 3 et ses composantes (Programme enrichi)

### **Se donner une démarche de compréhension appropriée**

Analyser les éléments de la situation • Anticiper le contenu du texte à partir d'indices sonores, visuels ou textuels • Se reporter à ses connaissances sur le sujet ou à ses expériences antérieures • Sélectionner les ressources et les stratégies langagières nécessaires à la compréhension du texte • En dégager le sens, les idées principales et secondaires ainsi que la structure • Déterminer les valeurs et les croyances véhiculées implicitement dans le texte • Établir des liens entre les idées, les événements et les personnages • Comparer sa compréhension à celle de ses pairs • S'interroger sur le fonctionnement de la langue • Effectuer un retour critique sur sa démarche



### **Se situer par rapport au texte**

Comparer sa réalité avec celle qui est présentée dans le texte • S'interroger sur les idées, les valeurs et les éléments de culture dont il est porteur • Exercer son sens critique dans le traitement de l'information et former son point de vue • Se donner des critères d'appréciation

### **Diversifier ses expériences de lecture**

Écouter, lire et regarder une variété de textes oraux, écrits, visuels ou mixtes, à caractère médiatique ou non, pour répondre à diverses intentions de lecture ou pour le simple plaisir de lire • Explorer différentes œuvres littéraires

## Attentes de fin de cycle

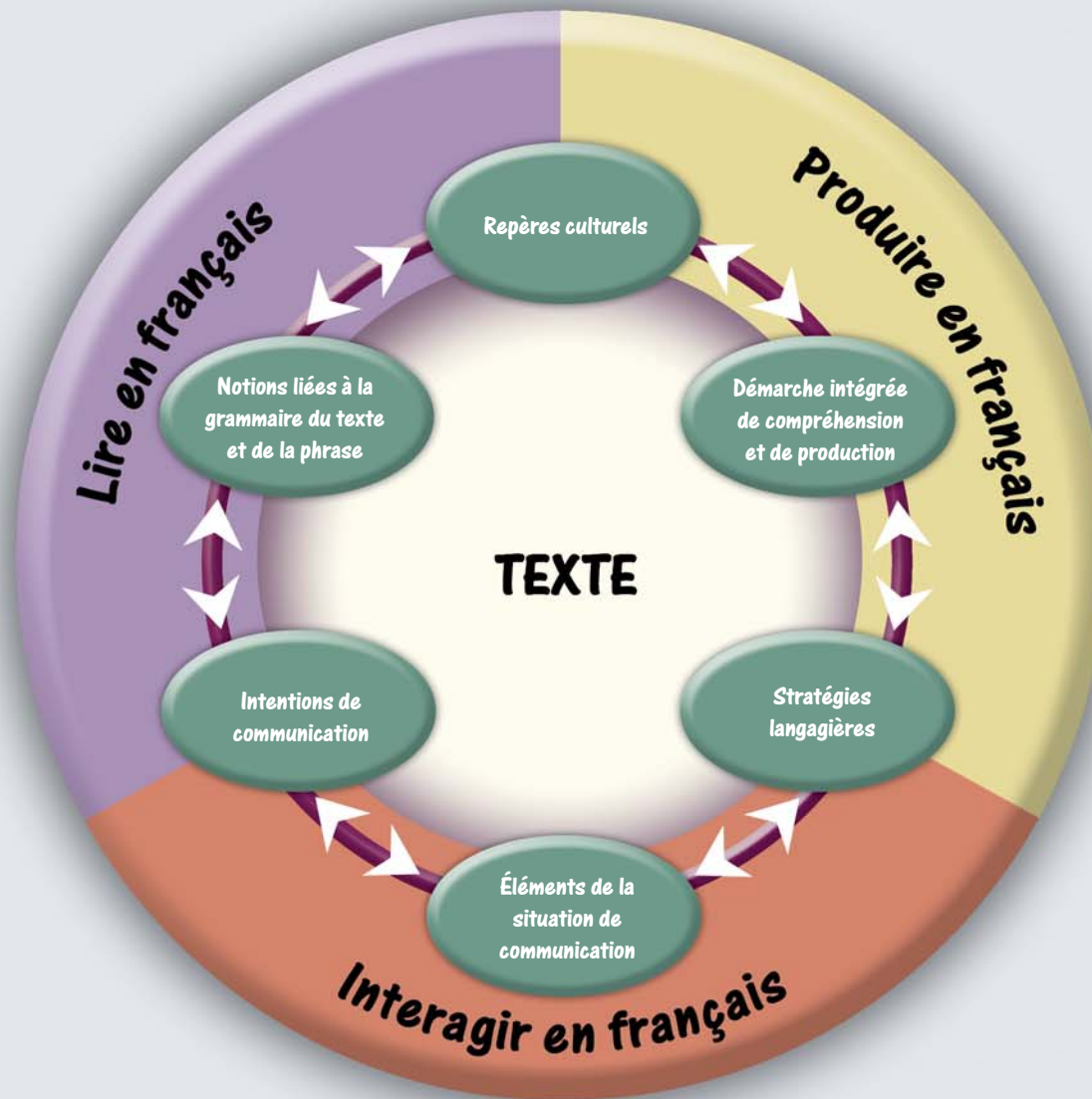
À la fin du premier cycle du secondaire, l'élève lit, par plaisir ou par besoin d'information, des textes courants et littéraires adaptés à son âge. Il exploite des textes écrits, visuels, oraux, mixtes, à caractère médiatique ou non, dans le but de répondre à diverses intentions de lecture. Il adopte et personnalise une démarche de compréhension. Il effectue des opérations syntaxiques sur la phrase ou le texte afin de faciliter sa compréhension. Il démontre qu'il a compris le sens d'un texte abordé en y repérant les idées principales et secondaires et en dégagant sa structure. Il établit des liens entre les personnages, les lieux, les événements ou les époques qui y sont présentés. Il justifie son interprétation en tissant des liens entre ces éléments et ses propres expériences ou connaissances. Avec de l'aide, il s'interroge sur la position adoptée par l'auteur. Il observe et note des faits de langue et des éléments culturels. Lorsqu'il aborde un texte à caractère médiatique, il analyse l'intention de communication et distingue l'information journalistique des autres types d'information (publicité, fiction, divertissement, etc.). Il reconnaît aussi des éléments propres à ce type de texte. Pour favoriser sa compréhension, il sélectionne différentes stratégies et ressources. Il fait également appel à des connaissances acquises en français, langue seconde, ou dans d'autres disciplines ou domaines<sup>12</sup>.

12. Par exemple, l'art dramatique, la science et technologie, l'enseignement moral, l'histoire et éducation à la citoyenneté ainsi que le domaine général de formation Médias.

## Critères d'évaluation

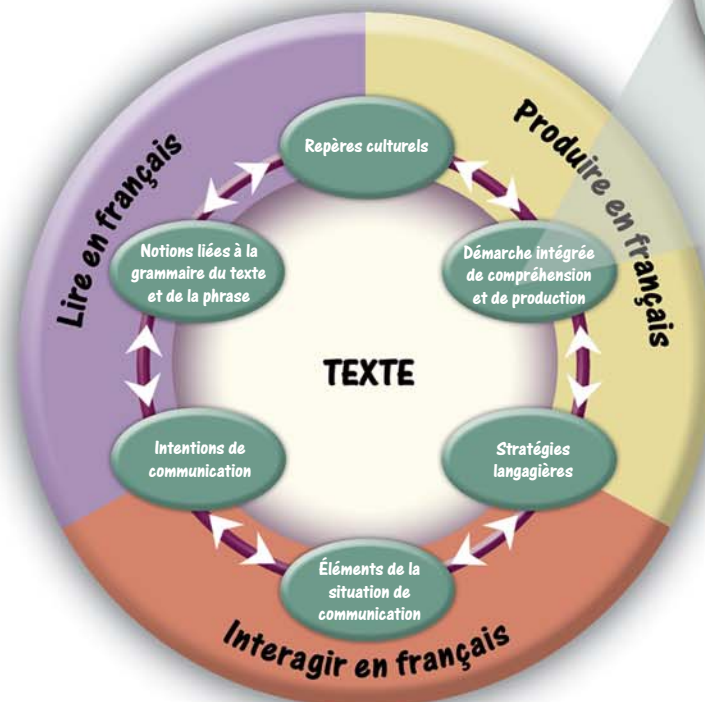
- Exploration de textes variés
- Gestion de la démarche de compréhension
- Démonstration de sa compréhension du texte lu, vu ou entendu
- Appréciation critique du texte
- Pertinence des observations liées aux éléments culturels et médiatiques
- Utilisation de stratégies et de ressources adaptées à la situation

## CONTENU DE FORMATION



Quelle qu'en soit la forme ou la nature, le texte est au centre des apprentissages en français, langue seconde, puisqu'il est à la fois un objet et un produit d'apprentissage. Il résulte de l'articulation de divers éléments qui ont été regroupés sous six grandes rubriques :

- la démarche intégrée de compréhension et de production;
- les stratégies langagières;
- les éléments de la situation de communication;
- les intentions de communication;
- les notions liées à la grammaire du texte et de la phrase;
- les repères culturels.



### Démarche intégrée de compréhension et de production

Lorsqu'il lit ou produit un texte, l'élève met en œuvre une démarche de compréhension ou de production qui lui fournit un cadre pour mieux comprendre ou produire le texte. Il pourra réutiliser cette démarche dans divers contextes en la personnalisant au besoin. Celle-ci prend appui sur la collaboration et la discussion avec les pairs ou l'enseignant et contribue de ce fait au développement de la compétence *Interagir en français*.

## Démarche intégrée de compréhension et de production

### I – Démarche de compréhension d'un texte

La démarche de compréhension fournit à l'élève un cadre qui lui permet de construire le sens d'un texte. Il s'agit d'un outil qu'il peut personnaliser et adapter selon ses besoins et les circonstances. Cette démarche prend appui sur la collaboration et la discussion entre l'élève et la communauté d'apprenants que constitue la classe. Elle comprend différentes étapes : préparation, exploration et retour réflexif. Sa progression ne peut cependant pas être envisagée de façon linéaire. Il s'agit plutôt d'un processus récursif et itératif qui permet au lecteur ou au spectateur d'effectuer de nombreux allers-retours entre les diverses étapes, selon ses besoins.

#### Préparation

Lorsqu'il se prépare à lire, à écouter, à observer ou à regarder un texte, l'élève :

- se remémore des expériences analogues;
- active ses connaissances antérieures sur le sujet du texte, sur son organisation et sur le fonctionnement de la langue (voir la rubrique *Notions liées à la grammaire du texte et de la phrase*);
- cherche à anticiper le contenu du texte en utilisant diverses stratégies de compréhension (repérage, prédiction, inférence, etc.);
- adopte des attitudes qui favorisent la compréhension : accepter de ne pas tout comprendre, prendre des risques, persévérer, etc.

#### Exploration

Pour construire le sens du texte, l'élève :

- se représente la situation dans laquelle il est placé et en décode les différents éléments (caractéristiques du destinataire, objet du message, registre de langue, etc.);
- sélectionne des stratégies de compréhension et de régulation en fonction de ses besoins ou de ses difficultés;
- fait appel à une variété de ressources matérielles, technologiques et humaines (voir les compétences transversales d'ordre méthodologique);
- compare sa démarche et ses stratégies à celles de ses pairs;
- échange avec ses pairs sur son interprétation du texte en abordant les sentiments, les idées et les valeurs qui y sont véhiculés;
- modifie son opinion ou son interprétation, si nécessaire.

L'élève du programme enrichi va plus loin, puisqu'il :

- se réfère à certains passages du texte pour appuyer ses réflexions;
- discerne dans le texte ce qui appartient au domaine du réel et ce qui relève de l'imaginaire (voir le domaine général de formation *Médias*);
- relève dans le texte des éléments de cohérence tels que les marqueurs de relation (voir la rubrique *Notions liées à la grammaire du texte et de la phrase*);
- distingue, dans les textes à caractère médiatique, ce qui a trait à l'information journalistique de ce qui vise la promotion publicitaire, la fiction ou le divertissement (voir le domaine général de formation *Médias*).

### Retour réflexif

L'élève s'interroge sur sa démarche et sa compréhension du texte, que ce soit seul, avec ses pairs ou avec le soutien de l'enseignant (voir la compétence transversale *Se donner des méthodes de travail efficaces*). Pour ce faire, il :

- constate que le sens d'un texte n'est pas univoque;
- réfléchit sur les difficultés de compréhension qu'il éprouve, sur les moyens mis en œuvre pour les surmonter et sur l'évolution de ses préférences et de ses goûts personnels (voir la compétence transversale *Actualiser son potentiel*);
- se fixe de nouveaux défis à sa mesure.

L'élève du programme enrichi pousse plus loin sa réflexion, puisqu'il :

- analyse sa démarche de compréhension;
- prend conscience de son évolution en tant que lecteur, auditeur, spectateur ou interlocuteur;
- envisage les ajustements nécessaires à l'évolution de ses habiletés langagières en français.

### II – Démarche de production d'un texte

La démarche de production fournit à l'élève un cadre qui lui permet de créer des textes de manière organisée et cohérente. Comme la démarche de compréhension, elle prend appui sur la collaboration et la discussion entre l'élève et la communauté d'apprenants que constitue la classe. Elle comprend des étapes bien précises : préparation, production d'une première version, révision, retour réflexif et diffusion. Sa progression ne peut cependant être envisagée de façon linéaire. Il s'agit plutôt d'un processus récursif et itératif qui permet au scripteur ou au locuteur d'effectuer de nombreux allers-retours entre les diverses étapes, selon ses besoins. Cette démarche constitue un outil que l'élève analyse, personnalise et adapte, selon ses besoins et les circonstances. Elle lui permet de développer sa confiance en tant qu'auteur et créateur de textes variés en français.

### Préparation

Pour se préparer à la production d'un texte, l'élève :

- active de diverses façons ses idées sur le sujet traité. Ainsi, il :
  - participe à un remue-méninges;
  - crée un réseau sémantique;
  - stimule sa créativité en écoutant de la musique, en observant une œuvre d'art ou en s'inspirant d'une image (voir la compétence transversale *Mettre en œuvre sa pensée créatrice*);
  - se documente sur le sujet ou fait des recherches dans Internet;
  - mobilise les connaissances qu'il possède sur le sujet;
  - se remémore des tâches de production similaires qu'il a réalisées par le passé;
- tient compte des éléments de la situation de communication. Ainsi, il :
  - prend conscience de son intention;
  - planifie son texte en fonction des destinataires et de leurs caractéristiques;
  - choisit un support de communication selon le texte à produire (voir la rubrique *Éléments de la situation de communication* et la compétence transversale *Communiquer de façon appropriée*);
- se représente la tâche à réaliser et détermine les ressources humaines, matérielles ou technologiques disponibles (voir *Éventail de ressources* dans le contexte pédagogique et la compétence transversale *Se donner des méthodes de travail efficaces*);
- anticipe la marche à suivre et élabore un plan au besoin;
- adopte des attitudes qui favorisent la production d'un texte (s'ouvrir à de nouvelles idées, s'engager pleinement dans ses apprentissages, etc.).



### Production d'une première version

L'élève produit une première version de son texte sur papier ou sur un autre support, tel un traitement de texte. Ainsi, il :

- met en texte ses idées ou ses opinions tout en se laissant une certaine latitude pour faire des ajustements;
- porte une attention particulière à la construction du sens et s'arrête parfois pour préciser sa pensée;
- consulte ses pairs au besoin ou retourne à son plan pour rendre son projet conforme à son intention de communication;
- peut utiliser des ressources technologiques telles qu'un logiciel de traitement de texte, un magnétophone ou une caméra vidéo (voir la compétence transversale *Exploiter les technologies de l'information et de la communication*);
- tient compte des caractéristiques des destinataires (voir la rubrique *Éléments de la situation de communication*);
- met l'accent sur l'organisation graphique et textuelle de l'image et du texte s'il produit un texte médiatique (voir la compétence *Créer des images médiatiques* de la discipline d'arts plastiques et *Éléments du langage médiatique* sous la rubrique *Notions liées à la grammaire du texte*).

### Révision

L'élève relit son texte plus d'une fois en se préoccupant du contenu, de la forme et de la présentation.

1. Lorsqu'il révisé le contenu de son texte, l'élève :
  - vérifie dans quelle mesure le contenu correspond à ce qu'il veut dire, respecte son intention de communication et tient compte de son destinataire;
  - se soucie de l'organisation du texte, de la clarté du message, du choix des mots et des éléments sonores et visuels, s'il y a lieu (voir la rubrique *Notions liées à la grammaire du texte et de la phrase*);

- utilise certaines stratégies pour enrichir, préciser ou nuancer sa pensée (l'élève peut, par exemple, effectuer des opérations syntaxiques);
- se remémore les solutions trouvées aux problèmes de production éprouvés antérieurement (voir la compétence transversale *Résoudre des problèmes*);
- sollicite les commentaires et les suggestions de ses pairs;
- tire profit des commentaires reçus et exerce son sens critique pour apporter, s'il y a lieu, des modifications au texte;
- vérifie l'impact de son message auprès d'un auditoire choisi, aussi petit soit-il (pour un texte à caractère médiatique);
- vérifie la portée de son intention et, au besoin, l'ajuste à son public cible.

L'élève du programme enrichi va plus loin, puisqu'il :

- compare son texte à des productions de même type ou à des textes empruntant la même forme;
  - se réfère au besoin à d'autres textes authentiques portant sur le même sujet pour valider certains aspects de son texte.
2. Lorsqu'il révisé la forme et la présentation de son texte, l'élève :
    - s'interroge sur des éléments d'ordre linguistique tels que l'orthographe, l'accord des verbes ou les marqueurs de cohérence (voir la rubrique *Notions liées à la grammaire du texte et de la phrase*);
    - se soucie des éléments prosodiques s'il s'agit d'un texte oral;
    - consulte ou utilise différentes ressources humaines, matérielles ou technologiques (par exemple, le correcteur d'orthographe);
    - se préoccupe de la qualité de sa présentation.

### Retour réflexif

Tout au long de sa démarche, l'élève réfléchit sur ses façons de faire. À l'issue de son travail de production, il fait un retour réflexif sur l'ensemble de sa démarche (voir la compétence transversale *Se donner des méthodes de travail efficaces*). Ainsi, il :

- s'entretient avec ses pairs au sujet de son répertoire de ressources et de ses stratégies langagières;
- discute de l'efficacité du message, du support choisi et du registre de langue utilisé (voir la rubrique *Éléments de la situation de communication*).

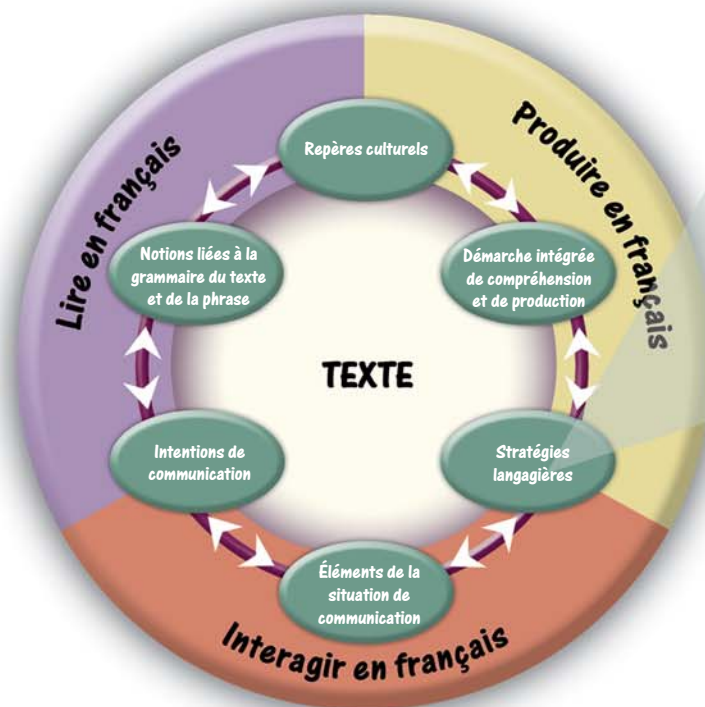
L'élève du programme enrichi pousse plus loin sa réflexion, puisqu'il :

- analyse les productions que contient son portfolio et envisage les ajustements nécessaires;
- porte un jugement sur sa démarche de production dans le but de l'améliorer;
- prend conscience de son évolution en tant que communicateur à l'oral comme à l'écrit.

### Diffusion

Les textes produits par les élèves ne sont pas tous publiés ou transmis de manière officielle mais, en règle générale, l'élève produit des textes afin de partager ses idées, ses créations ou ses opinions et de les diffuser auprès de ses pairs, de son enseignant ou d'autres destinataires. Lorsqu'il diffuse son texte, l'élève :

- choisit un support approprié à la situation de communication et au destinataire (enregistrement, journal scolaire, page Internet, affiche, etc.);
- fait une copie soignée qu'il transmet ensuite au destinataire (voir les compétences transversales *Exploiter les technologies de l'information et de la communication* et *Communiquer de façon appropriée*).



### Stratégies langagières

Les stratégies langagières sont des moyens que l'élève se donne pour augmenter son efficacité lorsqu'il interagit, lit ou produit des textes en français.

## Stratégies langagières

Pour faciliter ses apprentissages et développer son autonomie dans l'exercice de ses compétences en français, l'élève se constitue un répertoire de stratégies de compréhension, de production, d'interaction et de régulation, qu'il pourra réutiliser dans diverses situations de communication. Nombreuses et diversifiées, ces stratégies concernent, par exemple, des actions à poser, des comportements à adopter ou des techniques à utiliser.

Puisqu'elles résultent d'une combinaison de facteurs, on ne peut en dresser une liste exhaustive. Comme l'illustre le tableau ci-dessous, l'enseignant encourage l'élève à s'interroger sur les actions à poser en relation avec divers aspects de la tâche ou de la situation de communication. Cela l'amène à prendre connaissance de l'éventail des stratégies possibles.

Actions	Aspects à considérer	Stratégies
Déterminer... (identifier, planifier, clarifier, utiliser) Rechercher... (repérer, dégager) Analyser... (observer, anticiper, comparer, établir des liens, faire des inférences) Adapter... (transformer, organiser) Résumer... Évaluer... (vérifier, réviser, s'interroger)	... la tâche, le but et la démarche ... la situation de communication ... les ressources humaines, matérielles et technologiques ... ses connaissances, ses notions, ses habiletés et ses expériences acquises ou en voie d'acquisition ... sa motivation et ses attitudes	compréhension production interaction régulation (Voir les exemples ci-dessous)

### Construction d'un répertoire de stratégies langagières

Les stratégies langagières peuvent être modélées par l'enseignant ou les pairs. Voici des exemples de stratégies que l'élève utilise pour surmonter ses difficultés liées à ses interactions de même qu'à la compréhension ou à la production de textes.

#### Stratégies de compréhension

- Émettre des hypothèses sur le contenu d'un texte ou sur le sens d'un mot ou d'une expression
- Repérer les passages qui expriment l'essentiel d'un message ou les idées principales et secondaires d'un texte
- Diviser une phrase ou un mot en unités de sens
- Dédire le sens d'un mot, d'une idée ou d'une phrase à l'aide de ses connaissances ou du contexte
- Résumer le texte dans ses propres mots

Québec Education Program

#### Stratégies de production

- Adapter sa démarche de production à la situation
- Imiter les habitudes d'autres scripteurs ou locuteurs ainsi que d'auteurs et d'orateurs (programme enrichi)
- Utiliser des marqueurs de relation
- Utiliser des opérations syntaxiques
- Déterminer un ou des éléments à améliorer au moment de la révision

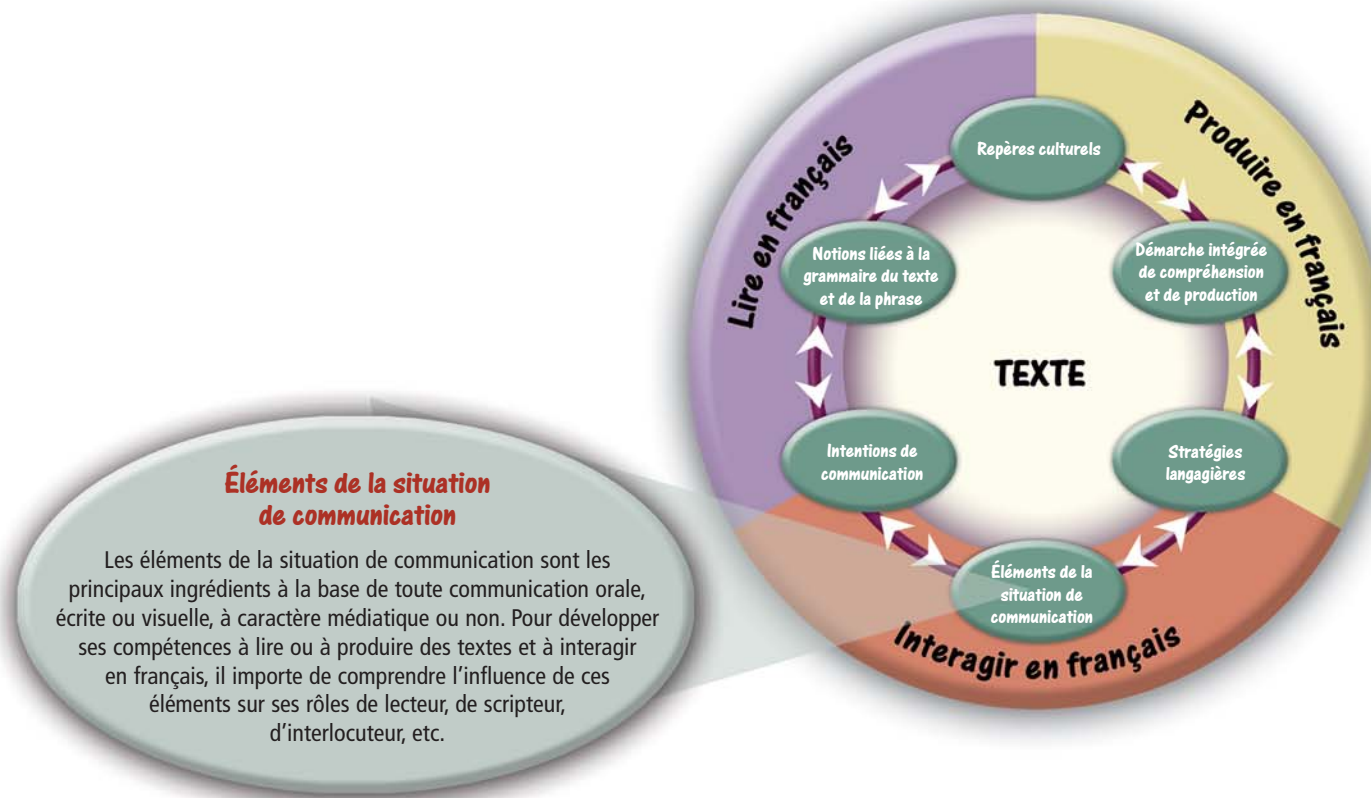
#### Stratégies d'interaction

- Rechercher les occasions de parler français
- Demander à son interlocuteur de répéter, de reformuler, de préciser ou de confirmer des propos
- Reconnaître l'apport de ses pairs (voir la compétence transversale *Coopérer*)
- S'ouvrir à la culture d'autrui

- Prendre conscience de la valeur de l'interaction comme moyen d'ouverture aux stimulations environnantes

#### Stratégies de régulation

- Prendre conscience de ses forces et de ses faiblesses (voir la compétence transversale *Actualiser son potentiel*)
- Déterminer les raisons pour lesquelles on veut réaliser certains apprentissages
- Contrôler ses émotions
- Évaluer sa motivation
- Se concentrer sur ses chances de réussite
- Apprendre de ses erreurs



## Éléments de la situation de communication

Pour développer ses compétences langagières, il importe de prendre conscience des différents éléments qui influencent la communication. C'est à travers des situations de communication authentiques et variées que l'élève pourra observer comment ces éléments interagissent de manière

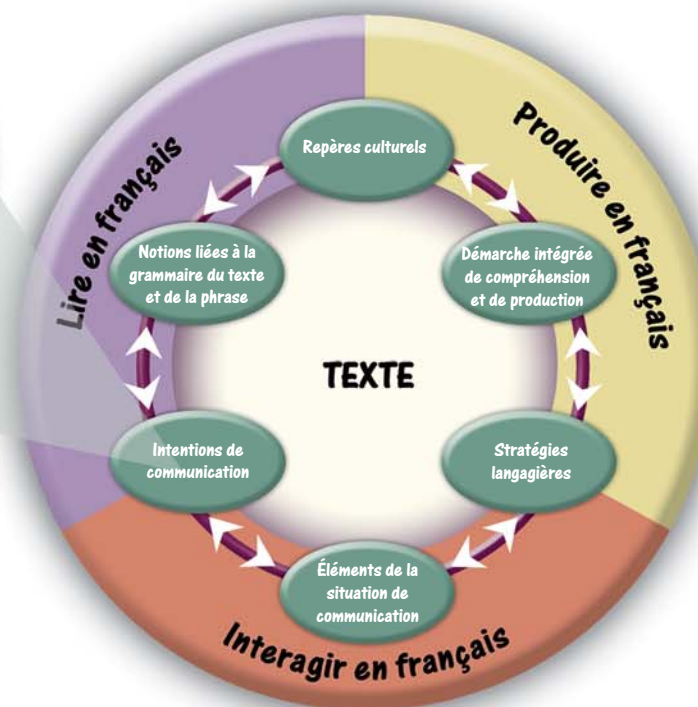
systémique et jouent un rôle important dans la communication. Par exemple, pour déterminer le registre de langue à adopter, les interlocuteurs doivent connaître les caractéristiques du contexte et du destinataire ou de l'auditoire.

<b>Message</b>	<ul style="list-style-type: none"> <li>– Sujet, idée, thème, valeur ou vision du monde</li> </ul>
<b>Référent</b>	<ul style="list-style-type: none"> <li>– Contexte situationnel : données communes (expériences et connaissances) que les interlocuteurs possèdent sur la situation de communication</li> <li>– Contexte physique : circonstances spatiotemporelles (caractéristiques du lieu physique, de l'ambiance et du moment)</li> </ul>
<b>Communicateur</b>	<ul style="list-style-type: none"> <li>– Type de destinataire : scripteur et locuteur</li> <li>– Type de destinataire : lecteur, auditeur, spectateur et interlocuteur</li> <li>– Caractéristiques du communicateur : âge, statut social, attitudes, etc.</li> <li>– Rôle dans des tâches de collaboration : animateur, secrétaire, porte-parole, expert, etc.</li> <li>– Intentions de communication (voir la rubrique <i>Intentions de communication</i>)</li> </ul>
<b>Aspect sociolinguistique</b>	<ul style="list-style-type: none"> <li>– Registre de langue : niveau standard ou familier (marques de tutoiement ou de vouvoiement, etc.)</li> <li>– Langage non verbal : gestes et langage propres à une communauté ou à un groupe social</li> <li>– Conventions de la communication (voir <i>Phrase orale</i> sous la rubrique <i>Notions liées à la grammaire de la phrase</i>)</li> </ul>
<b>Support de communication</b>	<p>Communication orale, écrite, visuelle ou mixte :</p> <ul style="list-style-type: none"> <li>– <u>en direct</u> : face à face, téléphone, clavardage, etc.</li> <li>– <u>en différé</u>, soit de façon indirecte : enregistrement sonore, imprimé, image ou tout autre document médiatique ou multimédia (voir la compétence transversale <i>Exploiter les technologies de l'information et de la communication</i> de même que le domaine général de formation <i>Médias</i>)</li> </ul>



### Intentions de communication

Les intentions de communication occupent une place importante en français, langue seconde. Elles se concrétisent dans différents actes de langage qui peuvent être produits par l'élève et elles conduisent à un nombre quasi infini de textes qu'il est possible de lire, de voir, d'écouter et d'apprécier.



## Intentions de communication

Les intentions de communication peuvent être le point de départ de nombreuses situations de communication significatives pour l'élève et ses pairs. Elles se manifestent à tra-

vers différents actes de langage et conduisent à différentes formes de textes<sup>12</sup>.

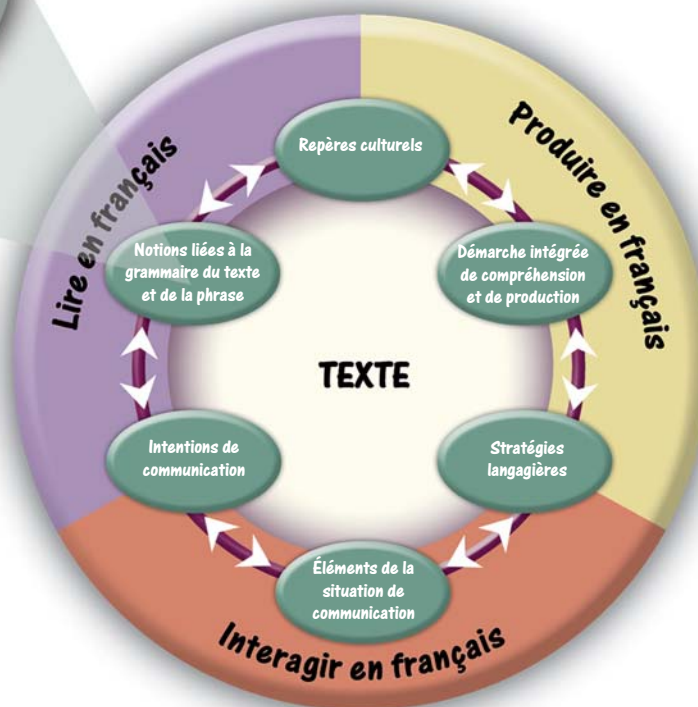
Intentions		Exemples de textes et d'actes de langage
Entrer en communication, maintenir le contact	Textes	Clavardage, témoignage, entrevue, débat, cercle de lecture, saynète, etc.
	Actes de langage	Accueillir un invité; communiquer ses coordonnées personnelles; présenter une personne; amorcer, maintenir, interrompre ou clore un échange; reformuler une phrase; demander de l'aide, etc.
Exprimer	Textes	Anecdote, album photo commenté, récit, journal intime, acrostiche, murale, monologue, conversation, dialogue, débat, critique de film ou de spectacle, page personnelle sur le Web, etc.
	Actes de langage	Raconter une découverte ou une péripétie <sup>Enr</sup> ; exprimer un besoin physique ou psychologique, une émotion, un désir; parler d'une vedette préférée; prendre position en faveur de quelqu'un ou d'une cause <sup>Enr</sup> , etc.
Informer ou s'informer	Textes	Bon de commande, recette, règles d'un jeu, menu, table des matières, fiche, grille-horaire, bulletin météorologique ou sportif, article d'encyclopédie, tableau, graphique, carte sémantique, atlas, logiciel éducatif, site Web, information de type journalistique, etc.
	Actes de langage	Demander ou donner un conseil, une permission, etc.; questionner afin de mieux comprendre; s'enquérir des intentions d'autrui; expliquer un phénomène; présenter un problème, une relation causale <sup>Enr</sup> , etc.
Inciter à agir ou à réagir	Textes	Invitation, lettre, lettre d'opinion, logo, symbole, encart ou message publicitaire, petite annonce, affiche promotionnelle, page Web, débat, jeu de rôles, consigne, itinéraire, règle ou règlement, texte de propagande <sup>Enr</sup> , etc.
	Actes de langage	Donner des consignes ou un conseil; suggérer; convaincre; critiquer; justifier; proposer une solution; présenter une alternative <sup>Enr</sup> ; animer une activité ou un groupe <sup>Enr</sup> , etc.

12. Dans la présente page et les pages qui suivent, l'abréviation *Enr.*, placée en exposant, fait référence à des éléments qui s'appliquent au programme enrichi seulement.

Intentions		Exemples de textes et d'actes de langage
Se divertir ou amuser	Textes	Roman, conte, fable, nouvelle, bande dessinée, dessin animé, page Web, texte humoristique, caricature, blague, devinette, rébus, improvisation, saynète, jeu de société, jeu multimédia, énigme à résoudre, cadavre exquis, pièce ou extrait de pièce de théâtre, etc.
	Actes de langage	Chercher ou créer des mots <sup>Ent</sup> ; jouer avec les mots, les expressions, les gestes, l'intonation, le rythme ou les sonorités; illustrer un texte ou faire un collage d'images, etc.
Apprécier (estimer, juger, saisir, ressentir)	Textes	Émission de radio et de télévision, photographie, présentation multimédia, monologue, texte littéraire, charade, poème, chanson, légende, mime, pièce de théâtre, exposition, etc.
	Actes de langage	Exprimer une sensation, ses opinions, ses valeurs, ses préférences; décrire une émotion; se donner des critères d'appréciation <sup>Ent</sup> ; commenter une exposition; comparer sa réalité avec celle des autres, etc.
Évaluer	Textes	Vidéo, journal de bord, grille d'observation ou d'autoévaluation, portfolio, sondage, coévaluation, etc.
	Actes de langage	S'interroger; analyser sa démarche ou ses interactions; reconnaître ses forces, ses faiblesses et ses acquis; exercer son sens critique à l'égard d'une information; poser et vérifier une hypothèse; résoudre un problème, etc.

**Notions  
liées à la grammaire du texte  
et de la phrase**

L'apprentissage d'une langue passe incontestablement par la grammaire, celle du texte et de la phrase, et ce, tant pour la langue parlée que pour la langue écrite. Les notions liées au texte et à la phrase sont des ressources indispensables au développement des compétences langagières des programmes de français, langue seconde.



## Notions liées à la grammaire du texte

Les programmes de français, langue seconde, visent la maîtrise de la langue française et non une simple connaissance de la grammaire, détachée de la pratique. Pour progresser dans le développement de ses compétences langagières, l'élève doit néanmoins développer une atti-

tude réflexive à l'égard de la langue parlée et écrite. Il lui faut en observer le fonctionnement et découvrir les éléments qui assurent la cohérence et la structure d'un texte, les marqueurs d'organisation graphique et textuelle ainsi que les codes et techniques propres au langage médiatique.

Cohérence du texte	Un texte cohérent est défini comme un ensemble structuré composé de phrases non pas juxtaposées, mais reliées les unes aux autres de façon à créer une impression d'unité signifiante (Pépin, 1987, p. 21) <sup>13</sup> .
<ul style="list-style-type: none"> <li>– Pertinence des idées : contenu conforme à l'intention, aux éléments de la situation de communication et au sujet</li> <li>– Suffisance et clarté des idées ou de l'information</li> <li>– Enchaînement des idées : liens entre les phrases et les paragraphes, utilisation de marqueurs de relation (voir les types de séquences sous la notion <i>Structure textuelle</i>)</li> <li>– Reprise de l'information : utilisation de pronoms en rapport avec le référent, de synonymes ou de groupes de mots</li> <li>– Progression de l'information : ajout de renseignements pertinents pour étayer le sujet et en assurer le développement continu<sup>Enr</sup></li> <li>– Relation temporelle entre les éléments du texte : emploi des verbes, concordance des temps<sup>Enr</sup></li> <li>– Non-contradiction<sup>Enr</sup> : importance de s'assurer qu'une nouvelle idée ne vient pas contredire les informations précédentes ni le sens du texte</li> </ul>	
Marques d'organisation graphique et textuelle	Éléments qui structurent le texte et en facilitent la compréhension
<ul style="list-style-type: none"> <li>– Introduction, développement, conclusion</li> <li>– Titres, sous-titres, paragraphes, chapitres, en-tête<sup>Enr</sup>, strophe<sup>Enr</sup>, couplet<sup>Enr</sup></li> <li>– Éléments d'organisation d'un document : page de titre, couverture, table des matières, bibliographie, pagination, annexe<sup>Enr</sup>, citation<sup>Enr</sup>, note de bas de page<sup>Enr</sup></li> <li>– Éléments d'organisation d'une lettre<sup>14</sup> : lieu, date, objet, vedette<sup>Enr</sup>, appel, salutation, signature</li> <li>– Procédés typographiques : italique, gras, soulignement, puce, numérotation</li> <li>– Disposition graphique : espacement, alinéa, alignement, mise en pages, ajout d'encarts ou d'encadrés (image, texte)</li> <li>– Éléments visuels : utilité des illustrations, schémas, tableaux, graphiques, cartes, rubriques, légendes, encadrés, etc.</li> </ul>	

13. L. PÉPIN, « L'apprentissage de la cohérence textuelle », *Liaisons*, vol. 11, n° 3-4, p. 18-25.

14. Soit les éléments épistolaires.

Structure textuelle	Types de séquences rencontrés dans les textes lus, vus, entendus ou produits
	<ul style="list-style-type: none"> <li>– Séquence narrative : situation initiale, élément déclencheur, actions, dénouement et situation finale</li> <li>– Séquences informatives propres aux textes argumentatifs, documentaires, scientifiques, journalistiques, etc. :               <ul style="list-style-type: none"> <li>• énumération : présentation d’une liste d’éléments ayant un point commun; lien avec les marqueurs de relation qui expriment la coordination ou l’addition (ex. <i>et, ou</i>)</li> <li>• séquence descriptive : présentation du sujet et de ses attributs</li> <li>• chronologie : présentation du déroulement d’un phénomène dans le temps; lien avec les marqueurs de relation qui expriment l’ordre et la succession des éléments, le temps et l’espace (ex. <i>hier, premièrement, ensuite, après, en conclusion</i>)</li> <li>• comparaison : mise en relief des ressemblances et des différences entre deux ou plusieurs sujets; lien avec les marqueurs d’opposition, de quantité (<i>comme, moins que, au lieu de, plus que</i>)</li> <li>• cause-effet : présentation d’une relation causale entre des idées; lien avec les marqueurs de relation présentant une explication (<i>parce que, par exemple</i>)</li> <li>• problème-solution : présentation du problème et de sa ou ses solutions; lien avec les marqueurs exprimant la conséquence, la condition et l’hypothèse (<i>c’est pourquoi, aussi, en plus</i>) et lien avec les marqueurs de conclusion</li> </ul> </li> </ul>
Éléments du langage médiatique <sup>15</sup>	Codes, conventions et techniques des textes à caractère médiatique
	<ul style="list-style-type: none"> <li>– Codes et techniques : son, musique, volume, image, photographie, mouvement, couleur, gestuelle, effets spéciaux, techniques utilisées pour créer une impression ou un effet particulier chez l’auditeur ou le spectateur</li> <li>– Codes et conventions des affiches et messages publicitaires : logotype, slogan, expression forte, représentation figurative, pictogramme ou symbole universel</li> <li>– Montage graphique : séquences d’images, illustrations, utilisation de la couleur ou discrimination visuelle; dans un journal : la une, le bandeau, la manchette, la brève, l’utilisation de la photographie, etc.</li> <li>– Marques typographiques : taille, forme, police de caractères, hyperlien, etc.</li> </ul>

15. En ce qui concerne l’information ou la transmission du message médiatique, voir la discipline English Language Arts, le domaine général de formation *Médias* et les compétences transversales *Communiquer de façon appropriée* et *Exploiter les technologies de l’information et de la communication*.



## Notions liées à la grammaire de la phrase

Lorsque l'élève produit des textes ou interagit en français, il sélectionne et met en relation un certain nombre de mots ou de groupes de mots dans des phrases ou des énoncés. Il analyse et adapte au contexte langagier de nombreuses notions liées à la grammaire de la phrase, qu'il organise selon les règles de la syntaxe et de la sémantique. D'autre

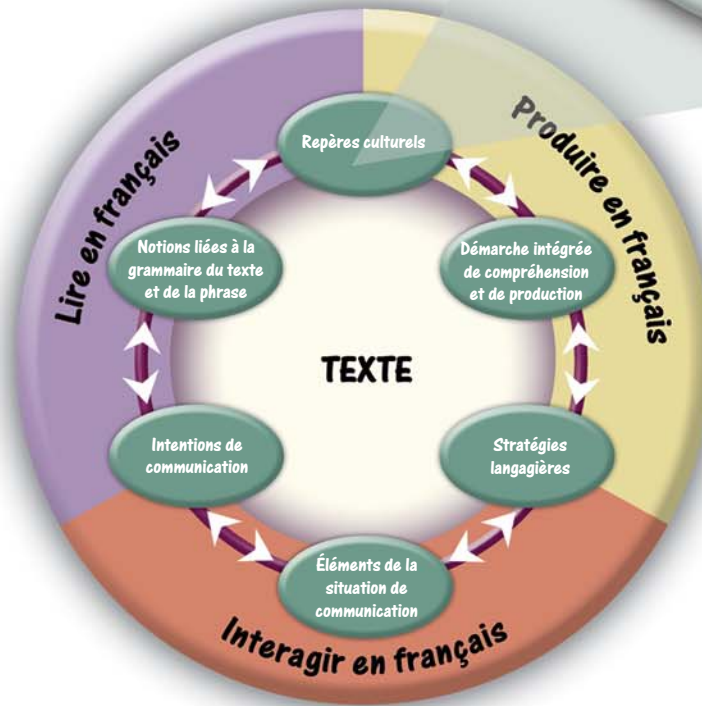
part, lorsqu'il lit, l'élève repère les éléments de la phrase de base, comme les groupes du nom, les groupes du verbe et les groupes compléments de phrase, pour les mettre en relation. Il fait aussi appel à des stratégies qui lui permettent de devenir de plus en plus autonome dans son apprentissage de la langue.

Phrase	Reconnaissance et réutilisation des constituants de la phrase dans plusieurs types de phrases ou de textes
<b>Phrase de base</b> <ul style="list-style-type: none"><li>– Définition et constituants : groupe nominal sujet, groupe verbal et groupe complément de phrase<ul style="list-style-type: none"><li>• Repérage et fonction des constituants à l'aide d'opérations syntaxiques (addition, effacement, déplacement et remplacement)</li></ul></li><li>– Accord des déterminants, des noms et des adjectifs dans le groupe nominal sujet et le groupe complément de phrase</li><li>– Place de l'adjectif dans le groupe nominal sujet et dans le groupe complément de phrase</li><li>– Accord du verbe avec son sujet (conjugaison : radical et terminaison)</li><li>– Concordance des temps en fonction de la tâche à réaliser</li><li>– Négation dans le groupe verbal</li><li>– Place et fonction des adverbes, des prépositions et des conjonctions dans le groupe nominal sujet, le groupe verbal et le groupe complément de phrase</li></ul> <b>Types et formes de phrases</b> <ul style="list-style-type: none"><li>– Types : déclaratif, exclamatif, impératif, interrogatif</li><li>– Formes : active, impersonnelle, négative, passive<sup>Enr</sup>, emphatique<sup>Enr</sup>, à présentatif</li></ul>	

Lexique	Observation, utilisation et réutilisation du vocabulaire en contexte dans des textes
	<ul style="list-style-type: none"> <li>– Vocabulaire lié au thème, à l'unité de travail ou au projet</li> <li>– Orthographe des mots utiles aux situations de communication et d'apprentissage</li> <li>– Relations entre la graphie et le son : <i>an</i> et <i>ent</i>, <i>è</i> et <i>ais</i>, etc.</li> <li>– Identification des homophones les plus courants à l'aide de l'opération syntaxique du remplacement</li> <li>– Utilisation du métalangage pour décrire la langue et l'analyser : nom, groupe du nom, verbe, groupe du verbe, adjectif, genre, nombre, phrase, déterminant, etc.</li> <li>– Morphologie : racine des mots<sup>Enr</sup>, préfixe, suffixe, etc.</li> <li>– Mots de même famille, synonymes, antonymes, périphrases<sup>Enr</sup></li> <li>– Expressions idiomatiques, sens propre (commun) et figuré<sup>Enr</sup> des mots</li> <li>– Emprunts à d'autres langues<sup>Enr</sup>, québécoismes<sup>Enr</sup>, archaïsmes<sup>Enr</sup>, néologismes<sup>Enr</sup>, etc.</li> </ul>
Ponctuation	Organisation des informations dans un texte ou un échange
	<ul style="list-style-type: none"> <li>– Majuscule en début de phrase, dans les noms propres et distinction de son emploi dans les titres anglais</li> <li>– Point, point d'interrogation, point d'exclamation, points de suspension et deux-points</li> <li>– Virgule et point-virgule</li> <li>– Guillemets et tiret dans un dialogue</li> </ul>
Phrase orale	Transmission d'un message intelligible à ses pairs, à son enseignant ou à d'autres interlocuteurs
	<ul style="list-style-type: none"> <li>– Spécificités phonétiques du français oral : enchaînement des syllabes, accent tonique, prédominance des voyelles, articulation des consonnes, distinction entre les phonèmes <i>ou</i> et <i>u</i>, entre <i>e</i> caduc, muet ou sonore</li> <li>– Liaisons fréquentes<sup>Enr</sup> et élision</li> <li>– Éléments prosodiques : prononciation, rythme, intonation, volume de la voix, débit, ton et pause respiratoire</li> <li>– Pause stylistique<sup>Enr</sup> : pour obtenir une accentuation expressive ou un effet de style</li> <li>– Éléments non verbaux ou gestuels : gestes, déplacements, mimiques et contact visuel</li> <li>– Conventions de la communication : salutation, poignée de main, présentation, remerciements, tours de parole</li> </ul>

### Repères culturels

Les repères culturels sont des manifestations de la culture francophone d'ici et d'ailleurs dans la vie quotidienne de l'élève. Ils sont issus de sa culture immédiate et générale. La culture immédiate correspond à l'environnement familial de l'élève. Elle est représentée dans son milieu par les jeux numérisés, les vêtements en vogue chez les adolescents ou les loisirs populaires. La culture générale donne accès à l'héritage culturel d'hier et d'aujourd'hui, que l'on trouve ici et à travers le monde. Les rencontres et mises en contact avec la culture immédiate ou générale de son environnement permettent à l'élève d'enrichir son bagage culturel et sa vision du monde.



## Repères culturels

La culture francophone d'ici et d'ailleurs est présentée dans cette rubrique sous différents angles. L'enseignant veillera lui-même à trouver des exemples qui pourront répondre aux goûts et aux besoins des élèves. L'actualité représente par ailleurs une porte d'entrée intéressante pour s'approprier l'univers culturel et fournit à l'enseignant de nombreuses occasions de faire découvrir la culture francophone. Ainsi, l'exploration d'une œuvre telle qu'un film, une comédie musicale ou un roman est un prétexte pour aborder avec les élèves les repères culturels. La commémoration d'un événement, l'anniversaire de naissance ou de décès d'un personnage public donnent généralement lieu à des manifestations culturelles qui peuvent être exploitées en classe.

### Variétés du français selon :

- la région, la province ou le pays
- le registre de langue utilisé dans différentes situations quotidiennes, différents médias ou des œuvres artistiques<sup>16</sup>

### Vision historique<sup>17</sup> à partir :

- des symboles, des emblèmes, des drapeaux, des devises, etc.
- de grands moments historiques des francophones
- de grands événements sociaux
- de sites historiques, de musées, d'immeubles et de monuments
- de personnalités marquantes, de héros et héroïnes

### Modes de vie<sup>18</sup> à partir de la fréquentation :

- d'écomusées, de musées locaux ou thématiques, de festivals, de centres d'interprétation, d'expositions, etc.
- d'institutions et d'organismes communautaires, etc.

### Monde des arts<sup>19</sup> et des communications à partir :

- de la littérature, de la poésie et du théâtre
- de la bande dessinée et du dessin animé
- de la chanson et du spectacle
- du cinéma et de la vidéo
- des journaux, des hebdomadaires régionaux, de la radio et de la télévision
- de sites Internet

16. Voir la rubrique *Repères culturels* de chacune des disciplines artistiques du Programme de formation.

17. Voir la discipline *Histoire et éducation à la citoyenneté*.

18. Voir les disciplines *Intégration linguistique, scolaire et sociale* et *Éducation physique et à la santé* de même que celles du domaine de l'univers social.

19. Voir les disciplines du domaine des arts : *Art dramatique, Arts plastiques, Danse et Musique*.

## Bibliographie

---

ASTOLFI, Jean-Pierre. *L'erreur, un outil pour enseigner*, Paris, ESF, 1997, 117 p. (Collection Pratique et enjeux pratiques).

BARTHES, Roland. *Littérature et réalité*, Paris, Seuil, 1982, 181 p.

BOULET, Albert. *Enseigner les stratégies d'apprentissage au primaire et au secondaire*, Hull, Réflex, 1998, 201 p.

CYR, Paul. *Les stratégies d'apprentissage d'une langue seconde*, Montréal, CEC, 1996, 175 p. (Collection Le point sur...).

GERMAIN, Claude. *L'approche communicative en didactique des langues*, Montréal, CEC, 1993, 129 p. (Collection Le point sur...).

GIASSON, Jocelyne. *La lecture, de la théorie à la pratique*, Boucherville, Gaëtan Morin, 1995, 350 p.

HÉBERT, Yvonne. *Syllabus de la formation langagière générale*, Association canadienne des professeurs de langues secondes, Ottawa, M Éditeur, 1990, 101 p.

McLUHAN, Marshall. *Pour comprendre les médias : Les prolongements technologiques*, Montréal, Hurtubise, 1982, 1968, 390 p.

O'MALLEY, J. Michael et Anna UHL CHAMOT. *Learning Strategies in Second Language Acquisition*, Cambridge, Cambridge University Press, 1990, 260 p.

PÉPIN, Lorraine. « L'apprentissage de la cohérence textuelle », *Liaisons*, vol. 11, n° 3-4, 1987, p. 18-25.

PORTELANCE, Liliane. « Soutenir le développement des compétences métacognitives », *Revue de l'Association québécoise des enseignants de français, langue seconde*, vol. 22, n° 1, p. 33-47.

QUÉBEC, MINISTÈRE DE L'ÉDUCATION. *Programme de français, langue seconde, pour le secondaire*, document de travail non publié, Québec, ministère de l'Éducation, 1997, 117 p.

STERN, H. H. *Fundamental Concepts of Language Learning*, Oxford, Oxford University Press, 1986, 582 p.

TÉTU DE LABSADE, Françoise. *Le Québec : Un pays, une culture*, Montréal, Boréal, 2001, 575 p.

WISCONSIN, WISCONSIN DEPARTMENT OF PUBLIC INSTRUCTION. *Wisconsin Model Academic Standards for Foreign Languages*, Milwaukee, Wisconsin Department of Public Instruction, 1997, 51 p.

YALDEN, Janis. *The Communicative Syllabus : Evolution, Design and Implementation*, Oxford, New York, Pergamon Press, 1983, 198 p.

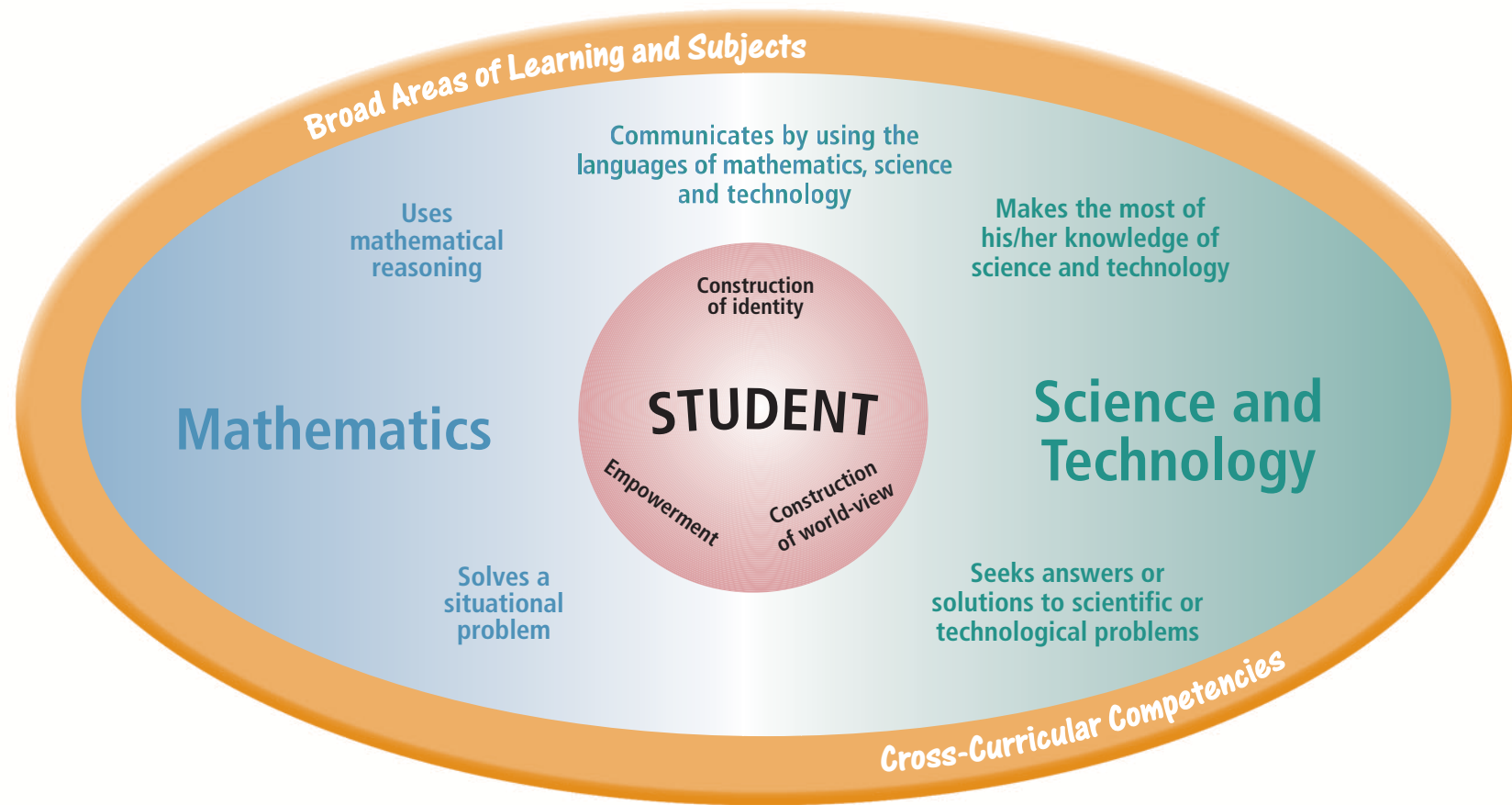


## **Chapter 6**

# **Mathematics, Science and Technology**



## Subject-Specific Competencies Related to the Mathematics, Science and Technology Subject Area





## *Introduction to the Mathematics, Science and Technology Subject Area*

Mathematics, science and technology are among the most revealing examples of human thought and are an integral part of the collective heritage that shapes our culture. With roots dating back to prehistory, mathematics, science and technology evolved through the achievements of the Babylonian, Egyptian, Greek and Arab civilizations, among others. They facilitated the construction of architectural wonders, guided us along the road to major discoveries and paved the way for the exploration of the universe.

Mathematics, science and technology have long been intrinsically linked, and their evolution as well as their internal dynamics reflect their synergistic relationship. Hence, the design or representation of certain technical objects, the development of mathematical models or the representation of scientific phenomena are all a product of the inevitable connections between these subjects.

Furthermore, the resulting subject-specific knowledge and technical objects reflect the historical, social, economic and cultural context in which they were developed. Conversely, advances in mathematics, science and technology have played a role in changing our environment and determining our way of life. For instance, certain spin-offs of information and communications technologies have revolutionized the way we work and communicate and even the way we think.

### **Contribution of the Mathematics, Science and Technology Subject Area to the General Education of the Student**

The competencies and knowledge relating to mathematics, science and technology contribute to the students' overall education. Both subjects allow students to continue developing the rigour, reasoning ability, intuition, creativity and critical thinking skills they began acquiring in elementary school. Using systematic observation, questioning, experimental investigation as well as the languages of mathematics, science and technology, students learn to conceptualize the world in which they live so they can better understand it and adapt to it.

Some of these intellectual resources also make it possible for students to locate aesthetically pleasing structures in their environment. For example, they may be genuinely fascinated by the recognition of a particularly harmonious and elegant design in a technological object or by the discovery of geometric figures inscribed in a crystal or a flower. Similarly, by observing the patterns in a work of architecture or the rhythms in a musical work, by contemplating the structure revealed in choreographic steps or in the path of a celestial body or by revelling in some of the marvels of modern technology (e.g. satellite image of a region of the globe or a photograph revealing the

complexities of the human body), students can discover how mathematics, science and technology contribute to their intellectual and aesthetic development.

From an ethical point of view, it is important to remember that although most mathematical, scientific and technological advances contribute to our individual and collective well-being, some of these advances have had a profound impact on our ability to maintain some sense of social, political and economic balance on our planet. Forceful economic arguments are often used to downplay the short-term effects of these breakthroughs, while the long-term effects are difficult to foresee. If students are to appreciate the ethical questions arising from these changes in our world, they must develop a broad general knowledge of this subject area as well as a concern for social issues.

Lastly, mathematics, science and technology broaden the students' world-view by allowing them to experience different areas of human activity. This subject area helps them construct their identity by contributing to their intellectual development and by strengthening their autonomy, creativity, objectivity and confidence in their own potential. Young people become more empowered by mastering the languages of mathematics, science and technology, which makes it easier to process information and find relationships between different items of information. By providing opportunities to interpret, analyze and manage different situations, this subject area allows students to develop their critical judgment and take part in debates on the major issues of the day.

### **Making Connections: The Mathematics, Science and Technology Subject Area and the Other Dimensions of the Québec Education Program**

As a subject area, mathematics, science and technology involves a rich variety of competencies and fields of knowledge (arithmetic, algebra, biology, chemistry, geometry, physics, etc.) that complement one another. In addition, it can be related to the other dimensions of the Québec Education Program.

Hence, the subject-specific competencies developed in studying mathematics, science and technology can be closely related to the cross-curricular competencies in the Québec Education Program. These subjects provide a context that calls for the practical use of these cross-curricular competencies. The focuses of development associated with all the broad areas of learning represent different ways of identifying issues that students can examine and address by drawing on their subject-specific knowledge. In this way, students will be better able to appreciate the role and contribution of mathematics, science and technology in various fields of human activity.

The subject areas make it possible to study situations from different points of view. The knowledge related to one subject area can shed light on another subject area and vice versa, which is useful for the development of the subject-specific competencies. There are fundamental links between the study of mathematics, science and technology and the study of languages. Through these subject

areas, students can master everyday vocabulary as well as mathematical, scientific and technological terminology, express their understanding, begin learning how to present an argument, communicate their ideas, and conceptualize and clarify their thinking. Mathematics, science and technology and arts education can also be linked in a number of ways. In fact, these two subject areas complement each other even though they reflect a different view of reality. They both involve creativity given the dynamic nature of their methods and procedures. Moreover, the different issues raised and the skills acquired in the area of personal development can be combined with those relating to mathematics, science and technology to help students to become more objective and improve their ability to present an argument and make informed decisions. Lastly, the competencies developed in the social sciences allow students to define and explain the needs of different societies. As a result, students are able to place mathematical, scientific and technological knowledge in the social, geographic and historical contexts from which it emerged.

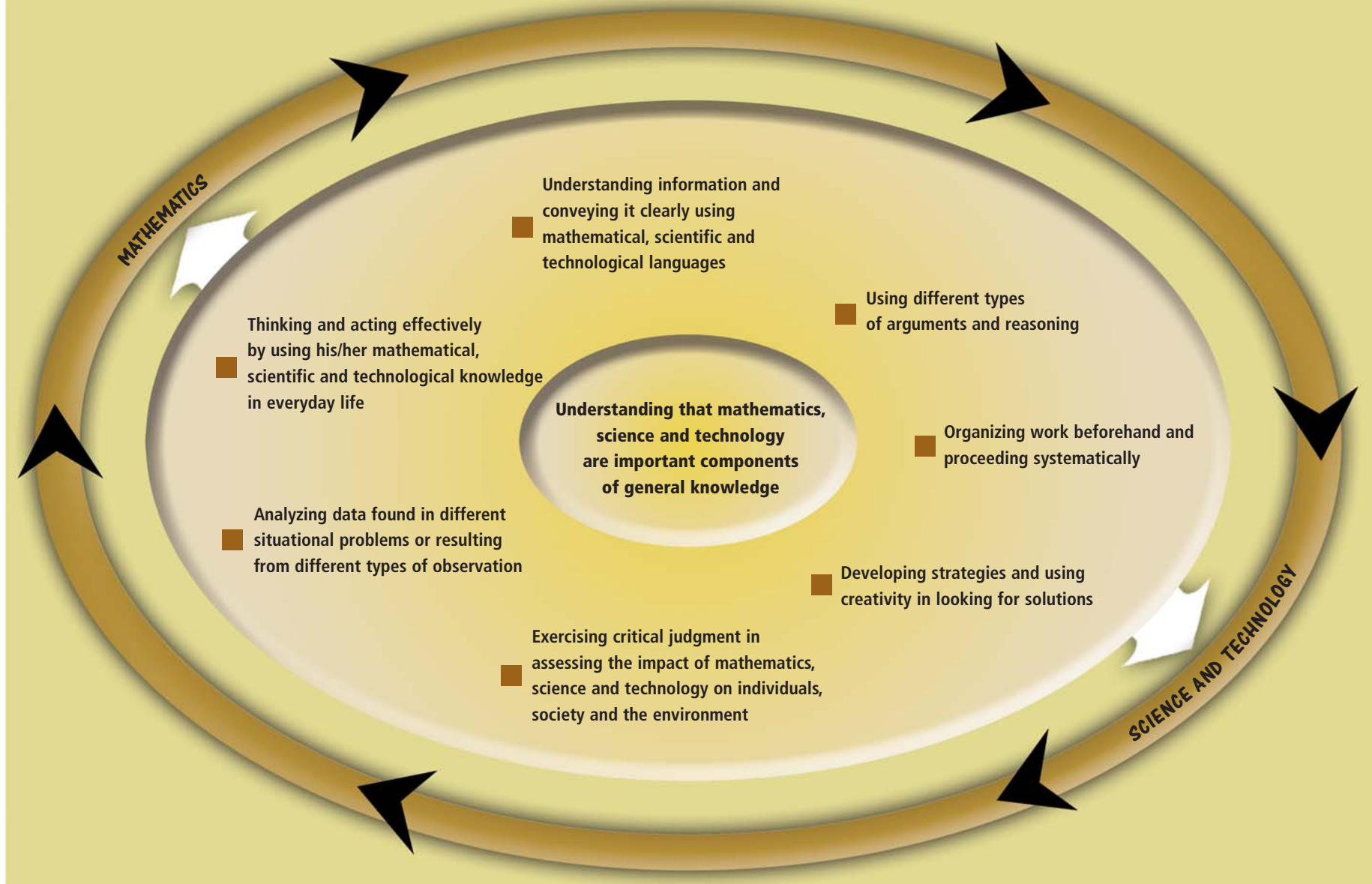
## Elements Common to the Subjects in the Mathematics, Science and Technology Subject Area

Both subjects, each in their own way, help students develop the ability to understand, appreciate, describe, conjecture, investigate, reason, explain, solve, design, transform and anticipate. Some of the common goals they share include getting students to:

- look at different situations or different phenomena from a mathematical, scientific or technological point of view
- hone their knowledge of mathematics, science and technology
- understand how mathematics, science and technology affect individuals, society and the environment

These common elements are shown in the diagram on the next page.

## ELEMENTS COMMON TO THE SUBJECTS IN THE MATHEMATICS, SCIENCE AND TECHNOLOGY SUBJECT AREA



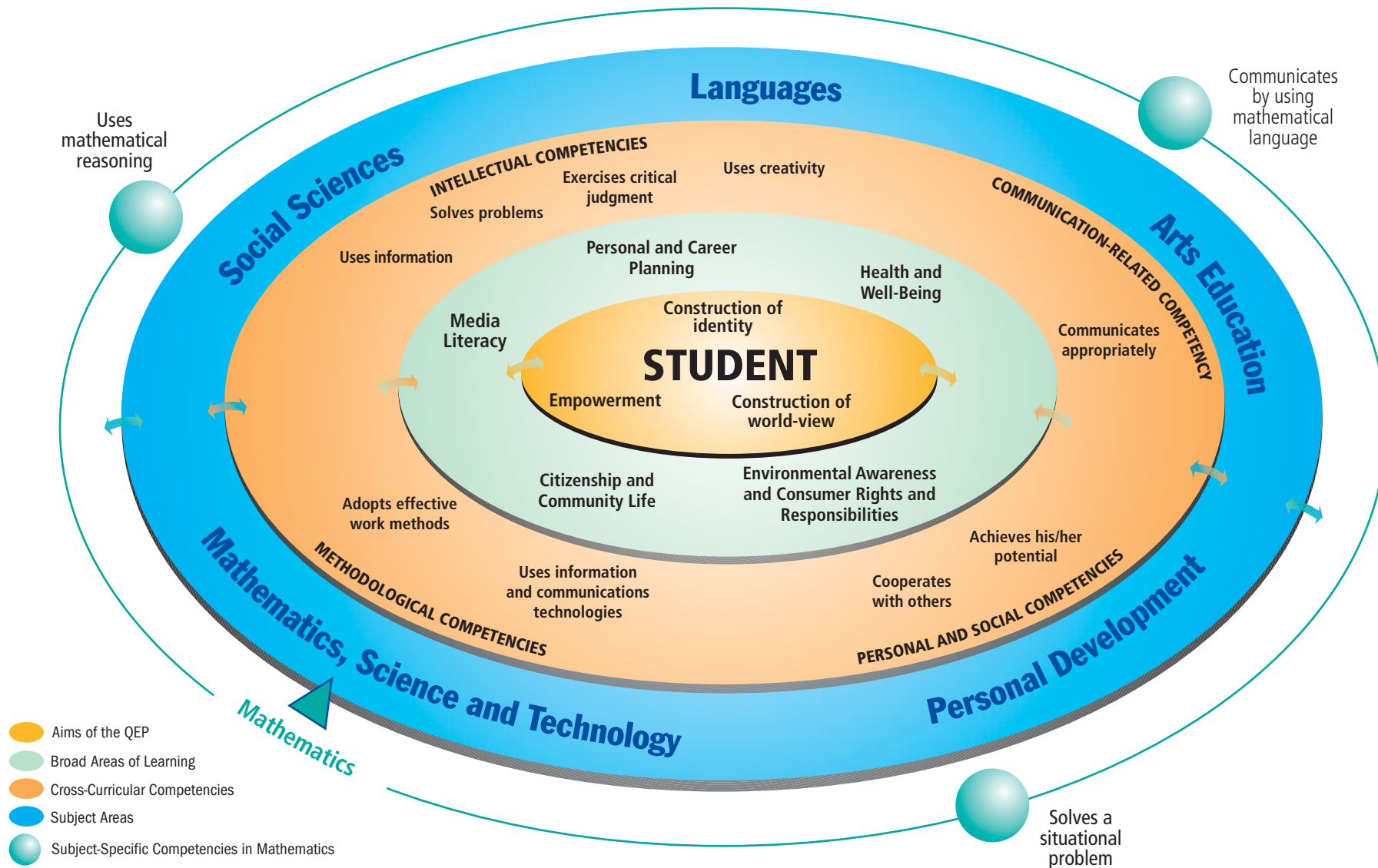




**Mathematics**



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





## Introduction to the Mathematics Program

*Mathematics is a vast adventure in ideas; its history reflects some of the noblest thoughts of countless generations.*

*Dirk J. Struik*

Mathematics is a science and a universal language that helps us understand reality. It makes an important contribution to a person's intellectual development, thereby shaping the construction of his or her identity. Its mastery is a major asset when carving out a place for oneself in a society that benefits from its many practical applications. It also remains essential for students who wish to continue their education in certain fields.

Mathematics is used in a multitude of everyday activities (e.g. the media, the arts, architecture, biology, engineering, computer science, the insurance industry, the design of various objects). Its many different applications cannot, however, be appreciated or understood without acquiring some basic knowledge of its various branches (arithmetic, algebra, statistics, probability, geometry). Because this knowledge makes students aware of the role mathematics plays in everyday life, it allows them to expand their world-view.

The many different situations that can be examined by means of mathematics or from which mathematics derives its structures show just how much it is related to other subject areas. With mathematics, we can interpret quantities by using arithmetic and algebra, space and shapes by using geometry, and random phenomena by using statistics and probability. As a result, mathematics is applied in a variety of areas (i.e. arts education, the social sciences, languages, personal and social development, and science and technology).

Since 1994, mathematics education in Québec has focused on getting students to solve problems, reason, establish connections and communicate. As was the case in the elementary-level Québec Education Program, these global objectives have been updated and consolidated in this program, which is centred on the development of three closely related competencies that are similar to those in the elementary curriculum:

- Solves a situational problem
- Uses mathematical reasoning
- Communicates by using mathematical language

The solving of situational problems is a central part of both mathematical and everyday activities and is examined from two perspectives. On the one hand, it is viewed as a process, which is embodied in the competency *Solves a situational problem*. On the other hand, problem solving is also an instructional tool that can be used in most mathematical learning processes. Moreover, it is of particular importance because the study of mathematical concepts requires the application of logical reasoning to situational problems.

The competency *Uses mathematical reasoning* is the cornerstone of all mathematical activity. In learning situations (situations involving applications, situational problems or other activities), students who use mathematical reasoning must organize their thinking by attempting to understand a body of knowledge and the interrelationships between these items of knowledge. In

secondary school, they engage in three types of reasoning: analogical, inductive and deductive. They use analogical reasoning as they begin to recognize and learn from the similarities between topics in the different branches of mathematics, inductive reasoning when asked to derive rules or laws on the basis of their observations, and deductive reasoning when learning how to draw a conclusion on the basis of already accepted hypotheses and statements.

Developing the two above-mentioned competencies requires the use of a third competency (i.e. *Communicates by using mathematical language*). There are two objectives in developing this type of communication skill. The first is to become familiar with the elements of mathematical language (e.g. definitions, types of representation, symbols and notation), whereby students must also learn new words and new meanings for a known word. The second objective is to acquire the ability to formulate a message that involves explaining a procedure or a line of reasoning.

Although the three competencies developed in the program are, for all practical purposes, part and parcel of mathematical thinking, they are distinguished by the fact that they focus on different facets of that thinking. This distinction should make it easier to structure the pedagogical process without compartmentalizing the study of the elements specific to each competency. In addition, while mathematics, as a language and an abstraction tool, requires that the relationships between objects or elements of situations be examined in the abstract, secondary-level mathematics education is more effective when it involves real-world objects or situations.

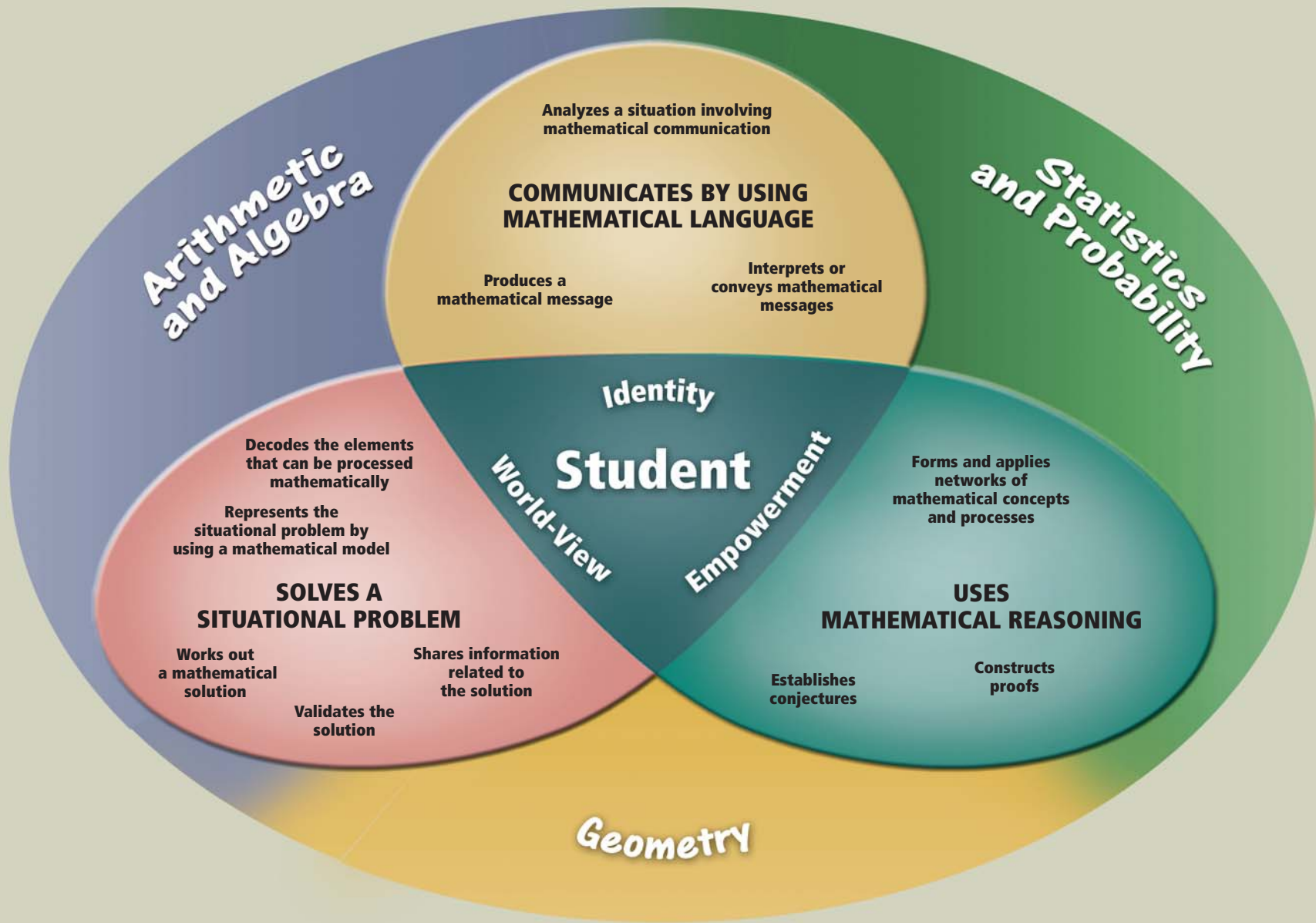
Technology (e.g. calculator, computer) may be of considerable use in helping students deal with a given situation. By allowing students to explore, simulate and

represent a greater number and variety of situations, technology fosters both the discovery and understanding of mathematical concepts and processes. It enables the students to carry out assigned tasks more efficiently and facilitates communication.

Furthermore, since the development of mathematics has been closely linked to human evolution, tracing the history of its development should be part of the program content. Such an approach should help students to understand the meaning and usefulness of mathematics and to discover how its historical evolution and the invention of certain instruments have been directly or indirectly related to the needs of different societies. This historical dimension should also help to illustrate that mathematical knowledge is the fruit of the extensive work of researchers with a passion for this subject, be they mathematicians, philosophers, physicists or artists.

The following diagram illustrates the interaction between the targeted competencies, the mathematical content and the student's overall development.

## CONTRIBUTION OF THE MATHEMATICS PROGRAM TO THE STUDENT'S EDUCATION



## Making Connections: The Mathematics Program and the Other Dimensions of the Québec Education Program

*“Without the help of mathematics,” the wise man continued, “the art could not advance and all the sciences would perish.”*

*Júlio César de Mello e Souza alias Malba Tahan*

Mathematics has a variety of everyday applications and is also connected to many components of the Québec Education Program. This connection is two-fold, meaning that mathematics education not only takes into account many of these components, but also contributes to them. For example, in examining themes pertaining to the broad areas of learning, students are asked to solve situational problems and use mathematical reasoning as well as the elements of mathematical language in order to clarify and explain different issues relating to their lives and concerns.

### Connections With the Broad Areas of Learning

Through a variety of learning situations, students will also have the opportunity to make connections between, on the one hand, mathematical competencies and knowledge, and on the other, certain issues associated with the broad areas of learning or other subjects. The following are examples of these connections.

#### Personal and Career Planning

Students learn to carry out plans when solving situational problems. This ability contributes to their personal growth and helps them find their place in society. On a personal level, solving situational problems makes them aware of their identity and potential. They also gradually discover the role of mathematics in society by, for example, carrying out interdisciplinary projects involving related strategies and mathematical knowledge, while continuing to develop on a personal level.

#### Citizenship and Community Life

Students learn to take part in the democratic life of their school or classroom and to develop an attitude of openness to the world and respect for diversity. When making rules governing life in society, at school or in the classroom, students may use statistics, among other things. This would, for example, involve surveying and analyzing other people’s opinion to improve their understanding of different problems and develop arguments with a view to making an informed decision.

#### Consumer Rights and Responsibilities

Students are encouraged to develop an active relationship with their environment, while maintaining a critical attitude toward consumer goods. Using their understanding of numbers and proportional reasoning, they interpret percentages, rates and indices in order to evaluate taxes, payment plans or discounts, for example. This gives them the opportunity to exercise their critical judgment and develop responsible strategies for consuming and using goods and services.

#### Media Literacy

Mathematical reasoning can contribute to the development of ethical and critical judgment, especially with regard to the media. By using different types of representations as well as proportional, probabilistic and statistical reasoning, students can make comparisons and gauge the difference between the reality of a situation and the way people perceive it. Conducting surveys helps

students understand how survey results can form the basis for media articles and editorials.

#### Health and Well-Being

When encouraged to adopt a self-monitoring procedure in developing healthy lifestyle habits, students must interpret different messages. Their knowledge of statistics and probability can help them determine the relative importance of their lifestyle habits in promoting good health or the relative effectiveness of a course of treatment or a drug. They are often asked to present a summary of their work. This may also involve communicating by using mathematical language to analyze information and present it using different types of representations, which makes it easier to exercise critical judgment and to share information and points of view.

#### Environmental Awareness

Students are encouraged to develop an active relationship with their environment. By using their mathematical abilities pertaining to notation and representation (e.g. drawing plans, making scale drawings or constructing graphs to illustrate situations), they can demonstrate their understanding of environmental characteristics, the phenomena in the world around them or the interdependence of the environment and human activity.

## Connections With the Cross-Curricular Competencies

When using their mathematical competencies, students are developing all the cross-curricular competencies. However, the cross-curricular competency *Solves problems* is a special case in that it involves many of the strategies associated with the mathematical competency *Solves a situational problem*. Although the key features of each are different, these competencies reflect a similar approach to asking questions and examining situations. As a result, their development leads to overlapping outcomes. In using their mathematical competencies, students also develop the cross-curricular competencies relating to the use of creativity, the processing of information, efficient work methods and effective communication.

## Connections With the Other Subjects

Making connections between mathematics and other subjects enriches and contextualizes the learning situations in which the students will be developing their competencies. Conversely, some of the content of this program (e.g. the different types of representation, proportional reasoning, spatial sense and the processing of data) can be used in the study of other subjects.

There are many examples illustrating the multiplicity of links between mathematics and some of the other subject-specific competencies in the Québec Education Program. In studying science and technology, for instance, students who make the most of their scientific and technological knowledge also use mathematical reasoning and communicate through mathematical language when trying to explain phenomena by means of mathematical diagrams or models.

In the moral and religious instruction programs, students who take a reflective position on ethical issues may be required to use mathematical reasoning if they have to conduct a survey. They also communicate by using mathematical language when interpreting some of the information they are given.

Geometric reasoning and mathematical concepts and processes can prove to be very useful in creating individual and media images in the Visual Arts program, since this involves arranging two- and three-dimensional shapes in space.

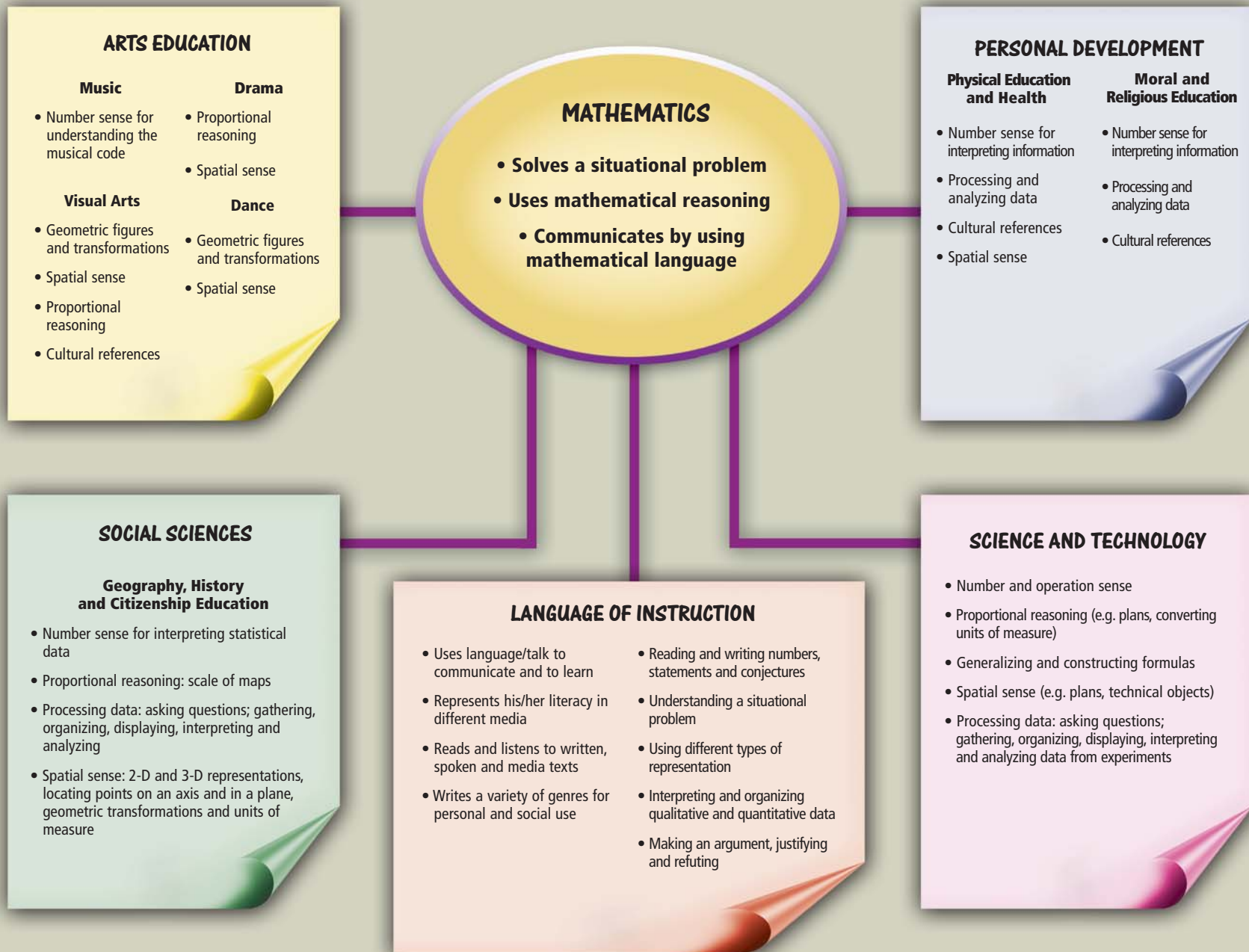
When attempting to understand the organization of a territory in the Geography program, students use mathematical competencies and concepts to process statistical or other types of information, or to read and interpret maps or graphs. When students study history, mathematics can help them get a sense of the length of the period covered by a time line. Conversely, history can help students understand the evolution of important mathematical concepts.

Finally, it should be noted that the mastery of language and the different strategies related to the study of languages help students develop and use mathematical competencies.

The following diagram shows the links between mathematics and the other subjects.



## SYSTEMIC VISION OF INTERDISCIPLINARY LINKS



## Pedagogical Context

*There is a real joy in doing mathematics, in learning ways of thinking that explain and organize and simplify. One can feel this joy discovering new mathematics . . . or finding a new way to explain . . . an old mathematical structure.*

*William P. Thurston*

### Learning and Evaluation Situations That Embrace Complexity

The three competencies in this program are interrelated and are developed in synergy, especially through learning situations that emphasize the students' active participation and a problem-solving approach and that also offer a certain measure of flexibility in choosing the types of representation to be used and in switching from one type of representation to another.

Students are active when they take part in activities involving reflection, manipulation, exploration, construction or simulation and have discussions that allow them to justify their choices, compare their results and draw conclusions. These situations require them to use their intuition, powers of observation, manual dexterity, and ability to listen and express themselves, which are of great help in acquiring concepts and processes and developing competencies.

To encourage the active participation of the students, the teacher must create an atmosphere that makes them feel at home in the class, which becomes a learning community. He or she devises a variety of activities and uses different pedagogical approaches, taking into account the needs, interests and prior learning of each student in order to help them develop their knowledge of mathematics.

It is also important that students be asked to work with situations that require justifications or answers to questions such as "Why?", "Is this always true?" or "What happens when . . .?". These should pertain to all branches of mathematics and force students to reason, acquire

mathematical knowledge, interact and explain their procedure. In this way, they are encouraged to reflect on their actions and to deal with new situations.

The situational problems focus on obstacles to be overcome and about which the students formulate conjectures.<sup>1</sup> As a pedagogical tool, problem solving should be emphasized because it enables students to acquire a variety of invaluable concepts and skills. It applies to all the different branches of mathematics and allows students to use their creative and intellectual abilities. It is also conducive to the development of self-monitoring practices. By regularly using the approach involved in solving situational problems, students are able to:

- explore, devise, construct, broaden, expand, apply and integrate mathematical concepts and processes
- acquire the intellectual skills needed to develop a mathematical approach and way of thinking
- become aware of one's abilities and adopt an attitude of respect with regard to other people's point of view
- learn effective strategies

Exploration activities are extremely useful because they allow students to conjecture, simulate, experiment, develop arguments, build their knowledge and draw conclusions. For example, by analyzing different aspects of the relative positions of three lines in the same plane, students can identify several properties that can serve as the basis for validating other conjectures or solving certain situational problems.

Projects, or long-term activities that allow students to make connections with other subjects, are also good edu-

cational tools. The same is true of leisure activities, which usually stimulate the students' interest while helping them master a wide range of concepts and skills. Lastly, different communication situations, such as presentations, discussions and debates, are ideal opportunities for demonstrating the three competencies to be developed in this program.

All these activities can be carried out individually or in teams, in class or at home, depending on the development objectives involved and the pedagogical approaches used. They refer to real, fictitious, realistic, imaginary or purely mathematical situations, or practical situations that are relatively familiar to the students. They may be related to the other subjects, the students' environment, the broad areas of learning or the historical evolution of mathematics. Depending on the objective in question, activities may involve complete, superfluous, implicit or missing information. They may also lead to one or more outcomes, or they may lead nowhere.

1. In this program, the term conjecture refers to a statement that is thought to be true. The verb to conjecture means to have a sense that a statement is true and to try to show that it is true.

## A Variety of Appropriate Materials

To exercise their competencies, students use different material resources depending on the activities involved (e.g. manipulatives and tools such as geometric blocks, objects, graph paper, a geometry set, a calculator and software). If necessary, they consult different sources of information in the library or on the Internet. They also call upon human resources, especially people in their school or community.

Although technology has an impact on mathematics and its applications, it cannot replace intellectual effort. However, it remains extremely useful. It helps students to learn about mathematics, explore more complex situations, manipulate large amounts of data, use a variety of representations, perform simulations and do tedious calculations more easily. As a result, they can focus on activities that are meaningful to them, develop their ability to do mental computation and study mathematical concepts and processes in greater detail. Dynamic geometry software is a good illustration of the value of technology. It allows students to consolidate their knowledge of geometry by making it possible to manipulate certain figures more easily, explore different situations, discover some of the properties of figures and construct them on the basis of their definitions and properties.

The different types of representations are essential for mastering concepts and are used in all the branches of mathematics, but switching from one type of representation to another helps students understand the situations they will encounter. For example, they will benefit from analyzing situations involving patterns or properties presented in different ways (e.g. in the form of verbal expressions, drawings, tables of values, graphs or symbolic expressions). However, in Secondary Cycle One, the translation from certain types of representations to others

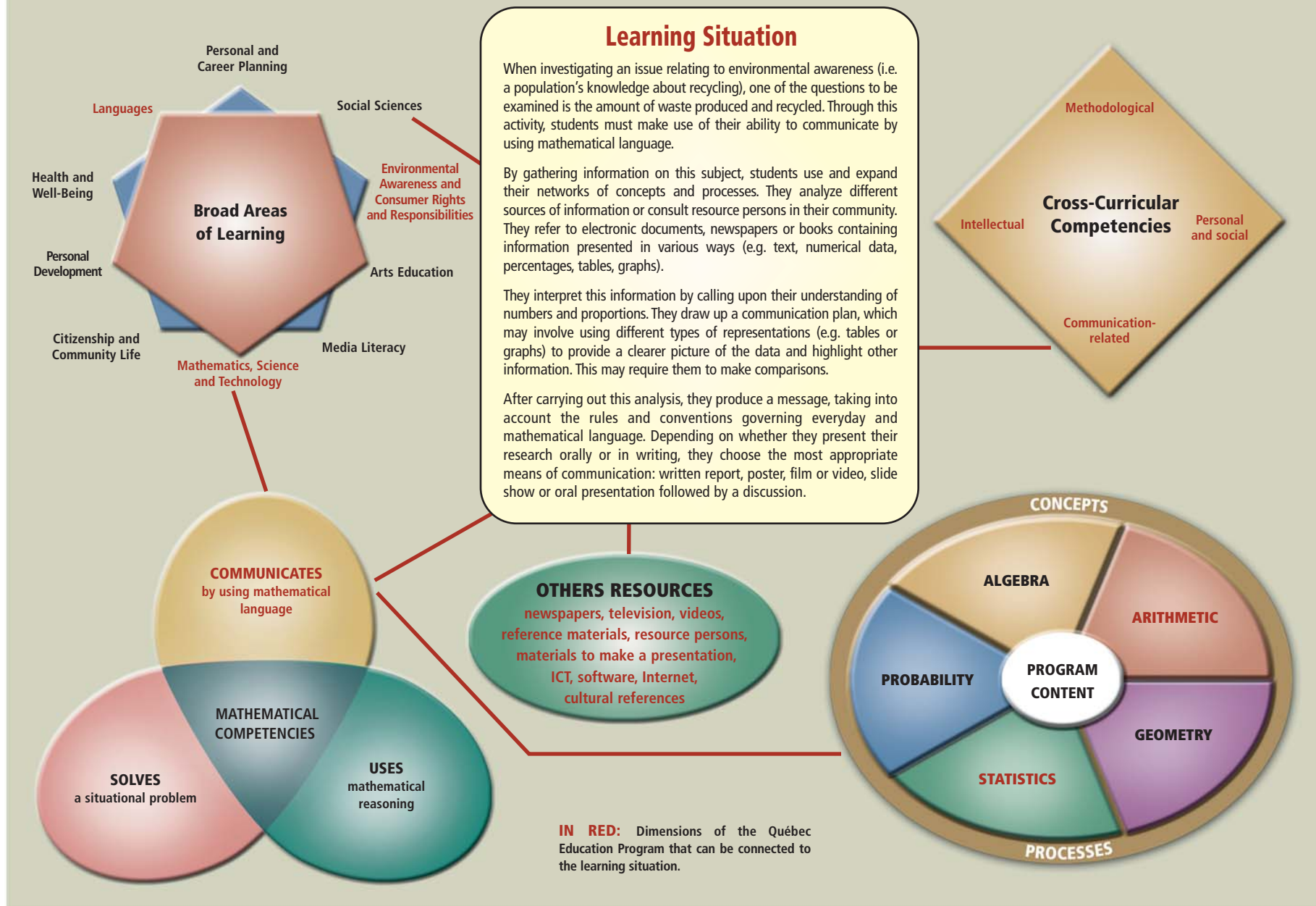
may not be covered at all or, if so, only occasionally. For instance, students in Secondary Cycle One are not expected to spend much time finding a rule given a graph or vice versa.

## Appropriate Forms of Evaluation

To be consistent with the guiding principles of the program, evaluation, which is regarded as a learning tool, must focus on the degree to which the mathematical competencies have been developed as a whole. It should provide students with useful information on their learning progress, particularly regarding the extent to which they have mastered processes, subject-specific vocabulary, concepts and networks of concepts. It is important to continue evaluating program content, since students must have certain prerequisite knowledge if they are to expand networks of concepts and refine processes they will be using to develop the competencies. However, it is important to create situations that provide a reliable indication of the progress students have made in exercising their competencies, which involves bringing together enough of the elements of the program content. Various methods that take into account the students' different learning activities may be used (e.g. self-evaluation, an interview, an objective examination, an observation checklist, a logbook, a portfolio, or an oral or written presentation of a research project or solution).

The diagram on the next page illustrates a learning situation and shows how it can be connected to certain dimensions of the Québec Education Program.

## OVERVIEW OF A SITUATION INCORPORATING DIMENSIONS OF THE QUÉBEC EDUCATION PROGRAM



## COMPETENCY 1 Solves a situational problem

*A great discovery solves a great problem but there is a grain of discovery in the solution of any problem. Your problem may be modest, but if it challenges your curiosity and brings into play your inventive faculties, and if you solve it by your own means, you may experience the tension and enjoy the triumph of discovery.*

*George Polya*

### Focus of the Competency

Solving a situational problem involves using a heuristic or discovery approach. In mathematics, this means being able to find a coherent solution to a situational problem under one of the following conditions:

- The situation has not been previously presented in the learning process.
- Finding a satisfactory solution involves using a new combination of rules or principles that the student may or may not have previously learned.
- The solution or the way in which it is to be presented has not been encountered before.

Solving a situational problem involves discernment, research and the development of strategies<sup>2</sup> entailing the mobilization of knowledge. It also requires the students to carry out a series of actions such as: decoding the elements that can be processed mathematically, representing the situational problem by using a mathematical model, working out a mathematical solution, validating this solution and sharing the information related to the situational problem and the proposed solution. This is a dynamic process that calls for the capacity to anticipate, backtrack and exercise critical judgment.

The ability to solve a situational problem is an effective intellectual tool that will help students to develop and improve other intellectual abilities that combine reasoning and creative intuition. This competency also makes it possible to use and continue developing the other two com-

petencies in the program (i.e. *Uses mathematical reasoning* and *Communicates by using mathematical language*).

In elementary school, the students decoded situational problems that involved cases where information was missing or that had to be solved in several steps. They used various types of representations and strategies, which they developed in order to work out a solution. They learned to validate their solution and to explain it using mathematical language.

In Secondary Cycle One, the students continue developing this competency. They work with more complex situational problems that usually involve several branches of mathematics, depending on what is required. The following are examples of how each branch of mathematics contributes to the development of the competency.

- In arithmetic, the students use their number and operation sense as well as the relationships between these operations. They manipulate numerical expressions related to different sets of numbers, using processes for mental or written computation or using technology. They validate and interpret the numerical results in light of the context.
- In algebra, the students use different types of representations. They construct algebraic expressions, tables and graphs in order to generalize, interpret and solve the situational problem. They identify the unknown, solve equations to discover its value(s) and interpret them in light of the context.

- In probability theory, the students use tree diagrams, grids and networks to illustrate the situation, where possible, and to facilitate enumeration in simple combinatorial situations. They determine the sample space for a random experiment and calculate the probability of an event. They can then interpret this probability in light of the situation and make a decision related to that value, if necessary.
- In statistics, the students select appropriate tables and graphs in order to organize and analyze the data from a statistical report they have prepared or second-hand data whose source and context are known. If necessary, they use technological tools. If the students collect their own data, they do so by means of a questionnaire they have devised and, if applicable, they use different measures. In each case, they choose a representative sample.
- In geometry, the students make the transition from observation to reasoning. They state and use properties, definitions and relations to analyze and solve a situational problem. They construct figures, if necessary, using a geometry set or dynamic geometry software and manipulate numerical or algebraic expressions, especially to calculate lengths and areas. They interpret the numerical results and express them in units of measure appropriate to the situation.

2. See examples of these strategies on page 220.



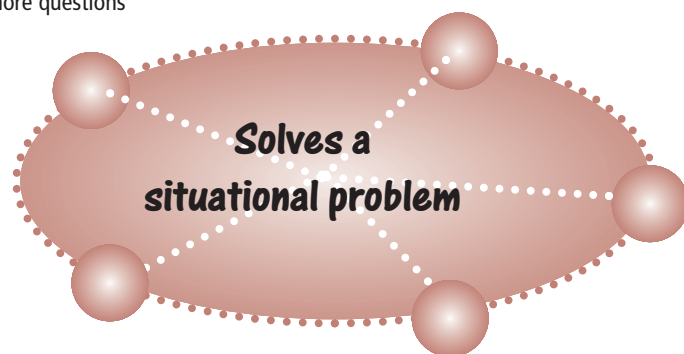
## Key Features of Competency 1

### **Decodes the elements that can be processed mathematically**

Derives information from various types of representations: linguistic, numerical, symbolic, graphic • If necessary, identifies any missing, additional or superfluous information • Identifies and describes the task to be performed by focusing on the question being asked or by formulating one or more questions

### **Represents the situational problem by using a mathematical model**

Associates a suitable mathematical model with the situational problem • If necessary, compares the situational problem with similar problems solved previously • Recognizes similarities between different situational problems • Switches from one type of representation to another and formulates conjectures



### **Works out a mathematical solution**

Uses appropriate strategies based on networks of concepts and processes • Describes the expected result by taking into account the type of information given in the problem • Estimates the order of magnitude of the result, if necessary • Organizes the information • Compares his/her work with the information given in the problem and the task to be performed

### **Shares information related to the solution**

Provides a comprehensible and structured oral or written explanation of his/her solution • Takes into account the context, the elements of mathematical language and his/her audience

### **Validates the solution**

Compares his/her result with the expected result • Rectifies his/her solution, if necessary • Assesses the appropriateness and efficiency of the strategies used by comparing own solution with those of his/her classmates and teacher or with those from other sources • Justifies the steps in his/her procedure

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students solve situational problems involving many items of given information and relating to one or more of the branches of mathematics. They use the various types of representations correctly, varying them from one situation to another depending on the context. They correctly use their relevant networks of mathematical concepts and processes. They work out a solution (a procedure and a final answer) by applying different strategies. They validate this solution and explain it using precise everyday and mathematical language.

Solving a situational problem involves using concepts and processes specific to each branch of mathematics.

- In arithmetic, students choose operations and apply the processes involved in performing them, taking into account the properties of these operations and the order in which they should be performed; they interpret the different types of numbers used, in light of the context.
- In algebra, students generalize a situation using an algebraic expression. When this expression is an equation, they determine and interpret the unknown in light of the context.
- In probability theory, students carry out activities involving enumeration and calculate probabilities. They interpret them and make decisions, where applicable.
- In statistics, students devise a questionnaire, if necessary, as well as organize, present and analyze survey data.
- In geometry, students construct figures, identify properties as well as the relationships between the properties of figures and use definitions. In calculating lengths and areas, they reason with regard to formulas by manipulating numerical or algebraic expressions and interpret their results.

## Evaluation Criteria

- Oral or written explanation showing that the student understands the situational problem
- Mobilization of mathematical knowledge appropriate to the situational problem
- Development of a solution (i.e. a procedure and a final answer) appropriate to the situational problem



## COMPETENCY 2 Uses mathematical reasoning

*We often hear that mathematics consists mainly of “proving theorems.” Is a writer’s job mainly that of “writing sentences?” A mathematician’s work is mostly a tangle of guesswork, analogy, wishful thinking and frustration; and proof, far from being the core of discovery, is more often than not a way of making sure that our minds are not playing tricks.*

*Gian-Carlo Rota*

### Focus of the Competency

Using mathematical reasoning involves making conjectures and criticizing, justifying or refuting a proposition by applying an organized body of mathematical knowledge. This competency, which is essential for all mathematical activities, reflects a habit of mind that leads to a particular way of dealing with a situation. When students use mathematical reasoning, they determine how they will approach their work and organize their thinking. They follow the rules of inference and deduction and construct an organized and functional body of knowledge.

Mathematical reasoning and oral or written language are inextricably linked. Language (i.e. natural language, systems of representation, mathematical vocabulary and symbolism) is both a tool and object of reasoning. Language is also the vehicle of reasoning, since it can convey the conclusion that results from a line of reasoning and meet logical<sup>3</sup> or dialogical<sup>4</sup> criteria. Depending on whether you have to convince yourself, convince another student or someone unfamiliar with the given situation, or whether a solution must undergo a theoretical or practical validation, the thoroughness of your reasoning will vary as will the way in which it is presented. In using this competency, students also form and apply networks of mathematical concepts and processes, make conjectures, and validate them.

Reasoning plays a fundamental role in intellectual development, especially when it involves analyzing and dealing with various situations. It allows us to formulate a conjecture and to modify it if the given information or the learner’s knowledge changes. When certain specific conditions are fulfilled (proof), reasoning may lead a person to change the truth value of a conjecture. Moreover, the use of mathematical systems of representation (e.g. diagrams, figures, graphs) as visual aids can lead to reasoning that is more intuitive, but no less rigorous. This type of reasoning, especially when it pertains to figures, must eventually give way to a more structured approach in which mathematical symbolism and the rules of proof will be used.

The development of this competency also calls for skills that are essential to the study of mathematics (e.g. expressing oneself and presenting an argument correctly, interpreting an everyday situation in mathematical terms, dealing with complex situations, working on a research project in teams or consulting textbooks and other school books on one’s own).

The students began developing this competency in elementary school. They learned to build networks of mathematical concepts and processes by studying various

patterns, making connections between numbers and operations, identifying geometric relationships, exploring activities involving chance and interpreting statistical data. They can mobilize these networks to solve the situational problems they are assigned and to justify actions and statements.

In Secondary Cycle One, students continue to build and use more extensive networks of concepts and processes consisting of elements of the program content associated with each branch of mathematics studied at this level. The following are examples of how each branch of mathematics contributes to the development of the competency.

■ In arithmetic, students apply their understanding of numbers and operations when they use numbers written as decimals or fractions in comparing or estimating values, doing mental or written computation, and following the order of operations. They estimate the order of magnitude of a result, convert numbers written in fractional and decimal notation, apply divisibility criteria, and represent situations on a number line or in a Cartesian plane.

3. For example: if  $a \times b = 0$ , then, according to the multiplication property of zero,  $a = 0$  or  $b = 0$ .
4. For example, argumentation.

Students use proportional reasoning when they observe that one quantity or magnitude is related to another by means of a given ratio. They use this type of reasoning to calculate a quotient, a rate (e.g. slope, speed, output) or an index; to perform operations on sequences of numbers or compare numbers belonging to those sequences; and to convert units or apply a percentage to a value. They also use proportional reasoning to construct and interpret tables, draw statistical graphs, analyze statistical or probability data and study similarity ratios in geometry.

- D In algebra, students start to explore the meaning of algebraic expressions by, among other things, simplifying or multiplying them, solving equations with one unknown and modelling situations by describing them algebraically. They apply certain algebraic procedures to show that a conjecture is true, to solve equations or to apply formulas. They interpret algebraic expressions and associate them with different types of representations, thereby making it possible to coordinate the different elements of language.
- D In probability theory, students learn to incorporate uncertainty into their reasoning by considering all the possibilities and including chance as a parameter. They study the relationships between two simple events (i.e. independence, equiprobability, complementarity or incompatibility). Using different diagrams, they derive combinatorial<sup>5</sup> rules and make connections based on the meaning and the properties of arithmetic operations. They can verify conjectures through experiments, simulations and the statistical analysis of the data they have collected.
- D In statistics, students plan ways of collecting data, conduct surveys and apply reasoning to the data they have collected. They differentiate between the

qualitative or quantitative aspects of the data. They use different types of reasoning to prepare a questionnaire and process the data they have collected, which involves organizing the data, choosing the most appropriate way of displaying it, interpreting it and formulating conclusions. The students exercise critical judgment when they evaluate the suitability of the quantitative and graphic methods used to process the data.

- D In geometry, students use reasoning when they learn to recognize the characteristics of common figures, apply their properties and perform operations on plane figures by means of geometric transformations. They compare and calculate angles, lengths and areas, form nets for solids and draw them. They learn the definitions and properties of the figures they use to solve problems involving simple deductions. They determine unknown measures in different contexts.

The students make use of different types of reasoning (i.e. analogical, inductive and deductive), applying the reasoning appropriate to each branch of mathematics. Furthermore, as a prelude to the use of deductive reasoning, students should be introduced to certain basic rules of mathematical reasoning, such as those listed below:

- A mathematical statement is either true or false.
- Only one counterexample is required to show that a conjecture is false.
- One cannot conclude that a mathematical statement is true simply because several examples show it to be true.
- Observations or measurements based on a drawing do not prove that a conjecture is true, but may be used to formulate a conjecture.

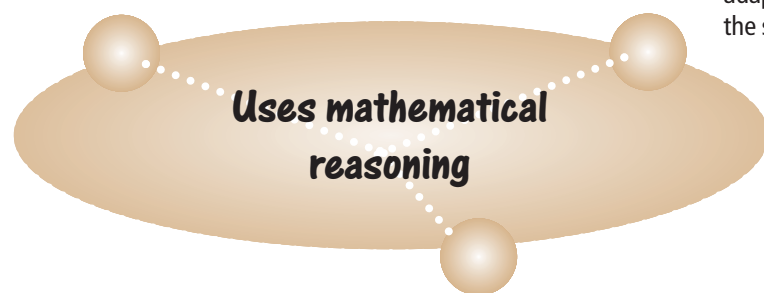
When situations involving applications are used to evaluate this competency, students are required to apply a known combination of previously learned concepts and processes as well as certain aptitudes they have developed. These situations may be simple or complex. In a simple situation, evaluation focuses on whether the student has mastered the relevant network of concepts and processes. In a complex situation, it focuses on the mastery of more than one of these networks.

5. In this case, the term combinatorial refers to counting procedures.

## Key Features of Competency 2

### **Forms and applies networks of mathematical concepts and processes**

Establishes organized and functional relationships between concepts and processes • Derives laws, rules and properties • Makes connections between different networks of concepts and processes • Uses different types of representations • Coordinates the elements of mathematical language pertaining to these networks



### **Establishes conjectures**

Analyzes the conditions of a given situation • Organizes mathematical judgments • Forms a probable or plausible opinion • Becomes familiar with or formulates conjectures adapted to the situation • Evaluates the suitability of the stated conjectures

### **Constructs proofs**

Chooses a type of representation • Uses methods associated with the type of representation selected • If necessary, uses counterexamples to clarify, adjust or refute conjectures • Organizes the results of his/her work • Repeats the exercise, if necessary

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students use the different types of mathematical thinking to define the situation and propose conjectures. They apply concepts and processes appropriate to the situation and try different approaches in order to determine whether they should confirm or refute their conjectures. They validate them either by basing each step of their solution on concepts, processes, rules or statements that they express in an organized manner, or by supplying counterexamples.

Among other things, the use of mathematical reasoning involves applying concepts and processes relating to each branch of mathematics.

- In arithmetic, students call upon number and operation sense and use the equivalence between number representations or numerical expressions. They perform operations with numbers and apply the concepts of ratio, rate and proportion as well as multiplicative strategies, for example, in making conjectures related to proportional situations.
- In algebra, students interpret, construct and manipulate algebraic expressions.
- In probability theory, students use the concepts of enumeration and event to calculate probabilities.
- In statistics, students process data (i.e. they organize, display and analyze one or more aspects of a survey).
- In geometry, students make simple deductions based on definitions and properties in order to determine the value of unknown measurements, for example.

## Evaluation Criteria

- Formulation of a conjecture appropriate to the situation<sup>6</sup>
- Correct use of the concepts and processes appropriate to the situation<sup>7</sup>
- Proper application of mathematical reasoning<sup>8</sup> suited to the situation
- Proper organization of the steps in an appropriate procedure
- Correct justification of the steps in an appropriate procedure

6. The situation referred to in this case is described in the last paragraph on page 201.

7. *Idem*.

8. In this case, the term *mathematical reasoning* means analogical, inductive or deductive reasoning and proportional, algebraic, geometric, arithmetic, probabilistic or statistical reasoning.

## COMPETENCY 3 Communicates by using mathematical language

*Such is the advantage of a well-constructed language that its simplified notation often becomes the source of profound theories.*  
*Pierre-Simon de Laplace*

### Focus of the Competency

To communicate using mathematical language is to interpret and produce messages by combining everyday language with the specific elements of mathematical language (i.e. terms, symbols and notation). In certain situations, one can be more precise by using communication tools employed in mathematics. In developing this competency, the students will not only focus on the usual characteristics of an effective message (e.g. clarity and concision), but also become sensitive to the need for precision and rigour.

Producing or interpreting an oral or written message involving questions, explanations or statements related to mathematical activities forces students to clarify their thoughts and provides them with the opportunity to learn about mathematical concepts and processes and to reinforce that knowledge. In using this competency, students are also required to analyze a mathematical communication situation and to produce, interpret or convey mathematical messages.

The communication process benefits all those who take part in discussions, if only because the circulation of information is mutually rewarding. It is especially useful to the person conveying the message because the need to explain our understanding of a mathematical situation or concept helps us improve and deepen that understanding.

In addition to developing this competency, it is also important to master the language specific to mathematics itself, which is abstract in some respects. For example, a circle or an equation does not exist as such in

nature. The students must become familiar with the elements of mathematical language, namely terms, symbols and notation, and learn to choose types of representation (i.e. numerical, symbolic, graphic, linguistic) that suit various situations. They must be able to use these different types of representations and be able to switch from one to another with ease. Several definitions of terms require special attention, since they become more detailed as students' learning progresses. For example, the definition of a square in Elementary Cycle One is usually less complex and detailed than the one used by students in Secondary Cycle One.

In elementary school, students interpreted and produced oral or written messages, using different types of representation. They refined their choice of mathematical terms and symbols. They compared information from various sources. In discussions with classmates, they analyzed different points of view and adjusted their message if necessary.

In Secondary Cycle One, the elements of mathematical language brought into play to develop and use this competency are part of the program content that relates to each branch of mathematics. The following are examples of how each branch of mathematics contributes to the development of the competency.

■ In arithmetic and algebra, the students communicate when producing and interpreting symbolic expressions used to generalize and model relationships between numbers.

- In statistics and probability theory, the students communicate when counting data values, and organizing, analyzing and interpreting data.
- In geometry, the students communicate when describing and interpreting a figure in order, for example, to reproduce it. When looking for unknown measurements, they use units of measure and produce or interpret formulas.

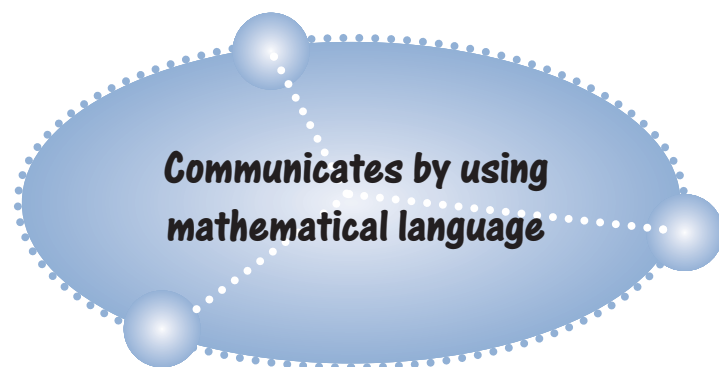
In all cases, the students are required to communicate when they make conjectures based on networks of mathematical concepts and processes, since they must present their arguments and decisions and justify their solution.

Students develop this competency when using the other two subject-specific competencies, since it is closely related to the conceptualization and explanation of the knowledge, processes and procedures applied in using mathematical reasoning or solving situational problems.

## Key Features of Competency 3

### **Analyzes a situation involving mathematical communication**

Identifies the purpose of the message • Distinguishes between the everyday and mathematical meaning of various terms • Consults different sources of information, when necessary • Organizes his/her ideas and establishes a communication plan



### **Produces a mathematical message**

Chooses the elements of mathematical language that suit the context and the message • Associates images, objects or concepts with mathematical terms and symbols, depending on the context • Selects types of representations that suit the message and the audience

### **Interprets or conveys mathematical messages**

Expresses his/her ideas using mathematical language, taking into account its rules and conventions as well as the context

- Validates a message to make it more comprehensible, if necessary
- Summarizes information
- Has discussions based on mathematical messages

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students interpret or produce oral or written messages relating to all the branches of mathematics covered in this program. They use appropriate mathematical and everyday language and choose different types of suitable representations. The messages are clear and coherent given the situation and the audience. If necessary, students can explain them.

Different concepts and processes must be brought into play in each branch of mathematics.

- In arithmetic and algebra, students use symbolic expressions that result from modelling or generalizing the relationships between numbers.
- In statistics and probability theory, students explain the counting procedures they use, and they organize, represent and interpret data.
- In geometry, students describe and interpret geometric figures. They produce and interpret formulas to find unknown measurements.

## Evaluation Criteria

- Correct interpretation of a message involving at least one type of mathematical representation suited to the situation
- Production of a message suited to the context, using appropriate mathematical terminology and following mathematical rules and conventions

## Program Content

---

*Time was when all the parts of the subject were dissevered, when algebra, geometry, and arithmetic either lived apart or kept up cold relations of acquaintance confined to occasional calls upon one another; but that is now at an end; they are drawn together and are constantly becoming more and more intimately related and connected by a thousand fresh ties, and we may confidently look forward to a time when they shall form but one body with one soul.*

*James Joseph Sylvester*

The competencies and the mathematics program content are closely related. The students' ability to apply concepts and processes to situational problems or situations involving applications indicates the extent to which the students have mastered these concepts and processes. This ability is therefore an important factor in the development of the first two competencies (i.e. *Solves a situational problem* and *Uses mathematical reasoning*). To develop the competency *Communicates by using mathematical language*, the students refer to their existing knowledge of terminology and symbolism relating to mathematical concepts and acquire new knowledge in this regard. This is another example of how a competency is inextricably linked to the learning content.

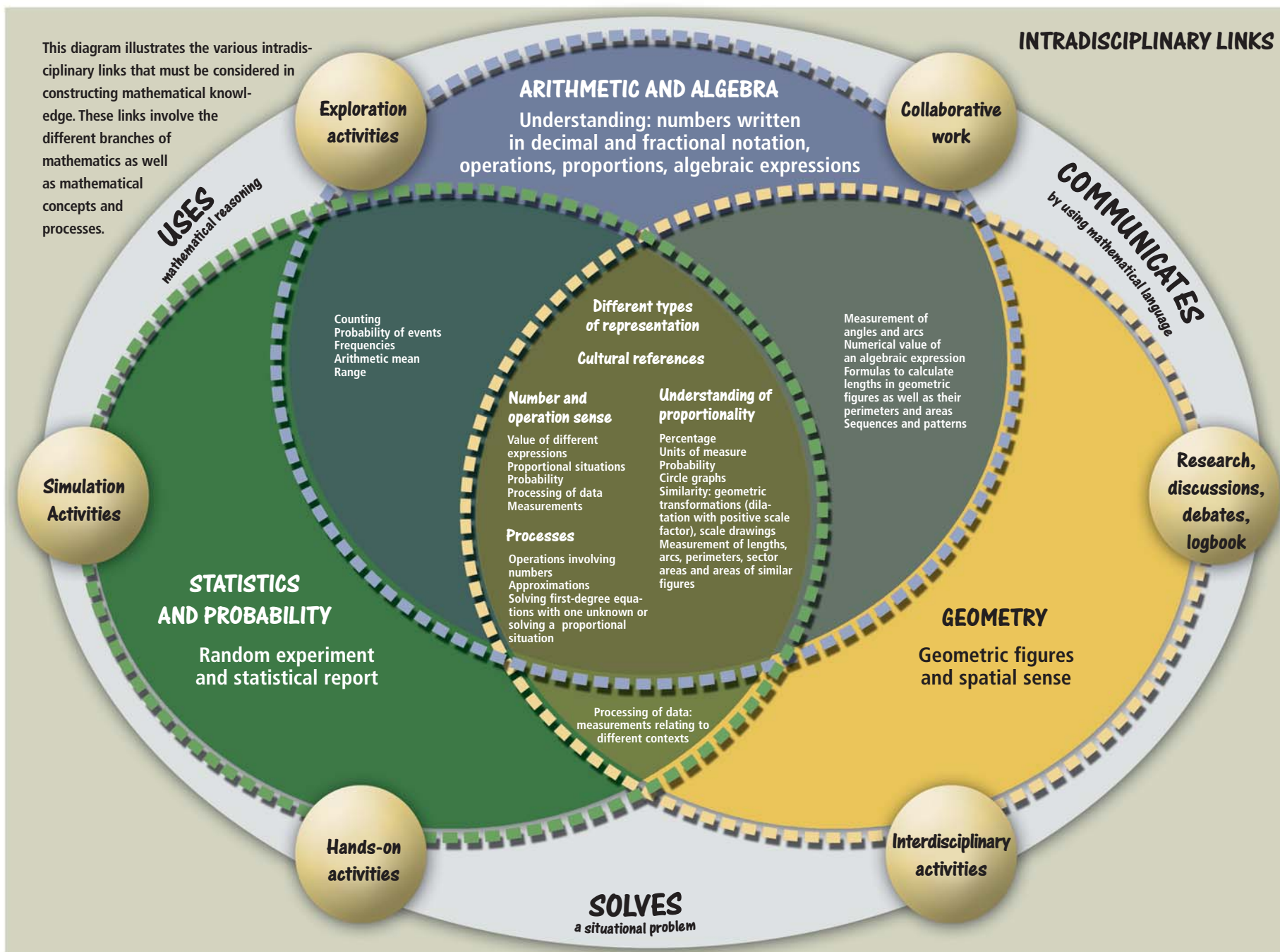
This section outlines mathematical concepts and processes, learning processes and cultural references pertaining to arithmetic, algebra, probability theory, statistics and geometry. It ends with examples of strategies used to solve situational problems. Since the prime objective of the Québec Education Program is to develop competencies, most of the concepts and processes must be constructed by the students and reapplied in a variety of contexts. On the one hand, the program content can be viewed in a linear fashion, since the mathematical edifice is constantly built on prerequisites. On the other hand, the program content can be used to highlight the

links between the different branches of mathematics and with the other subjects. However, the learning content should be examined symbiotically because the branches of mathematics are interconnected in such a way that the principles associated with one branch can be useful in understanding the principles pertaining to another branch. For its part, mathematical language consists of terms, notation, symbols and different types of representations that must be mastered to ensure clear and unambiguous communication.

The sections on cultural references provide suggestions that will help students to situate mathematical concepts in a social and historical context, to study their evolution and to identify the problems that gave rise to the development of certain processes as well as the needs these concepts fulfilled. These references should enable students to appreciate how mathematics influences their everyday lives and how mathematicians have contributed to its development. Be it through the use of situational problems, historical vignettes, research projects, interdisciplinary activities or a logbook, it is important to devise learning situations that allow students to discover the different roles played by mathematics as well as the various aspects of its history. This will enable them to make connections with the other subject areas and to develop an informed, aesthetic or critical view of the world.



This diagram illustrates the various intradisciplinary links that must be considered in constructing mathematical knowledge. These links involve the different branches of mathematics as well as mathematical concepts and processes.



## ARITHMETIC AND ALGEBRA

### Arithmetic<sup>9</sup>

*Numbers are intellectual witnesses that belong only to mankind.*

*Honoré de Balzac*

In elementary school, students developed an understanding of numbers and operations involving natural numbers, fractions and decimals. They are able to convert numerals from fractional notation to decimal notation or to a percentage. They identified the properties of operations as well as the relationships between them. They know how to follow the order of operations in simple sequences of operations. They were introduced to the concept of integers. They are able to perform operations mentally or in writing with natural numbers and decimals.<sup>10</sup> Finally, they used objects and diagrams to perform certain operations<sup>11</sup> involving fractions.

In Secondary Cycle One, they develop and master the following concepts and processes:

#### Concepts

##### ***Number Sense With Regard to Decimal and Fractional Notation and Operation Sense***

- Reading, writing, various representations, patterns, properties
- Fractional, decimal and exponential (integral exponent) notation; percentage, square root
- Properties of divisibility (by 2, 3, 4, 5, 10)
- Rules of signs for numbers written in decimal notation
- Equality relation: meaning, properties and rules for transforming numerical equalities (balancing equalities)
- Inverse operations: addition and subtraction, multiplication and division, square and square root
- Properties of operations:
  - Commutative and associative properties
  - Distributive property of multiplication over addition or subtraction and factoring out the common factor
- Order of operations and the use of no more than two levels of parentheses in different contexts

#### Processes

##### ***Different Ways of Writing and Representing Numbers***

- Estimating the order of magnitude
- Comparing
- Using a variety of representations (e.g. numerical, graphic)
- Recognizing and using equivalent ways of writing numbers:
  - Decomposition of numbers (e.g. additive, multiplicative)
  - Equivalent fractions
  - Simplification and reduction
- Switching from one way of writing numbers to another or from one type of representation to another
- Transforming arithmetic equalities
- Locating numbers on a number line, abscissa (x-coordinate) of a point

##### **Note**

Positive or negative numbers written in decimal or fractional notation are used on a number line or in a Cartesian plane. In switching from one way of writing numbers to another, the students should work with positive numbers.

9. Proportions are studied after arithmetic.

10. There are certain restrictions relating to the magnitude of the natural numbers and decimals that can be used. In this regard, refer to the elementary-level Québec Education Program.

11. For the addition and subtraction of fractions, the denominator of one fraction must be a multiple of the denominator of the other fraction. Fractions are multiplied by natural numbers only. The multiplication and division of fractions is not covered at the elementary level.

## Concepts

### Note

This program focuses on positive and negative rational numbers written in decimal or fractional notation. Sets of numbers are not studied systematically in this cycle, but students should still be encouraged to use the proper terms learned in elementary school (natural numbers, integers, decimals).

Learning activities must focus on helping students develop an understanding of numbers, operations and the concept of equality.

Depending on the context or the needs involved, students may also use other properties of divisibility (e.g. by 6, 9, 12 or 25).

Knowledge of the properties of operations helps students think of equivalent ways of writing numbers and operations, which simplifies computations and can eliminate dependence on a calculator.

Knowledge of the order of operations helps students understand and appreciate the efficiency of technology.

## Processes

### *Operations Involving Numbers Written in Decimal and Fractional Notation*

- Estimating and rounding numbers in different situations
- Looking for equivalent expressions
- Approximating the result of an operation
- Simplifying the terms of an operation
- Mental computation: the four operations, especially with numbers written in decimal notation, using equivalent ways of writing numbers and the properties of operations
- Written computation: the four operations involving numbers that are easy to work with (including large numbers) and sequences of simple operations performed in the proper order (numbers written in decimal notation), using equivalent ways of writing numbers and the properties of operations

#### Examples (for Mental or Written Computation)

$$15 \times 102 = 15(100 + 2) = 15 \times 100 + 15 \times 2 = 1\,500 + 30 = 1\,530$$
$$2\frac{1}{4} \times 3\frac{1}{2} = 2 \times 3 + 2 \times \frac{1}{2} + \frac{1}{4} \times 3 + \frac{1}{4} \times \frac{1}{2} = 6 + 1 + \frac{3}{4} + \frac{1}{8} = 7\frac{7}{8}$$
$$3.5 \times 6 - 3.5 \times 4 = 3.5 (6 - 4) = 7$$

- Use of a calculator: operations and sequences of operations performed in the proper order

### Note

In these operations, the only negative numbers that should be used are those written in decimal notation.

Students use a technological tool for operations in which the divisors or multipliers have more than two digits.

For written computation, the understanding and mastery of processes is more important than the ability to do complex computations.

Students will learn to use technology when appropriate.

## Learning Process

Expressing situations mathematically, anticipating the numerical results of operations and interpreting numerical results in light of the context will help students develop an understanding of numbers and operations.

If necessary, students visualize operations by using concrete materials, such as strips of paper and algebra tiles, or semi-concrete materials such as the number line. They develop an understanding of numerical operations when they use them regularly to do mental or written computation or computations with a calculator. An understanding of operations is also acquired in a variety of contexts. For example, addition and subtraction can be used in situations that involve uniting, comparing or transforming. Multiplication can be used in cases involving comparison, combination or rectangular arrangement, and division, in situations that involve sharing or capacity (finding the number of times  $x$  goes into  $y$ ).

### Concepts

#### *Understanding Proportionality*

- Ratio and rate
  - Ratios and equivalent rates
  - Unit rate
- Proportion
  - Equality of ratios and rates
  - Ratio and proportionality coefficient
- Direct or inverse variation

### Processes

#### *Working With a Proportional Situation*

- Comparison of ratios and of rates
- Recognizing a proportional situation by referring to the context, a table of values or a graph
- Solving a proportional situation
- Finding ordered pairs in a Cartesian plane [abscissa (x-coordinate) and ordinate (y-coordinate) of a point]

## Learning Process

The development of proportional reasoning is essential, and it has many applications both within and outside mathematics. For example, students use percentages (calculating a certain percentage of a number and the value corresponding to 100 per cent) in situations relating to consumption, probability and statistics. In working with graphs for example, they make scale drawings and construct circle graphs. They look for unknown values in algebraic or geometric situations (e.g. similarity transformations, arc lengths, sector areas, unit conversion).

An understanding of proportions can be developed when students interpret ratios or rates in various situations, compare them qualitatively or quantitatively (e.g. "a is darker than b," "c is less concentrated than d") and describe the effect of changing a term, a ratio or a rate. Once students are able to recognize a proportional situation, they can express it as a proportion. They then solve it by using multiplicative strategies that they will have developed (e.g. unit-rate method, factor of change, ratio or proportionality coefficient, additive or mixed procedure). A minimum of three ordered pairs is required to analyze a proportional situation using a table of values.

Examples:	Quantity of product A	2	4	6	10
	Quantity of product B	6	12	18	?

Unit-rate method: If for 1 unit of product A, we have 3 units of product B ( $12 \div 4$ );  
then for 10 units of product A, we will have ( $10 \times 3$ ) units of product B.

Factor of change: The factor making it possible for 4 to be increased to 10 is 2.5; we apply this factor to 12.

Proportionality coefficient: The factor making it possible for 4 to be increased to 12 is 3; we apply this factor to 10.

Additive procedure: Since  $4:12 = 6:18$ , then  $\frac{4}{12} = \frac{6}{18} = \frac{4+6}{12+18} = \frac{10}{30}$

# Algebra

*Here algebra behaves, not as a structure among many others, but as a mathematical instrument . . . used in the study of many types of problems . . .*  
*Seymour Papert*

Through their various mathematical activities in elementary school, students were introduced to prerequisites for algebra (e.g. finding unknown terms using properties of operations and relationships between these operations, developing an understanding of equality and equivalence relationships, following the order of operations and looking for patterns in different situations).

In Secondary Cycle One, they develop and master the following concepts and processes:

## Concepts

### *Understanding Algebraic Expressions*

- Algebraic expression
  - Variable
  - Coefficient
  - Degree
  - Term, like terms
- Equality, equation and unknown
- First-degree equation with one unknown expressed in the form  $ax + b = cx + d$

## Processes

- Constructing an algebraic expression
- Recognizing and finding equivalent algebraic expressions
- Numerical evaluation of an algebraic expression
- Manipulating algebraic expressions
  - Addition and subtraction
  - Multiplication and division by a constant
  - Multiplication of first-degree monomials
- Solving first-degree equations with one unknown
  - Validation of the solution by substitution
- Overall representation of a situation by means of a graph

### **Note**

The coefficients and the constant terms in algebraic expressions are numbers written in decimal or fractional notation. The type of notation used depends on the situation. For example, when it comes to numbers written in fractional notation, those with a periodic decimal expansion (e.g.  $\frac{1}{3}$ ,  $\frac{2}{7}$ , ...) and those that can be simplified should not be converted into decimal notation.

## Learning Process

In developing their algebraic thinking skills, the students observe patterns related to various situations and represented in different ways (e.g. drawings, tables of values, graphs). Using sequences of numbers is an effective way of introducing the idea of variable, dependence between variables and generalization by means of a rule. For example, polygonal numbers or different geometric situations can be used to generalize by means of one or more equivalent rules:

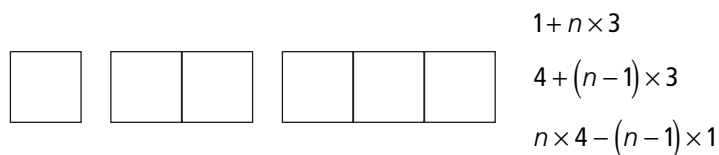
Examples:



$$\frac{n \times (n + 1)}{2}$$

The expression corresponds to the number of dots.

Note: In this example, students use the concept of area and do not have to multiply out this expression.



The expressions correspond to the number of segments.

Translating a word problem into one or more algebraic expressions or equations is one of the tasks involved in solving problems. To become proficient at this, the students must work with a wide variety of situations. Conversely, they will be able to appreciate all the related fine points by translating algebraic expressions into verbal statements or equations into word problems. To enhance their comprehension, they can also use a drawing, a table of values or a graph to represent a situational problem. They are also able to examine and interpret graphic representations of real-world situations.

In the case of algebraic manipulations, students will, if necessary, use drawings or rectangular arrangements when multiplying monomials, for example. They learn to make intradisciplinary and interdisciplinary connections and to transfer knowledge by manipulating algebraic expressions in different situations (e.g. solving a proportion, calculating perimeters or areas, using formulas in a spreadsheet program). These manipulations are used in substituting numerical values and solving equations.

When students substitute numerical values in an algebraic expression to calculate a value, or in an equation to validate their solution, they are applying the properties of arithmetic operations. Moreover, when solving an equation, they must choose the most appropriate method: trial and error, drawings, arithmetic methods (inverse or equivalent operations), algebraic methods (balancing equations, hidden terms).

Below are examples of conjectures that can be used to get students to reason in an arithmetic and algebraic context. Students must justify the steps in their reasoning when concluding that conjectures are true, or produce a counterexample when concluding that they are false.

- The sum of two consecutive natural numbers is an odd number.
- The sum of a sequence of consecutive odd numbers, beginning with one, is a square number.
- The sum of two consecutive odd numbers is divisible by 4.
- A square number is the sum of two successive triangular numbers.
- Given three consecutive numbers, the difference between the square of the second number and the product of the first and third numbers is 1.
- The product of two strictly positive numbers is greater than or equal to each of the two numbers.
- If an integer is an even number, then it ends with the digit 2.
- If an integer ends with the digit 2, then it is an even number.



## Cultural References

*Mathematics knows no races or geographic boundaries; for mathematics, the cultural world is one country.*

**David Hilbert**

Mathematics education should include an opportunity for students to learn about how arithmetic and algebra are used in other subject areas (e.g. social sciences, science and technology, the arts). It should also give students the chance to observe the characteristics, advantages and disadvantages of different numeration systems so that they can recognize the numeration system used in their daily life and appreciate its importance. Mathematics education should also introduce students to different types of numbers, such as polygonal and prime numbers, as well as some of their applications (e.g. cryptography). The teacher could present some remarkable sequences of numbers (e.g. the Fibonacci sequence as well as Pascal's triangle and their different applications); suggest situational problems involving arithmetic and algebra that are taken from ancient documents such as the *Rhind papyrus*; offer information on how the use of notation and symbols, computational processes and methods for solving equations has evolved over time; and stimulate discussions on the power and limitations of computational tools (Pascal's adding machine, calculators).

## STATISTICS AND PROBABILITY

### Probability

*Life is a school of probability.*

**Walter Bagehot**

In elementary school, students conducted experiments related to the concept of chance. They made qualitative predictions about outcomes by becoming familiar with the following concepts: the certainty, possibility and impossibility of an event and the probability that an event will occur (more likely, just as likely and less likely). They counted the outcomes of a random experiment using tables and tree diagrams, and compared actual outcomes with known theoretical probabilities.

In Secondary Cycle One, they develop and master the following concepts and processes:

#### Concepts

##### **Random Experiment**

- Random experiment
  - Random experiments involving one or more steps (with or without replacement, with or without order)
  - Outcome of a random experiment
  - Sample space
- Event
  - Certain, probable and impossible events
  - Simple, complementary, compatible, incompatible, dependent and independent events
- Theoretical probability and experimental probability

#### Processes

##### **Processing Data From Random Experiments**

- Enumerating possibilities using different types of representations: tree diagram, network, table, etc.
- Calculating the probability of an event

##### **Note**

In developing their probabilistic thinking skills, students learn how to use the language of sets, which is considered to be a comprehension and communication tool.

### Learning Process

A variety of dynamic learning activities can be used to study probability. In fact, visual information, in the form of experiments, real-world situations, games, diagrams, graphs and sketches, makes it easier to learn about random phenomena and to understand them. Repeating an experiment makes it possible to assimilate certain concepts related to phenomena involving chance. Often, numerous simulations are required before students are able to deal with events that are not equiprobable, to appreciate the significance of certain statements or to detect possible unfairness in the rules of a game, a betting scheme or the interpretation of survey results.

Students develop their probabilistic thinking skills through experimentation. They become interested in verifying their predictions, ask themselves a certain number of questions during simulation activities and discover relationships between the facts they have deemed relevant. The variety of activities allows them to have discussions, adjust their ideas and devise their own models. They develop their critical sense by analyzing and interpreting the resulting probabilities with a view to making decisions or predictions.

Students illustrate and count the different possible outcomes of a random experiment by using tree diagrams, networks or tables. These different representations allow them to deduce the appropriate counting principle in cases where there are too many possible outcomes. In addition, tree diagrams help them to illustrate the probabilities associated with random experiments and to calculate the probability of different events.

## Statistics

*[Statistics are] the only tools by which an opening can be cut through the formidable thicket of difficulties that bars the path of those who pursue the Science of Man.*

*Sir Francis Galton*

In elementary school, students conducted surveys (they learned how to formulate questions, gather data and organize it using tables). They also interpreted and displayed data using bar graphs, pictographs and broken-line graphs. They interpreted circle graphs and calculated the arithmetic mean of a distribution.

In Secondary Cycle One, they develop and master the following concepts and processes:

### Concepts

#### *Statistical Reports*

- Population, sample
  - Sample survey, poll, census
  - Representative sample
  - Sampling methods: simple random, systematic
  - Sources of bias
- Data
  - Qualitative variable
  - Discrete or continuous quantitative variable
- Table: characteristics, frequencies
- Reading graphs: bar graphs, broken-line graphs, circle graphs
- Arithmetic mean
- Range

### Processes

#### *Processing Data From Statistical Reports*

- Conducting a survey or a census
  - Determining the population or the sample
  - Gathering data
- Organizing and choosing certain tools to present data:
  - Constructing tables
  - Constructing graphs: bar graphs, broken-line graphs, circle graphs
  - Highlighting some of the information that can be derived from a table or a graph (e.g. minimum value, maximum value, range, mean)

## Learning Process

Statistics helps students develop their critical judgment. To be able to draw conclusions or make informed decisions based on the results of a study or research findings, students must know all the steps involved in conducting a survey. They can learn this by applying each of these steps to a problem they have isolated and that relates to mathematical situations or situations involving other subject areas. They devise a questionnaire and choose a representative sample of the population being studied. They gather data, organize it using a table, display it in graph form and derive information that will allow them to interpret and analyze the results. They choose the graph(s) that provide an appropriate illustration of the situation and compare distributions, if necessary.

## Cultural References

There are a wide variety of situations that involve recognizing the concept of chance, interpreting probabilities or understanding statistics. Mathematical learning activities can make students aware of the origin and evolution of random experiments, probability calculations and statistics; stimulate their interest in the mathematicians who contributed to developments in these areas; and teach them to critically analyze games of chance. These learning activities can also illustrate how our relationship to events involving statistics and probability has evolved over time.

## GEOMETRY

*Geometry is a skill of the eyes and the hands as well as of the mind.*

*Jean Pedersen*

In elementary school, students located numbers on an axis and in a Cartesian plane. They constructed and compared different solids (prisms, pyramids, spheres, cylinders and cones), focusing on prisms and pyramids. They recognized the nets of convex polyhedrons and tested Euler's theorem. They described and classified quadrilaterals and triangles. They are familiar with the features of a circle (radius, diameter, circumference, central angle). They observed and produced frieze patterns and tessellations by means of reflections, rotations and translations. Lastly, they estimated and determined different measurements: lengths, angles, surface areas, volumes, capacities, masses, time and temperature.

In Secondary Cycle One, they develop and master the following concepts and processes:

### Concepts

#### *Geometric<sup>12</sup> Figures and Spatial Sense*

- Plane figures
  - Triangles, quadrilaterals and regular convex polygons
    - Main segments and lines: bisector, perpendicular bisector, median, altitude
    - Base, height
  - Circle and sector
    - Radius, diameter, chord, arc
    - Central angle
  - Measurement
    - Degree: angle and arc
    - Length
    - Perimeter, circumference
    - Area, lateral area, total area
    - Choice of unit of measure for lengths or areas
    - Relationships between SI<sup>13</sup> units of length
    - Relationships between SI units of area
- Angles
  - Complementary, supplementary
  - Formed by two intersecting lines: vertically opposite, adjacent
  - Formed by a transversal intersecting two other lines: alternate interior, alternate exterior, corresponding

### Processes

- Geometric constructions
- Geometric transformations
  - Translation, rotation, reflection
  - Dilatation with a positive scale factor
- Finding unknown measurements
  - Angles
    - Unknown measurement in different situations
  - Lengths
    - Perimeter of a plane figure
    - Circumference of a circle and arc length
    - Perimeter of a figure resulting from a similarity transformation
    - Segments resulting from an isometry or a similarity transformation
    - Unknown measure of a segment in a plane figure
  - Areas
    - Area of polygons that can be split into triangles and quadrilaterals
    - Area of circles and sectors
    - Area of figures that can be split into circles, triangles or quadrilaterals
    - Lateral or total area of right prisms, right cylinders, and right pyramids
    - Lateral or total area of solids that can be split into right prisms, right cylinders or right pyramids

12. In a geometric space of a given dimension (0, 1, 2, or 3), a geometric figure is a set of points representing a geometric object such as a point, line, curve, polygon or polyhedron.

13. International system of Units.

### Concepts (cont.)

- Solids<sup>14</sup>
  - Right prisms, right pyramids and right cylinders
  - Possible nets of a solid
  - Decomposable solids
- Congruent and similar figures

### Processes (cont.)

#### Note

The processes related to geometric transformations and constructions are used to build concepts and identify invariants and properties that can be applied in different situations and for the development of the students' spatial sense. These transformations and constructions can be done using appropriate geometry sets or software in the Euclidian plane. As a result, geometric transformations in the Cartesian plane are not covered in Cycle One.

When determining unknown measurements, students are sometimes required to transfer learning to more complex problems (i.e. those that involve breaking down a problem into subproblems). Calculating the area of decomposable figures is an example of this type of problem. In this way, the students learn how to handle a multi-step problem. They also use the net of a solid. In addition, they use known relations and properties. They apply their arithmetic and algebraic processes as well as proportional reasoning.

14. In this program, students improve the spatial sense they began developing in elementary school. In this regard, refer to the information in the right-hand column on this page and to the learning processes described in the left-hand column on the next page.

### Learning Process: Concepts

The statements listed at the end of this section are examples of principles that can be used to get students to reason in a geometric context. Although the properties studied do not necessarily have to be proven, they should represent conclusions that the students will have to draw during exploration activities that require them to use their spatial sense and their knowledge of the properties of geometric transformations, among other things. These statements help them to justify their procedure when solving a situational problem or using mathematical reasoning. When the students are introduced to deductive reasoning, they learn how they can deduce properties using rigorous reasoning based on previously established definitions or properties. Statements 17, 19, 24 and 25 on page 219 can be used to this end.

The use of plane transformations should be regarded as a dynamic way of building geometric concepts and deriving properties and relationships from these concepts, which can then be applied to other situations. By carrying out the steps involved in a construction, the students learn about the fundamental concepts of parallelism, perpendicularity and angles. The numerous observations they can make about a construction also allow them to explore properties of geometric transformations. For example, translations, reflections and rotations are used to introduce the idea of an isometry, and a dilatation with a positive scale factor is used to introduce the idea of a similarity transformation. "Paper-and-pencil" constructions and the use of concrete materials or dynamic geometry software are also ways of building geometric concepts.

To develop their spatial sense in three dimensions, which requires a certain amount of time, the students draw solids freehand. They identify solids by means of their nets or their representations in the plane. They recognize plane figures obtained by the intersection of a solid with a plane.

### Learning Process: Processes

The formulas required for measurement are constructed by students through activities that involve "paper-and-pencil" constructions, the use of appropriate software and the manipulation of algebraic expressions, among other things.

In developing their understanding of measurement, the students build the concepts of perimeter and area by comparing perimeters and areas in different situations. They can also make conjectures about the effect of changing a parameter in a formula, for example: "What happens to the perimeter of a rectangle if its dimensions are doubled? What happens to the area of a circle if its radius is doubled? What happens to the area of a rectangle if the length of its base is doubled, tripled or halved?"

In order to determine an unknown measure and justify the steps in their procedure, the students will rely on definitions and properties rather than on measurement. They apply concepts and processes related to arithmetic, algebra and proportions.

The value of geometry lies in the fact that it is used to teach other mathematical concepts as well as concepts related to other subject areas. For example, students use geometric concepts to represent numbers, operations and algebraic expressions. The concepts of similarity and proportionality are used in different graphic representations. In addition, geometric contexts, which involve the concept of area, make it possible to create situations requiring the calculation of probabilities.

## Cultural References

Students are required to use their geometric thinking skills and spatial sense in their everyday activities, in different contexts relating to mathematics or other subject areas (e.g. the arts, science and technology), or in different social situations to meet various needs (e.g. getting their bearings, reading a map, evaluating a distance, playing electronic games). They are given the opportunity to learn about mathematicians who shaped the history of geometry and measurement, such as Euclid or Thales. They also study the history of the calculation of the value  $\pi$ , a number that has always fascinated people. They solve measurement problems that many mathematicians have examined throughout history, such as calculating the circumference of the earth (Eratosthenes), the radius of the earth, the distance between the earth and the moon, and the height of a pyramid. Certain measuring instruments have remained virtually unchanged through the ages, and others have been perfected; the students discover them as well as the use of different units of measure.



## PRINCIPLES OF EUCLIDIAN GEOMETRY

---

1. In any isosceles triangle, the angles opposite the congruent sides are congruent.
2. The axis of symmetry of an isosceles triangle coincides with a median, a perpendicular bisector, an angle bisector and an altitude of the triangle.
3. The opposite sides of a parallelogram are congruent.
4. The diagonals of a parallelogram bisect each other.
5. The opposite angles of a parallelogram are congruent.
6. The diagonals of a rectangle are congruent.
7. The diagonals of a rhombus are perpendicular to each other.
8. If two lines are parallel to a third line, then they are parallel to each other.
9. If two coplanar lines are perpendicular to a third line, then they are parallel to each other.
10. If two lines are parallel, any line perpendicular to one of these lines is perpendicular to the other.
11. Three non-collinear points determine one and only one circle.
12. All the perpendicular bisectors of the chords of a circle meet at the centre of the circle.
13. All the diameters of a circle are congruent.
14. In a circle, the measure of a radius is equal to half the measure of the diameter.
15. The ratio of the circumference of a circle to its diameter is a constant known as  $\pi$ .
16. Adjacent angles whose external sides are in a straight line are supplementary.
17. Vertically opposite angles are congruent.
18. In a circle, the degree measure of the central angle is equal to the degree measure of its intercepted arc.
19. If a line intersects two parallel lines, then the alternate interior angles are congruent, the alternate exterior angles are congruent and the corresponding angles are congruent.
20. In the case of a line that intersects two lines, if two corresponding (or alternate interior or alternate exterior) angles are congruent, then the two lines are parallel.
21. If a line intersects two parallel lines, then the pairs of interior angles on the same side of the transversal are supplementary.
22. In a circle, the ratio of the measures of two central angles is equal to the ratio of the measures of their intercepted arcs.
23. In a circle, the ratio of the areas of two sectors is equal to the ratio of the measures of their central angles.
24. The sum of the measures of the interior angles of a triangle is  $180^\circ$ .
25. The measure of an exterior angle of a triangle is equal to the sum of the measures of the two non-adjacent (or remote) interior angles.
26. The corresponding elements of congruent plane figures or solids are equal in measure.
27. The corresponding angles of similar plane figures or solids are congruent, and the measures of their corresponding sides are proportional.
28. In similar plane figures, the ratio of the areas is equal to the square of the ratio between the lengths of the corresponding sides.

## Examples of Strategies Employed in Solving Situational Problems and That Students Can Learn to Use When Exercising Their Competencies

*Each problem that I solved became a rule which served afterwards to solve other problems.*  
*René Descartes*

---

### Understanding

- Distinguishing between everyday language and mathematical language
- Conceptualizing the situation mentally or in writing
- Defining the task to be performed
- Reformulating the situation in one's own words

### Organizing

- Making connections
- Identifying relevant concepts and processes
- Using lists, tables, diagrams, concrete materials and drawings

### Solving

- Using a trial-and-error approach
- Working backwards
- Referring to a similar problem that he/she has already solved
- Breaking down a complex problem into subproblems
- Simplifying the problem

### Validating

- Verifying one's solutions by means of examples or reasoning
- Using other processes, if necessary
- Looking for counterexamples
- Comparing procedures and final answers with those of a teacher or of classmates

### Communicating

- Organizing his/her ideas
- Compare their understanding of everyday words with the meaning these same words have in mathematical language
- Using different types of representation
- Experimenting with different ways of conveying a mathematical message
- Explaining his/her reasoning

## Bibliography

### General Principles

Abrantes, Paulo, Lurdes Serrazina, and Isolina Oliveira. *A Matemática na Educação Básica*. Lisbon: Departamento da Educação Básica, 1999.

Barberousse, Anouk. "Un dédale conceptuel dans l'empire des probabilités, Dieu joue-t-il aux dés?". *Sciences et avenir*. Paris, hors-série, October-November 2001, no. 128: 16-22.

Burke, Maurice J., and Frances R. Curcio, ed. *Learning Mathematics for a New Century: 2000 Yearbook*. Reston, Virginia: National Council of Teachers of Mathematics, 2000.

Cuoco, Albert A., and Frances R. Curcio, ed. *The Roles of Representation in School Mathematics: 2001 Yearbook*. Reston, Virginia: National Council of Teachers of Mathematics, 2001.

Department for Education and Employment of England. *The National Curriculum for England: Mathematics*. [On-line], 1999, <<http://www.nc.uk.net>>.

Department of Education, Government of Western Australia. *Mathematics: Student Outcome Statements*. [On-line], 1998, <<http://www.eddept.wa.edu.au/outcomes/maths/mathmenu.htm>> (September 2000).

House, Peggy A., and Arthur F. Coxford, ed. *Connecting Mathematics Across the Curriculum: 1995 Yearbook*. Reston, Virginia: National Council of Teachers of Mathematics, 1995.

Mason, John, Leone Burton, and Kay Stacey. *Thinking Mathematically*. Reading, Massachusetts: Addison-Wesley, 1982.

National Council of Teachers of Mathematics. *Principles and Standards for School Mathematics*. Reston, Virginia: National Council of Teachers of Mathematics, 2000.

Paulos, John Allen. *Innumeracy, Mathematical Illiteracy and Its Consequences*. New York: Vintage Books Edition, 1990.

Portugal. Departamento da Educação Básica do Portugal. *Currículo Nacional: Competências Essenciais – Matemática*, 2001, 57-71.

Québec. Ministère de l'Éducation. *Curriculum Guide, Elementary School, Mathematics, Booklet K, Problem Solving, General Orientations*. (Code: 16-2300-11A). Québec: Gouvernement du Québec, 1989.

Stiff, Lee V., and Frances R. Curcio, ed. *Developing Mathematical Reasoning in Grades K-12, 1999 Yearbook*. Reston, Virginia: National Council of Teachers of Mathematics, 1999.

Walter, Anne. "Quelle géométrie pour l'enseignement en Collège?" *Petit x*, 2000-2001, no. 54: 31-49.

### Educational Theory

Arsac, Gilbert, et al. *Initiation au raisonnement déductif au collège*. Lyon: Presses Universitaires de Lyon, 1992.

Arsac, Gilbert. "Un cadre d'étude du raisonnement mathématique." In Grenier D., ed. *Séminaire didactique et technologies cognitives en mathématiques*. Grenoble: IMAG, 1996.

Barbin, Evelyne. "Histoire et enseignement des mathématiques : Pourquoi? Comment?" *Bulletin AMQ*, March 1997, Vol. XXXVII, no. 1: 20-25.

Becker, Jerry P., and Shigeru Shimada, eds. *The Open-Ended Approach, A New Proposal for Teaching Mathematics*. Reston, Virginia: National Council of Teachers of Mathematics, 1997.

Descaves, Alain. *Comprendre des énoncés, résoudre des problèmes*. Collection Pédagogies pour demain. Didactiques 1<sup>er</sup> degré. Paris: Hachette Éducation, 1992.

Duperret, Jean-Claude. «Le geste géométrique, ou l'acte de démontrer." *Repères, Revue des IREM*, April 2001, no. 43: 83-116.

Duval, Raymond. "Pour une approche cognitive de l'argumentation." *Annales de didactique et de sciences cognitives* 3. Strasbourg: IREM de Strasbourg, 1990, 195-221.

Edwards, Edgar L. Jr. *Algebra for Everyone*. Reston, Virginia: National Council of Teachers of Mathematics, 1990.

Friel, Susan, Sid Rachlin, and Dot Doyle. *Navigating Through Algebra in Grades 6-8*. Navigations Series. Reston, Virginia: National Council of Teachers of Mathematics, 2001.

Gros, Daniel. "Une enquête statistique au service de la proportionnalité." *Repères, Revue des IREM*. July 2001, no. 44: 69-81.

Kilpatrick, Jeremy, Jane Swafford, and Bradford Findell. *Adding It Up, Helping Children Learn Mathematics*. Washington: National Academy Press, 2001.

Litwiller, Bonnie, and George Bright, ed. *Making Sense of Fractions, Ratios and Proportions: 2002 Yearbook and Classroom Activities*. Reston, Virginia: National Council of Teachers of Mathematics, 2002.

Owens, Douglas T., ed. *Research Ideas for the Classroom: Middle Grades Mathematics*. New York: Macmillan Library Reference, 1993.

Pugalee, David K., et al. *Navigating Through Geometry in Grades 6-8*. Navigations Series. Reston, Virginia: National Council of Teachers of Mathematics, 2001.

René de Cotret, Sophie. *Étude de l'influence des variables : indice de proportionnalité du thème et nombre de couples de données sur la reconnaissance. Le traitement et la compréhension de problèmes de proportionnalité chez les élèves de 13-14 ans*. Doctoral Dissertation, Grenoble: Université Joseph Fourier, 1991.

Richard, Philippe R. *Modélisation du comportement en situation de validation: Diagnostic sur les stratégies de preuve et sur leur raisonnement employés en géométrie par des élèves de niveau secondaire*. Doctoral Dissertation, Barcelona: Universitat autònoma de Barcelona, 2000.

Rouche, Nicolas. *Pourquoi ont-ils inventé les fractions?* Collection L'esprit des sciences. Paris: Ellipses, 1998.

Van De Walle, John A. *Elementary School Mathematics: Teaching Developmentally*. 2nd edition. New York: Longman, 1994.

## Reference Books

Baruk, Stella. *Dictionnaire de mathématiques élémentaires*. Paris: Seuil, 1992.

Bouvier, Alain, and Michel George. *Dictionnaire des mathématiques*. François Le Lyonnais, ed. Paris: PUF, 1983.

Burton, David M. *The History of Mathematics: An Introduction*. Dubuque: WCB, 1988.

Mankiewicz, Richard. *The Story of Mathematics*. Princeton, N.J.: Princeton University Press, 2000.

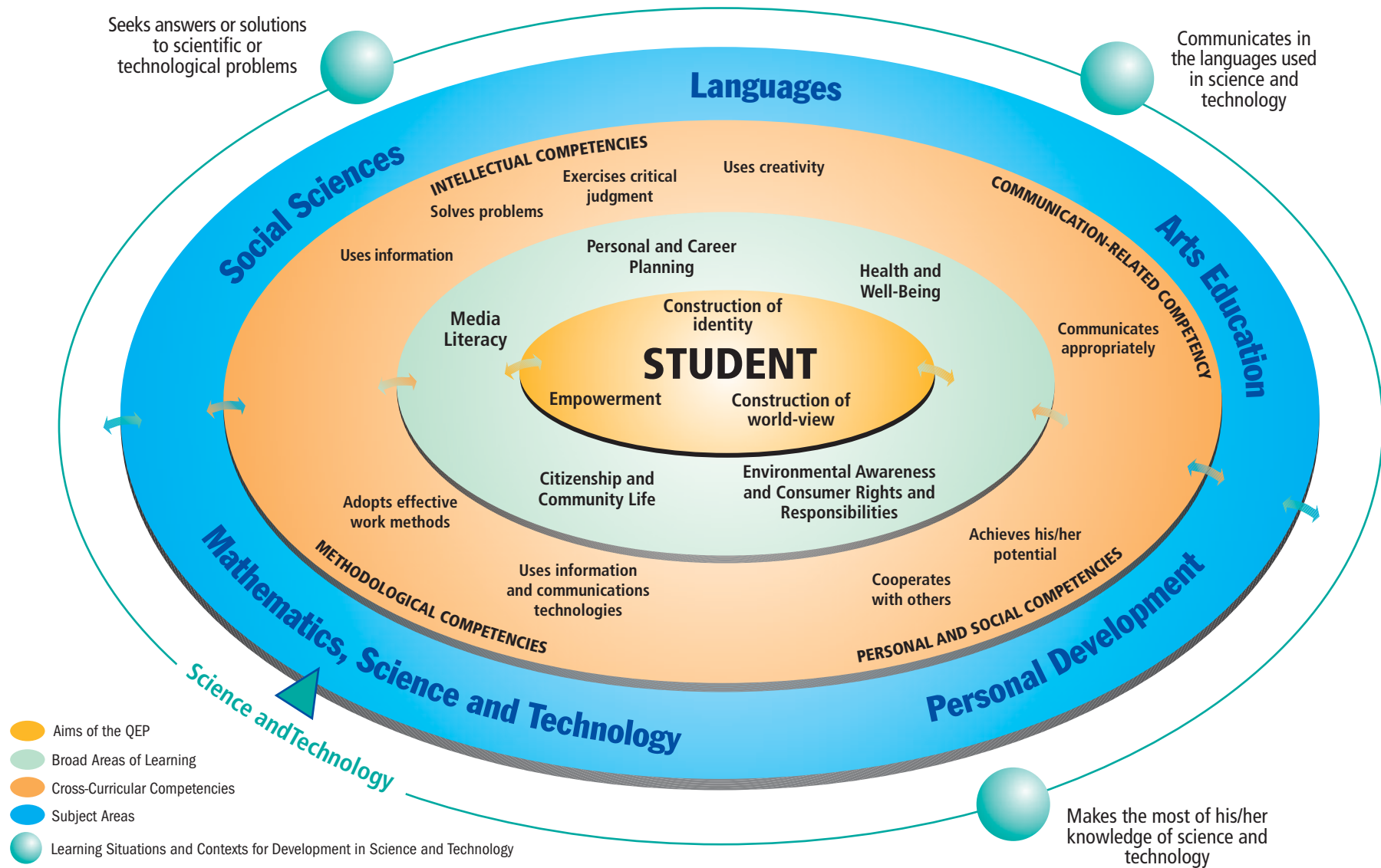
Québec. Ministère de l'Éducation. *Information Document: Graphs, Notation and Symbols Used in Secondary School Mathematics*. (Code:16-3306A). Québec: Gouvernement du Québec, 1997.



## Science and Technology



## Making Connections: Science and Technology and the Other Dimensions of the Québec Education Program (QEP)







## *Introduction to the Science and Technology Program*

Science and technology play an ever-increasing role in our lives and have made a key contribution to the transformation of societies. They can be found everywhere, be it in the multiplicity of objects that make up our everyday environment or in the many different spheres of human activity. However, the pace of scientific and technological development has increased so substantially that many people feel overwhelmed by the rapid emergence of large amounts of complex knowledge. They do not necessarily have the understanding and perspective needed to appreciate the impact of science and technology as well as their scope and limitations. This makes it difficult for them to adopt a critical attitude vis-à-vis the ethical questions raised by science and technology and undermines their ability to actively participate in making certain decisions that affect the democratic society in which they live.

The Science and Technology program creates a single discipline by integrating five scientific fields (chemistry, physics, biology, astronomy, geology) and various technological fields (e.g. mechanical design, medical, food and mining technology) studied in the context of cultural references. The curriculum is organized in this way because these fields complement one another, dealing as they do with many of the same concepts, and because it is often necessary to refer to subject matter and methods from several fields at once to solve problems or explain natural phenomena. In its effort to explain the world around us, science often relies on technological advancement. The world of technology attempts to respond to our needs by designing technical objects and striving for technological achievement, but it in turn makes use of scientific principles, laws and theories by providing opportunities for

their application. In fact, science and technology are so interdependent that it is often difficult to make a clear distinction between the two.

It is important to remember that science and technology speak to us all to varying degrees. Scientists are not the only ones who may be curious about the phenomena around us or fascinated with scientific and technological innovation. To remain autonomous, each individual needs to understand the living and material environment with which he or she interacts, to retrace the origins of life and its evolution, and to learn to appreciate the complex relationships between living things and their surroundings.

Scientific and technological activities are not fundamentally different from other human activities. They are both part of a social and cultural context and are the result of a community's efforts to work together to build new knowledge on the basis of previously acquired knowledge. As is the case with an individual's learning process, knowledge in these areas is not developed in a linear or cumulative manner. Strongly influenced by the historical, social, cultural, political and religious context in which it emerges, scientific and technological knowledge sometimes progresses slowly, through successive approximations, and sometimes expands by leaps and bounds; it may go through periods of stagnation, which can then be followed by spectacular advances.

Imagination, creativity, the desire to explore and the pleasure of discovery are just as much a part of these activities as is the need to understand and explain. In this regard, the field of science and technology is not the preserve of a small group of experts, and one can take an

interest in it without necessarily aiming for a scientific or technological career. Interest in science and technology can be developed in various ways, and it is the school's responsibility to explore these different avenues. By providing young people with the opportunity to acquire scientific and technological literacy, schools are helping them make a smooth transition from the classroom to life in society. As integral parts of the societies they have played a major role in shaping, science and technology represent both an important aspect of our cultural heritage and a key factor in our development.

In elementary school, students examined problems related to their broader natural or man-made environment through observation or hands-on activities. They suggested explanations for or solutions to scientific or technological problems. In so doing, they constructed their own knowledge, became familiar with concepts and continued to learn about the tools and methods of science and technology (e.g. experimental, observational, design, analytical and project procedures). During hands-on activities, the students familiarized themselves with safety rules and instructions.

The Science and Technology program for Secondary Cycle One, like the elementary-level program, is aimed at helping students develop basic scientific and technological literacy that should be within everyone's reach. It is important to encourage students to gradually build on this basic knowledge, to make them aware of how it can improve their ability to make informed decisions and to have them discover the enjoyment that can be derived from the study of science and technology. The program focuses on the development of three interrelated competencies associated with various complementary aspects of science and technology (i.e. practical and methodological aspects; theoretical, conceptual and historical aspects; and aspects relating to communication). Although the

overall goals connected with these three competencies are essentially the same at both the elementary and secondary levels, the requirements pertaining to their development are more demanding at the secondary level.

The three competencies to be developed in Secondary Cycle One are as follows:

- Seeks answers or solutions to scientific or technological problems
- Makes the most of his/her knowledge of science and technology
- Communicates in the languages used in science and technology

The first competency focuses on methodology. The students become familiar with concepts and strategies through the inquiry and design processes used by scientists and technologists respectively. In science, the *inquiry process* refers not only to the experimental method, but also to exploration and observation in the field, surveys, studies and so on. For the study of technology in Cycle One, the design process was favoured because it is a rich and effective way of exploring abstract concepts in a concrete, hands-on manner. However, it is not the only way of studying technology. In general, the development of this competency requires the students' active involvement. They must ask themselves questions and determine the answers through observations, hands-on activities, measurements, construction or experimentation, be it in a lab, in a workshop or in the real world.

The second competency emphasizes the students' ability to conceptualize and apply what they have learned, especially in everyday life. It also involves examining the very nature of scientific and technological knowledge, its evolution and its numerous social and economic consequences. The students become familiar with the concepts involved in understanding natural phenomena and analyze the

inner workings of technical objects. These concepts are regarded as tools that enable students to better understand the world and make informed judgments. Furthermore, these concepts are not studied separately, but rather in terms of the ways in which they are interrelated when it comes to solving certain problems or designing specific objects.

Inextricably linked to the two previously described competencies, the third competency focuses on communication. More specifically, it refers to the different types of language used in this area, which are essential for sharing information as well as interpreting and producing scientific or technological messages. It involves not only knowledge of specialized terminology and symbolism, but also the ability to use them intelligently, for example, by learning to adapt one's level of language to a specific audience.

These competencies are developed together and not in isolation or sequentially. In order to master the methods and procedures specific to science and technology, students need to know and to be able to use the related concepts and languages. They become familiar with these methods and procedures by using different contexts that give them meaning and importance.

Lastly, these competencies are inextricably linked to the topics covered in the Science and Technology program. These topics are related to various branches of science and technology (geology, astronomy, biology, physics, chemistry and different types of technology). They have been grouped together to form one subject (science and technology), which connects these fields of knowledge by focusing on questions pertaining to the material world, the living world, the technological world as well as the Earth and space. The compulsory concepts make it possible to illustrate how various phenomena are related to

these various questions. These concepts, each in their own way, are an essential resource for the development of the competencies.

The students will continue to develop the competencies in Secondary Cycle Two, building on the concepts and procedures introduced in Secondary Cycle One. The different branches of science and technology and their related content will be examined in terms of their impact on individuals and society.

## Making Connections: Science and Technology and the Other Dimensions of the Québec Education Program

In a variety of ways, Science and Technology is related to the other dimensions of the Québec Education Program (i.e. the cross-curricular competencies, the broad areas of learning, mathematics and the other subject areas).

### Connections With The Broad Areas of Learning

Because of the ways in which science and technology affect the economy, the environment as well as human health and well-being, there is significant overlap between the issues associated with the broad areas of learning and those raised by science and technology in our everyday lives. The knowledge that students acquire in studying science and technology can be of great help in understanding the many issues related to adolescent health, sexuality and well-being. This knowledge also makes them more conscious of the interdependence of systems on a global level, thereby increasing their environmental awareness. Issues such as waste management, the reduction of polluting emissions, the depletion of the ozone layer, the protection of wildlife and plant life, and ethical questions related to biotechnology affect the relationship between human beings and the universe. These questions deserve to be examined in terms of individual and collective responsibilities and the need to promote sustainable development. With regard to consumer rights and responsibilities, the students can make informed choices and be intelligent consumers by making use of what they learn about science and technology. This will enable them to take a more critical view of the information provided by the media, which has a significant impact on how students relate to the world around them.

In the area of personal and career planning, the variety of activities that students are asked to carry out in order to develop their competencies in science and technology deal with situations that can help them better understand the nature of scientific and technological work. These activities involve requirements as well as challenges and bring a certain measure of satisfaction that enables students to discover their interests and aptitudes and to develop them, thereby helping them chart their academic and career path. By taking responsibility for their own future, their health, their environment, and their consumption habits without allowing themselves to be influenced by the media, the students play a more enlightened role in the democratic life of society as a whole and, in so doing, learn to become responsible citizens.

### Connections With the Cross-Curricular Competencies

To develop their competencies in science and technology, students must make use of several cross-curricular competencies. For example, in seeking answers to scientific questions or solutions to technological problems, students develop their problem-solving skills and apply them to specific situations. Problem solving also calls for the ability to develop effective work methods. Students must plan their procedures, adjusting them if necessary, so as to be able to draw conclusions or compile results that can then be applied to new situations. In exploring various investigative approaches or production scenarios, the students use their creativity. They call upon their personal resources to experiment with new ideas or new concepts, which helps them achieve their potential. When they consider

solutions or hypotheses, they are willing to take intellectual risks. They eventually learn to trust themselves and allow themselves to make mistakes.

Students must exercise critical judgment to make the most of their knowledge, especially when analyzing, even briefly, certain consequences of science and technology. They must focus on the facts and try to keep media influences, social pressures and conventional wisdom in perspective. They must use information intelligently when seeking answers or solutions to scientific or technological problems or when trying to understand the phenomena around them. In addition, to develop their knowledge of science and technology, students must cooperate with others, since the sharing of ideas or points of view, peer or expert validation as well as various collaborative research, experimental or design activities are part and parcel of the learning process. In order to understand concepts, students must familiarize themselves with the language of science and technology, which enables them to develop their ability to communicate appropriately.

The rapid development of information and communications technologies (ICT) has played a significant role in recent advances in the world of science and technology. As a result, the ability to use ICT can be an invaluable asset. They can facilitate the inquiry process in a variety of ways. They make it possible to process information quickly; to find, organize and store information; to create and use a database; to develop models; and to extend their senses through the use of peripherals. In addition, by joining a virtual scientific community, students can share information, communicate with experts on-line,

exchange information, present the results of their work and compare them with those of their classmates by taking part in a discussion group or videoconference.

## Connections With the Other Subjects

To ensure that students receive an integrated education, it is important to connect scientific and technological learning to learning in other subjects. Since any subject is defined, among other things, by the way in which it perceives reality and by its particular view of the world, other subjects can shed additional light on science and technology just as science and technology can also help us better understand other subjects.

In this regard, there are a number of interesting ways in which the Science and Technology program is related to geography as well as history and citizenship education. Because it focuses specifically on the natural world, the Science and Technology program provides knowledge that can be applied in the Geography program to help students understand the organization of a territory and certain territorial issues. Connections can also be made with history and citizenship education, since science and technology are important social phenomena. For example, the study of scientific and technological developments can shed new light on the history of different societies. Conversely, historical perspective contextualizes developments in science and technology.

If science and technology also benefit from the creativity that arts education makes a special point of promoting, they in turn contribute to an understanding of the arts. For example, musical instruments can be regarded as technical objects designed to meet certain needs, and it may be useful to have a better understanding of how they work.

The same applies to physical education and health. By studying the materials used to make various types of sports equipment, the students are able to better understand how these materials affect the forces and movements involved in their different sporting activities.

Other subjects also provide students with tools essential to the development of their competencies in science and technology. English and French, for instance, allow students to acquire language skills that will be useful to them in various scientific and technological activities. Whether the students are reading, writing or communicating verbally, the competencies they develop in English Language Arts are indispensable for acquiring relevant information, describing or explaining a phenomenon, or justifying a methodological decision. Furthermore, knowledge of French is an asset given the wealth of information on science and technology available in this language.

For its part, mathematics provides a body of knowledge useful for the study of science and technology. For example, mathematics can be used to model relations between variables. In addition, when students follow a scientific or technological procedure, they must often measure and count, calculate averages, apply geometric concepts and visualize space, and they must choose different types of representations at various steps in this procedure. Its vocabulary, graphs, notation and symbols also make mathematical language a tremendous asset to science and technology.

Lastly, the competencies developed in moral education and religious instruction can be of great use in studying science and technology, especially because of the many ethical questions examined (e.g. human actions that affect reproduction or the environment).

## Pedagogical Context

The Science and Technology program develops the students' curiosity, creativity, critical sense and independence and encourages their active participation in the learning process. As a result, efforts should be made to devise contextualized, open-ended and integrated learning situations leading to a variety of activities that stimulate the students' interest and give concrete meaning to what they are studying.

### Features of Learning and Evaluation Situations

A situation is contextualized if it focuses on natural phenomena, current events, everyday problems or the major issues of the day. Concerns relating to consumption, the environment, health and well-being, the economy and responsible resource management are examples of subjects that involve science and technology and that can arouse the students' interest.

A situation is open-ended when it is based on given information that can lead to different ways of solving a problem. The situation can involve complete, implicit or superfluous information. In cases where there may not be enough information to solve the problem, students will have to do additional research, which will allow them to acquire new knowledge. In order for this information to be analyzed, it must be sorted out so that the relevant data can be identified.

A situation is integrated when it involves making use of knowledge related to the four different worlds that make up the program content (i.e. technological world, material world, living world as well as the Earth and space). The various types of knowledge must not only be applied, but also interrelated.

Lastly, a situation can give rise to a variety of learning activities. With regard to a given situation or problem, students may be required to play an investigative role while conducting a laboratory experiment, doing field-work or building a technical object in a workshop. Alone or with their classmates, students can actively look for explanations to satisfy their own curiosity about certain phenomena or about the operating principles of a device. They must use appropriate language whether they are writing a research report, formulating questions or offering explanations. They have the opportunity to share information orally or in writing when presenting a research project or taking part in a science fair or debate, for example.

### Role of the Teacher

In this type of situation, it is important to provide students with a framework that is both flexible and rigorous. It should be flexible in that the students should be able to ask questions and should have enough latitude to explore various possibilities and make choices. It should be rigorous in that the students should be required to comply with the rules and conventions that govern scientific and technological activity. The teacher must always ensure that the students are not overwhelmed by the amount of information involved. He or she is aware that they need help both to select relevant information for carrying out the project or solving the problem, and to seek new information. Although the situations are initially open-ended, they must eventually be specifically defined in terms of a project that can be completed or a goal that can be achieved with the help of appropriate resources.

While conducting a laboratory experiment or doing field-work, the students will have to help develop and carry out procedures. Their independence will be fostered by providing them with a variety of materials that allow them to consider different ways of solving problems. The teacher will guide students in their choices by focusing on those aspects of the process that, in his or her opinion, require more attention (the formulation of a hypothesis, the concept of a variable, the notion of measurement, the presentation of results). If necessary, he or she gives appropriate explanations to help them make progress. Opportunities for trial-and-error learning can be provided occasionally, meaning that time must be set aside to properly analyze sources of error.

Regarded as a creative process, the procedure for designing a technical object should focus on the search for imaginative ideas to satisfy a particular need. Before building the object, the students must analyze the problem involved and study the operating principles. They will be encouraged to exchange ideas, submit plans or diagrams outlining their proposals, compare their plans and diagrams with those of other students, and work in teams to examine different solutions.

### Using External Resources in the Classroom

Various cultural resources can also be exploited. Museums, research centres, engineering firms, medical facilities, local industries and businesses or any other organization in the community can be mobilized to develop the students' scientific and technological literacy. Scientists and technologists often consult specialists in the course of their work. Activities involving specialists will familiarize students with scientific and technological resources, introduce



them to people with a passion for science and technology, and make them aware of career opportunities. A long-lasting relationship will hopefully be established between the world of education and the scientific and technological community.

## Evaluation in a Learning Context

Moreover, with regard to the science and technology curriculum, evaluation will be carried out in accordance with the orientations of the Québec Education Program. Evaluation is viewed as a learning tool and focuses on the development of subject-specific competencies. It should be pointed out that the mastery of concepts is essential to the development of these competencies. The same types of situations (contextualized, open-ended, integrated and involving a variety of activities) must be used in both ongoing and end-of-cycle evaluation. Evaluation also involves regulation so that necessary adjustments can be made throughout the competency development process.

## Example of a Learning Situation

The diagram on page 232 illustrates an example of a contextualized, integrated and open-ended learning situation that can give rise to a variety of learning activities. This type of situation makes scientific and technological concepts meaningful to the students because these ideas are incorporated into a context in which they can be concretely applied. The situation also allows the students to make connections with the educational aims related to the broad areas of learning and with other subjects. Moreover, it requires them to use cross-curricular and subject-specific competencies. The various dimensions of the Québec Education Program that can be connected to this learning situation are indicated in red type. It goes without saying that only some of these connections may actually be developed, depending on the focus given to this learning situation.

This situation is contextualized in that it deals with an everyday problem and is connected to several of the broad areas of learning (Health and Well-Being, Environmental Awareness and Consumer Rights and Responsibilities, Personal and Career Planning). It can also involve the cultural references listed in the program or other relevant cultural references. For example, the “food preservation” issue relates to “food processing,” which is already indicated as a cultural reference. As a result of these connections, classroom learning can lead to activities that take place outside the school.

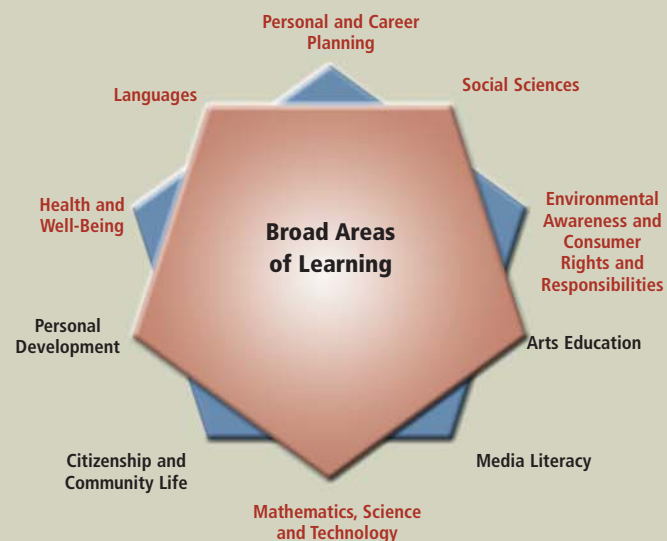
The situation is also integrated because it enables students to use and connect concepts pertaining to various parts of the program content: the material world (organization, properties and changes), the living world (diversity of life forms and life-sustaining processes) and the technological world (engineering and technological systems). To examine this situation, the students can use and interrelate different concepts (animal and plant cells, molecules and atoms, physical and chemical changes, states of matter, temperature, conservation of matter, mixtures, solutions, acidity and alkalinity, characteristic properties, mass and volume).

This situation can also be connected to mathematics. For example, if we wish to study dehydration as a method of preserving an apricot, it could be interesting to determine the percentage of residual water in this fruit at various stages in the process and to then establish the relationship between this percentage and the amount of time the apricot can be preserved. Other factors can be taken into consideration by those looking for greater challenges. This situation can also be connected to other subject areas such as the social sciences. For example, the problem of food preservation could be examined from a historical point of view by looking at how a sedentary way of life and

the invention of agriculture changed people’s lifestyles and created a need for food preservation techniques.

Lastly, the situation is open-ended because the given information is general enough for the problem to be tackled in several different ways (e.g. dehydration, sterilization, acidification). The teacher proposes a variety of learning activities, taking into account the students’ prior knowledge. The situation can be simplified or enriched to meet the students’ specific needs. Regardless of how the situation is introduced, the students will have to gather information, mobilize various internal and external resources, and acquire new knowledge to solve the problem safely. They will also have the opportunity to use and develop the three competencies outlined in the Science and Technology program.

## AN EXAMPLE OF A LEARNING SITUATION IN SCIENCE AND TECHNOLOGY



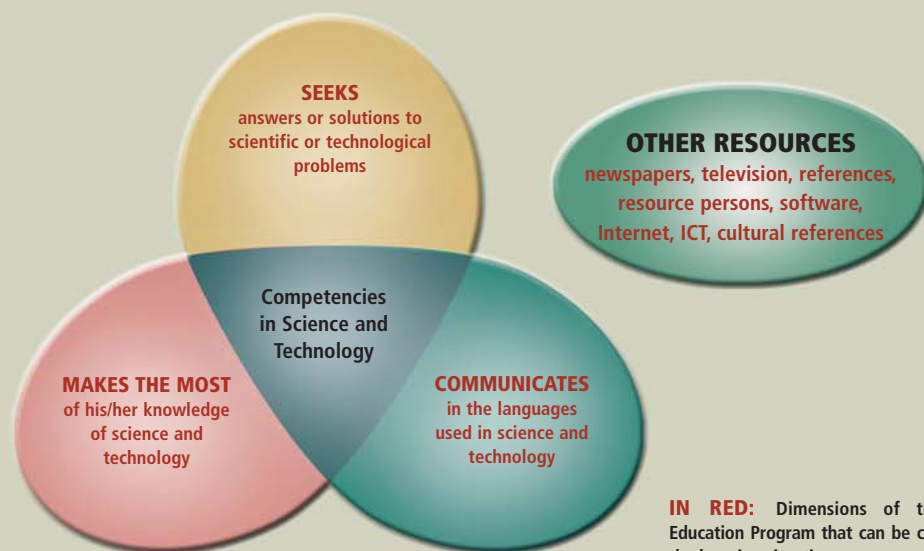
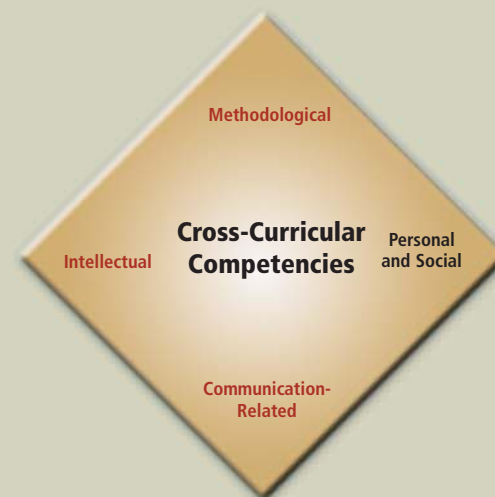
### Food Preservation

The food in our plate is essential to our survival, but it cannot be preserved forever. It soon ceases to be edible and, in some cases, becomes toxic or fatal to eat.

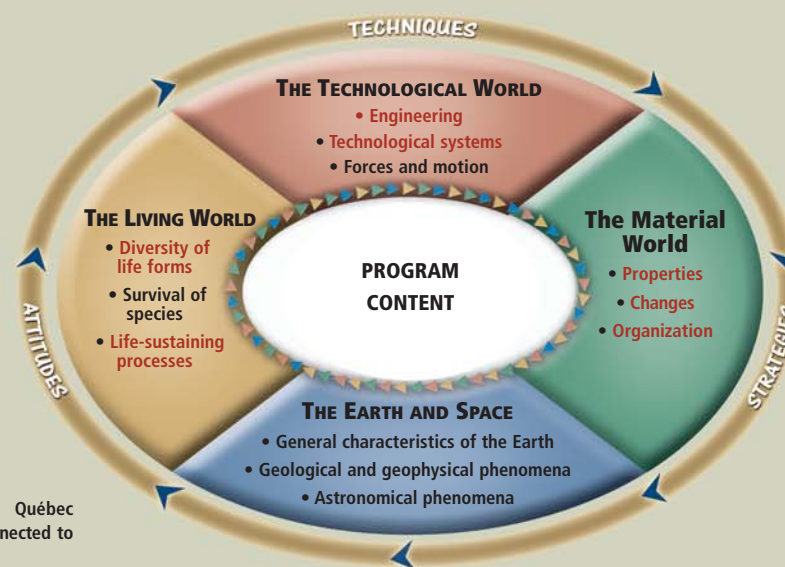
Its appearance changes, and it starts to smell bad. To slow down this decomposition process, humans have discovered various food preservation methods, which have considerably improved our health and our chances of survival. These methods have also had an impact on food consumption and the food trade.

The best techniques for preserving specific types of food are devised by studying the causes of food decay as well as human needs.

Choose a method or build a device that can be used to preserve a specific type of food for as long as possible.



**IN RED:** Dimensions of the Québec Education Program that can be connected to the learning situation.



## COMPETENCY 1 Seeks answers or solutions to scientific or technological problems

### Focus of the Competency

The field of science and technology is characterized, among other things, by a rigorous approach to problem solving. These problems, which focus on a question or a need, involve initial information, a goal to be achieved and constraints. These procedures involve the use of investigative strategies that require creativity, a methodical approach, rigour, ingenuity, curiosity, perseverance and modesty. Learning how to carry out these procedures makes it possible to better understand the nature of scientific and technological activity.

Seeking answers or solutions to scientific or technological problems entails using the types of reasoning and methodological procedures associated with science and technology. Although they are based on systematic processes, these procedures are not foolproof and may involve trial and error. Their concrete application requires continuous questioning for the purpose of validating the work in progress so that necessary adjustments can be made in accordance with the stated goals or the selected options. The final result of an experiment or of a design process sometimes reveals difficulties that create new problems to be solved. Achievements are therefore always temporary and are part of a continuous process of acquiring and expanding our knowledge.

The students gradually develop this competency by working on relatively complex problems that require the use of an inquiry process for scientific work and a design process for technological work. These processes differ in terms of the types of problems and goals involved. The inquiry process is aimed at explaining phenomena and focuses on questioning, exploration, systematic observa-

tion and experimentation. The design process is used to build technical objects in response to individual or collective needs.

When engaged in a process of scientific inquiry, the students must first define a problem, looking for significant clues and identifying its key characteristics. This questioning process is essential for establishing a framework for experimentation or exploration that makes it possible to devise investigation scenarios. In gathering information and processing it systematically, the students will be able to validate their hypotheses and, if necessary, redefine the problem, adjust their investigative procedure and formulate new questions.

When engaged in a design process, the students identify a need to be satisfied. They consider different production scenarios, taking into account the constraints outlined in the specifications<sup>1</sup> or their own requirements and the available resources. The students must analyze these various scenarios in order to efficiently plan the work required to develop an imaginative solution. By examining their prototype in detail and testing it, the students can evaluate their proposed solution and determine whether it is consistent with the requirements outlined in the specifications. If necessary, they review their procedure and suggest improvements.

By comparing these two processes, students will realize that scientific inquiry and design work involve some of the same types of reasoning, but will also discover that they complement each other. While technology is based on scientific principles and benefits from the development

of scientific knowledge, science in turn derives great benefit from technological advances. It often uses technology to solve practical problems, since an experimental procedure sometimes calls for the development of new tools. Moreover, when designing a technical object, it may be necessary to conduct a scientific experiment to check the properties of materials and ensure that they meet manufacturing requirements.

The following diagram illustrates the dynamics involved in seeking answers or solutions to scientific or technological problems. An analysis of the scientific inquiry and technological design processes shows that certain steps are similar and that others are clearly specific to each process. The feedback arrows indicate that this is not necessarily a linear, rigid sequence of operations, but rather a complex process in which one's work can always be called into question. As a result, the process provides an opportunity to learn from one's mistakes and to suggest improvements. This network of arrows also shows that it is possible to switch from one process to the other, for example, when conducting an experiment to determine which material should be used in designing a technical object. Similarly, the inquiry process can be facilitated by the design of a technical object like a measuring instrument.

1. Written description of the function of a technical object, including all the requirements and constraints involved in designing and using it.

**DYNAMIC PROCESS INVOLVED IN**  
 seeking answers or solutions to  
 scientific or technological problems





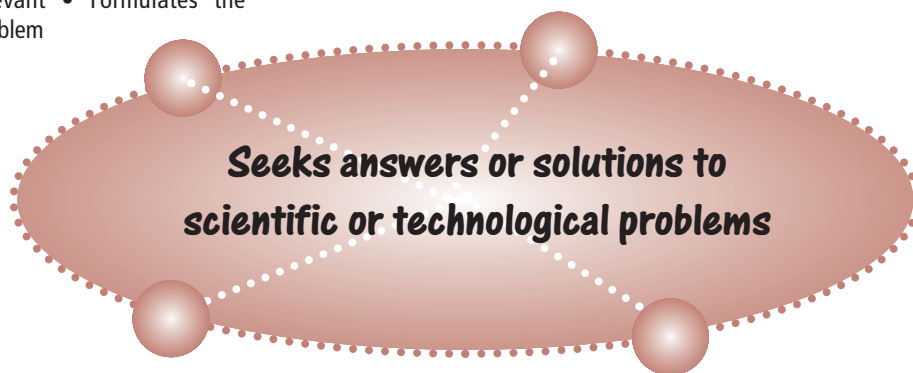
## Key Features of Competency 1

### **Defines a problem**

Identifies the scientific or technological characteristics of the problem • Recognizes the elements that seem relevant • Formulates the problem

### **Chooses an investigation or design scenario**

Considers different scenarios • Takes into account the constraints associated with each scenario • Chooses what he/she thinks is the best scenario for achieving the goal in question • Justifies his/her choices • Plans his/her procedure



### **Carries out the procedure**

Follows the steps in the plan • If necessary, adjusts his/her tests, reviews his/her plan or looks for a new way of solving the problem • Takes note of any detail or observation useful for analyzing the problem

### **Analyzes his/her results or solution**

Looks for significant trends in the data or tests the prototype • Examines the results in light of the procedure • Formulates new problems or suggests ways of improving the solution • Draws conclusions

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students engage in both a scientific inquiry process and a technological design process. They determine whether a given situation is scientific or technological in nature or whether it involves both these dimensions. They adjust their approach accordingly and switch from one process to the other if necessary.

With regard to the scientific inquiry process, students formulate relevant questions or offer tentative explanations, using them to form testable hypotheses or make plausible predictions. They are able to justify their hypotheses or predictions. They develop their procedure and, when appropriate, control at least one variable that can influence the results. In developing their procedure, they choose the tools, equipment and materials they will need from among the resources at their disposal and, if necessary, use information and communications technologies. They implement their procedure, working safely and making adjustments whenever necessary. They gather valid data by correctly using the tools or instruments they have chosen. They analyze the data they have gathered, using it to formulate relevant conclusions or explanations. If applicable, they then propose new hypotheses or suggest ways of modifying their procedure.

As for the technological design process, students define a need or become familiar with the specifications. They examine the need and, in light of this analysis, identify a problem to be solved. They take into account the constraints involved in making and using the technical object. They study its operating principles, draw diagrams illustrating them and identify the scientific and technological concepts involved. They consider a number of solutions and choose the one that seems the most appropriate. They study how the technical object will be made, which makes it possible to specify the shape and size of the parts, the required materials as well as the appropriate assembly techniques in accordance with the constraints. They build a prototype that is consistent with their solution, working safely in the process. If necessary, they adjust their procedure. They check if the prototype works and if the solution meets the identified need or conforms to the specifications.

## Evaluation Criteria

- Appropriate representation of the situation
- Development of a suitable procedure for the situation
- Appropriate implementation of the procedure
- Development of relevant conclusions, explanations or solutions

## COMPETENCY 2 Makes the most of his/her knowledge of science and technology

### Focus of the Competency

Science and technology affect the social, economic and political aspects of our life. In some ways, they have helped significantly improve our quality of life but in other ways, they have given rise to problems or ethical issues, and we must try to see where we stand in relation to these questions. Every facet of human existence, be it personal, social or work-related, is influenced by science and technology to varying degrees. Their impact is so profound that they now appear to be indispensable tools for understanding the world in which we live and adapting to it. To be able to function in society and play our role as citizens, it is becoming essential to acquire scientific and technological literacy, which entails the ability to make the most of our knowledge of science and technology in a variety of everyday situations and to make informed decisions.

Making the most of one's knowledge of science and technology means being familiar with certain basic concepts needed to understand various phenomena or analyze technical objects. This knowledge cannot, however, be limited to the mastery of mathematical theories or the application of recipes. To understand a phenomenon, we must first attempt to visualize its characteristics so that we can grasp their interrelationships, and we must also be able to explain it using appropriate laws and models. To understand how a technical object works, we must be able to recognize its function and operating principles (i.e. recognize the scientific principles involved), identify its components and understand the relationships between these components. However, this knowledge cannot be truly

useful to students unless they can appreciate its nature, origin and value and grasp its significance, especially in their everyday life.

In developing this competency, students also learn how scientific and technological knowledge is constructed, standardized, acquired and used and how it is related to other spheres of human activity. This knowledge is essential to an understanding of the relationships between science, technology and society. To be able to appreciate the different applications of science and technology and assess their many repercussions, it is important not to view scientific and technological knowledge in a vacuum without taking into consideration the social and historical contexts in which it is produced, conveyed and used.

Development of this competency is based on questions relating to the different ways in which humans interact with their environment. These questions are all the more likely to stimulate the students' interest and curiosity if they reflect their concerns and if the students can help formulate them. Moreover, certain concepts lend themselves especially well to an examination of their historical development, which provides students with an invaluable opportunity to explore the context in which these concepts emerged and the way in which they evolved over time. As a result, they will become aware of the fact that scientific and technological concepts are not absolute and will be able to relate their sometimes slow or sometimes rapid development to their own learning process.



## Key Features of Competency 2

### **Identifies the effects of science and technology**

Studies the long-term effects of science and technology on individuals, society, the environment and the economy • Places science and technology in their social and historical context and examines their impact on people's lifestyle • Identifies ethical questions or issues

### **Understands how technical objects work**

Demonstrates curiosity about certain technical objects • Examines how they work and how they are made • Takes them apart, if necessary • Identifies the materials, parts and different types of links in these technical objects • Illustrates them in a schematic diagram • Recognizes the different systems and subsystems • Explains how they work



### **Makes the most of his/her knowledge of science and technology**

### **Understands natural phenomena**

Asks himself/herself questions about his/her environment • Examines certain phenomena • Describes their characteristics • Illustrates them in a schematic diagram • Explains phenomena using laws or models • Ensures that this explanation is coherent • Becomes familiar with relevant concepts and recognizes that they evolve

## Evaluation Criteria

- Formulation of appropriate questions
- Appropriate use of scientific and technological concepts, laws, models and theories
- Relevant explanations or solutions
- Suitable justification of explanations, solutions or decisions

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students deal with situations or questions relating to natural phenomena, current events, everyday problems or the major issues of the day. They analyze them from a scientific or technological point of view by referring to one or more branches of science and technology.

When students analyze a situation from a scientific point of view, they define the phenomenon in question and identify the scientific components. They propose explanations or tentative solutions and then develop them on the basis of certain scientific concepts, laws, theories and models.

When students analyze a situation from a technological point of view, they determine the function of a technical object and examine how it works. They handle the object and, if necessary, take it apart to understand its main systems and mechanisms. They describe the operating principles of the object using relevant scientific and technological concepts. They explain the solutions they chose for making the object.

If applicable, students study the advantages and disadvantages of different possible solutions as part of the decision-making process. They identify the impact of their decision, focusing in particular on its environmental and ethical repercussions.

## COMPETENCY 3 Communicates in the languages used in science and technology

### Focus of the Competency

Communication plays an essential role in the construction of scientific and technological knowledge. To the extent that such knowledge is developed and instituted socially, a set of common meanings is required so that people can exchange ideas and negotiate points of view. This calls for a standardized language that defines terms in accordance with the way they are used in the scientific community. The dissemination of knowledge is also governed by certain rules. For example, research results must be validated by means of a peer review process before they are made public. Information can be communicated in different ways depending on whether it is meant for an audience of experts or non-experts.

Communicating in the languages of science and technology involves using the codes and conventions associated with these fields (e.g. International System of Units). This makes it possible to acquire knowledge by exchanging ideas with other people, to organize observations, to formulate explanations and to share results. Using these languages means being able to both produce and interpret scientific or technological information. Students must interpret information whether they are reading a scientific or technical article, trying to understand a laboratory report or using a set of specifications, a plan or a diagram. When developing a research procedure, writing a laboratory report or giving a presentation on an issue related to science or technology, they spend much of their time using their ability to produce information.

This competency is developed in situations where students discuss with their classmates the results of their work or the procedures they used or where they consult experts to find answers to their questions. Also, when presenting a project or preparing a science fair exhibit, for example, they must use scientific or technological language and adapt their message to their audience. In these situations, information and communications technologies can be useful or provide a more enriching learning experience. Moreover, by studying concepts or procedures, they gradually become familiar with the subject-specific language and its usage. This makes them more aware of the fact that the everyday meaning of a term is sometimes different from its meaning in scientific or technological language. Similarly, they learn to make connections between the meaning of concepts and their application, since concepts may have different meanings depending on the context involved.

This competency is inextricably linked to the other two competencies in this program and cannot be developed in isolation from them. When conducting scientific experiments or making a technical object, the students must follow certain conventions whether they are devising a research procedure or a production scenario, or presenting results. Tables, graphs, symbols, diagrams, technical drawings, scale models, mathematical equations and models can be used to clarify a message, but it is important to use them in accordance with the rules specific to the fields of science, technology and mathematics.

Concepts cannot be learned in isolation from a language and a certain type of discourse. For example, scientific laws are a way of modelling phenomena and are usually expressed through definitions or mathematical formalism. Understanding these laws means being able to connect them to the phenomena they represent. Students learn the language of science and technology in order to be able to use it and not simply to be able to understand its structure. Learning this language also involves establishing clear links between codes and symbols and the reality they represent.

## Key Features of Competency 3

### **Participates in exchanging scientific and technological information**

Understands the role of information sharing • Is open to other points of view • Compares his/her data and procedure with those of other people • Validates his/her point of view or solution by comparing them with others



**Communicates in the languages  
used in science and technology**

### **Interprets and produces scientific and technological messages**

Uses scientific and technological information taken from different sources • Makes sure these sources are credible  
• Assesses their relevance • Presents information in accordance with the rules and conventions of science, technology and mathematics

### **Divulges scientific or technological knowledge or results**

Takes the target audience into account • Uses different ways of presenting information (e.g. symbols, tables, technical drawings) • Adapts the message to the type of medium used (e.g. written or oral presentation, Web page)

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students interpret and produce oral, written or visual messages relating to science and technology. They correctly use the languages associated with science and technology, including mathematical and symbolic language as well as everyday language. They produce clear, well-structured and well-worded messages and follow conventions. If necessary, they adapt their messages to their target audience. Using everyday language, they are able to explain the messages they have produced or interpreted.

## Evaluation Criteria

- Appropriate interpretation of scientific and technological messages
- Messages produced using proper vocabulary and in accordance with related rules and conventions

## Program Content

The content of the Science and Technology program for Secondary Cycle One is essential to helping students develop and use the competencies. As was the case at the elementary level, it includes components relating to concepts, strategies, techniques and attitudes that students must use in concrete situations. It differs from the elementary program in that the essential concepts are compulsory, whereas in elementary school, the teacher is encouraged to draw upon a wide range of concepts without being required to cover them all. The program content ensures that starting in Cycle One, students can begin developing a common core of learning consisting of basic concepts in science and technology. This common core of learning should subsequently lead to the acquisition of new concepts that will, in turn, pave the way for the development of the competencies in Cycle Two.

The Science and Technology program for Secondary Cycle One is aimed at developing the students' scientific and technological literacy. This will enable them not only to make use of subject-specific competencies and knowledge in their daily lives, but also to continue studying in this field at the secondary and postsecondary levels if they so wish.

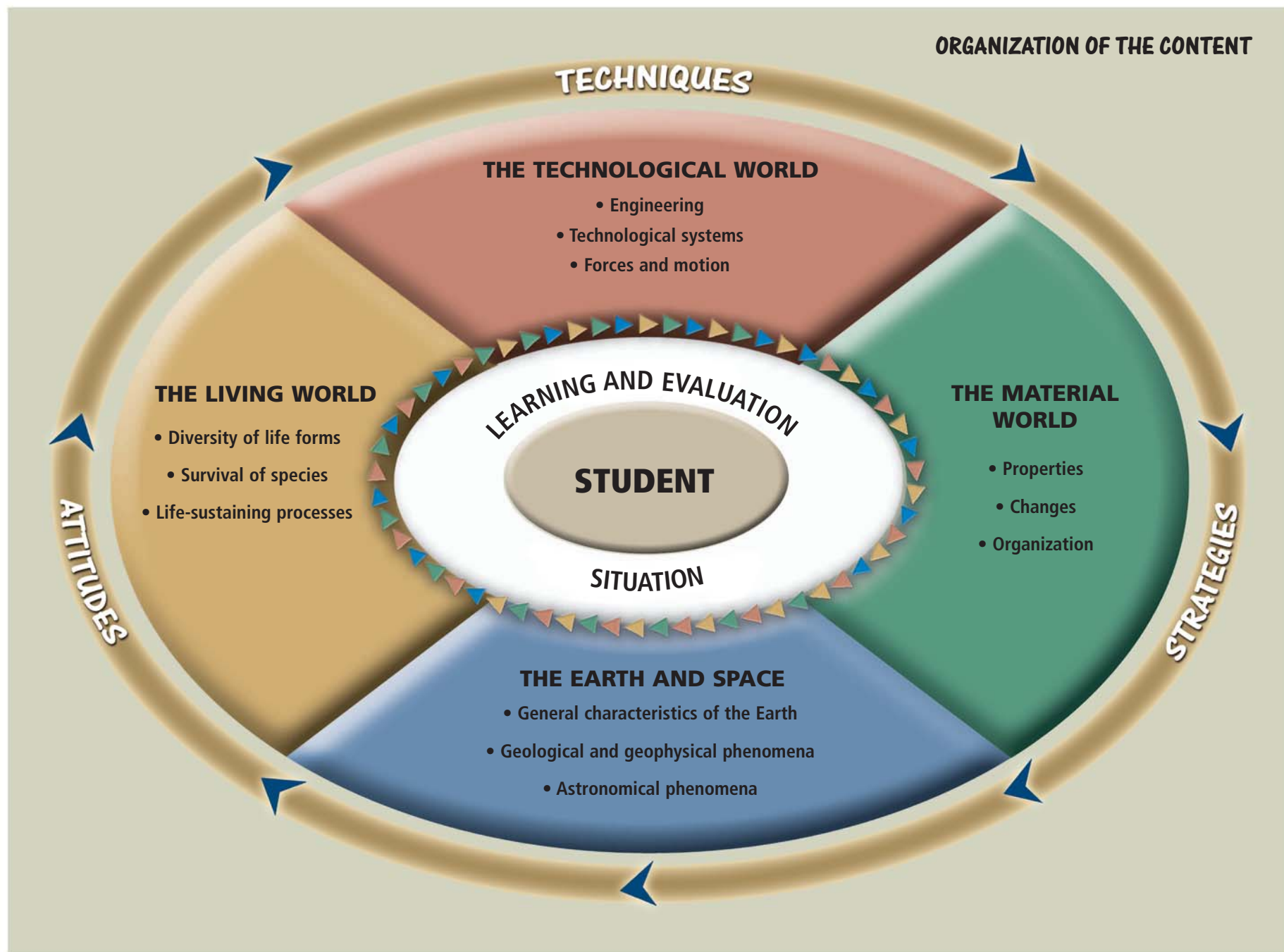
The development of scientific and technological literacy is based on the development of the three competencies targeted in the program. These competencies reflect the way in which students are expected to use their knowledge of science and technology and should enable them to better understand scientific and technological reality in our society as well as the technical objects in their environment. Of course, the development of scientific and technological literacy also involves building a body of knowledge considered essential in Cycle One. Accordingly,

the program content encompasses various branches of science and technology (i.e. geology, astronomy, physics, chemistry, biology and different types of technology).

The program content is divided into four major areas based on those outlined in the elementary-level Science and Technology program: *The Material World*, *The Living World*, *The Earth and Space* and *The Technological World*. The program content also includes *strategies, techniques and attitudes* and was organized in this way to make it easier for teachers to identify the key concepts that students should learn. **However, these areas are not compartmentalized but interrelated; they should not be examined separately or sequentially.** The same applies to the concepts, which should not be covered in a pre-determined chronological order, but through integrated learning and evaluation situations, as illustrated in the situation outlined in the section entitled *Pedagogical Context*. Teachers are therefore encouraged to draw upon these different areas for the concepts needed to examine a topic or clarify a problem. The concepts selected, along with other resources, will be used to develop the learning and evaluation situations. **An approach recommended for the implementation of the program is to carefully select concepts from these different areas and incorporate them all into a given situation.**

Each of these four major areas is presented in four-column tables. The first column lists general concepts. The second specifies the educational aims associated with the choice of compulsory concepts (i.e. the way in which these concepts should be examined with the students, depending on the targeted level of understanding). Teachers are given some latitude as to how they go about achieving

these aims, but minimum requirements must be met in order to provide a solid core of learning throughout the cycle and simplify end-of-cycle evaluation. The third column lists the compulsory concepts for Secondary Cycle One, but teachers should in no way feel bound by this list. The learning and evaluation situations should in fact be designed to enable students to go beyond these minimum requirements. The fourth column lists cultural references that can enrich learning and evaluation situations and contribute to the development of integrated educational activities that reflect the students' social, cultural or everyday reality. These cultural references make it possible to establish connections with the broad areas of learning. In addition to the four major areas discussed above, there are a series of strategies, techniques and attitudes that, each in their own way, foster the development of the competencies in science and technology.



## The Material World

Knowledge of the material world enables students to take a different view of the matter found in their environment. In studying the properties of matter, the changes it undergoes and its organization, students can also consider a variety of useful applications or processes.

General Concepts	Orientations	Compulsory Concepts	Possible Cultural References
<p><b>Properties</b></p> <p>A wide variety of substances and materials can be found in the world around us. Whether they are natural or synthetic, they are distinguished from one another by their characteristic properties. These properties often determine how they can be used and the problems they may cause.</p> <p>However, other properties, such as mass or volume, cannot be used to identify a substance, a group of substances or a material. These properties are also fundamental for the development of knowledge in science and technology, since they often come into play in activities involving measurement or the formulation of laws.</p> <p>In general, properties can be used to describe substances and are the basis for the explanation of certain phenomena.</p>		<ul style="list-style-type: none"> <li>• Characteristic properties</li> <li>• Mass</li> <li>• Volume</li> <li>• Temperature</li> <li>• States of matter</li> <li>• Acidity/alkalinity</li> </ul>	<p><i>Environment</i></p> <ul style="list-style-type: none"> <li>• Climate adaptation technology</li> <li>• Water pollution</li> <li>• Wastewater treatment</li> <li>• Drinking water</li> <li>• Waste management</li> <li>• Acid rain</li> </ul> <p><i>History</i></p> <ul style="list-style-type: none"> <li>• Evolution of measuring instruments</li> <li>• History of the discovery of new substances</li> </ul>
<p><b>Changes</b></p> <p>Influenced by certain factors, substances and materials undergo changes. Some of these changes occur naturally, but it is also possible to affect these changes. It is essential to understand the nature of these changes, since they have positive as well as undesirable or harmful effects.</p> <p>Changes are “chemical” or “physical” depending on whether or not they alter the molecules involved. Regardless of the type of change in question, the total mass of matter and the number of atoms in each element are conserved.</p>		<ul style="list-style-type: none"> <li>• Physical change</li> <li>• Chemical change</li> <li>• Conservation of matter</li> <li>• Mixtures</li> <li>• Solutions</li> <li>• Separation of mixtures</li> </ul>	<p><i>Environment</i></p> <ul style="list-style-type: none"> <li>• Chemical and thermal pollution</li> <li>• Recycling</li> <li>• Conservation and restoration of buildings, etc.</li> <li>• Exploitation of hydrocarbons</li> </ul> <p><i>Human Intervention</i></p> <ul style="list-style-type: none"> <li>• Food processing</li> <li>• Manufacturing of household products</li> <li>• Textiles (dyes and synthetic fibres)</li> <li>• Metallurgy (aluminum smelters)</li> </ul> <p><i>History</i></p> <ul style="list-style-type: none"> <li>• Antoine Laurent de Lavoisier</li> </ul>



General Concepts	Orientations	Compulsory Concepts	Possible Cultural References
<b>Organization</b>	<p>Throughout history, different models about the structure of matter have been put forward to explain its properties and the changes it undergoes.</p> <p>In Secondary Cycle One, atoms are viewed as the basis for the organization of matter. The periodic table provides a structured classification of every known element. Under certain conditions and depending on their affinity, atoms combine to form molecules.</p>	<ul style="list-style-type: none"> <li>• Atom</li> <li>• Element</li> <li>• Periodic table</li> <li>• Molecule</li> </ul>	<p><i>History</i></p> <ul style="list-style-type: none"> <li>• Democritus and Aristotle</li> <li>• John Dalton</li> <li>• Francis Bacon</li> <li>• Dmitri Ivanovich Mendeleev</li> </ul>

## The Living World

By observing the different life forms in their environment, the students become aware of the incredible diversity of living beings. Each life form is the result of successful adaptive strategies. Students realize that reproduction ensures the survival of species. In addition, they discover that life-sustaining processes are closely linked to cell activity.

General Concepts	Orientations	Compulsory Concepts	Possible Cultural References
<b>Diversity of life forms</b>	<p>Millions of living beings are scattered throughout the globe in various habitats. Their study reveals a multitude of ingenious adaptive strategies and represents a constant source of wonder.</p> <p>Over time and through a process of evolution and natural selection, certain characteristics of living things have changed, and new species have appeared. When variations within a given species improve its ability to adapt, these characteristics are favoured and genetically transmitted to succeeding generations.</p> <p>Observation of differences and similarities between the various species has made it possible to establish and use a classification system.</p>	<ul style="list-style-type: none"> <li>• Habitat</li> <li>• Ecological niche</li> <li>• Species</li> <li>• Population</li> <li>• Physical and behavioural adaptation</li> <li>• Evolution</li> <li>• Taxonomy</li> <li>• Genes and chromosomes</li> </ul>	<p><i>History</i></p> <ul style="list-style-type: none"> <li>• Darwin and Lamarck</li> <li>• Linnaeus</li> </ul> <p><i>Natural and Community Resources</i></p> <ul style="list-style-type: none"> <li>• Wildlife and plant life in Québec</li> <li>• Miguasha Park</li> <li>• Biodôme de Montréal</li> <li>• Zoos</li> <li>• Botanical gardens</li> <li>• Aquariums</li> <li>• Museums of natural history</li> </ul> <p><i>Environment</i></p> <ul style="list-style-type: none"> <li>• International treaties on environmental protection</li> <li>• Management of forest resources</li> <li>• Protected areas</li> <li>• Biogeographic regions of Québec</li> </ul>

General Concepts	Orientations	Compulsory Concepts	Possible Cultural References
<b><i>Survival of species</i></b>	<p>Among other adaptive strategies, reproduction ensures the survival of species.</p> <p>The study of the reproductive function of different species reveals a wide range of original and effective solutions.</p> <p>For humanity as a whole, sexuality is not limited to reproduction, and birth control seems to be a matter of collective survival. Most everywhere on Earth, different birth control methods are available to those who wish to use them.</p>	<ul style="list-style-type: none"> <li>• Asexual and sexual reproduction</li> <li>• Reproductive mechanisms in plants</li> <li>• Reproductive mechanisms in animals</li> <li>• Reproductive organs</li> <li>• Gametes</li> <li>• Fertilization</li> <li>• Pregnancy</li> <li>• Stages of human development</li> <li>• Contraception</li> <li>• Methods of preventing the implantation of the zygote in the uterus</li> <li>• Sexually transmitted diseases</li> </ul>	<p><i>Human Population</i></p> <ul style="list-style-type: none"> <li>• Decrease in the birth rate</li> <li>• Overpopulation</li> </ul> <p><i>Human Intervention</i></p> <ul style="list-style-type: none"> <li>• Reproductive technology</li> <li>• Cloning</li> <li>• Methods of contraception</li> <li>• Horticulture</li> <li>• Agriculture</li> </ul> <p><i>Natural and Community Resources</i></p> <ul style="list-style-type: none"> <li>• Nature interpretation centres</li> <li>• Hunting and fishing seasons</li> </ul>
<b><i>Life-sustaining processes</i></b>	<p>In Secondary Cycle One, the cell is regarded as the basic structural and functional unit of life.</p> <p>Despite the astonishing variety of cellular forms, cells ensure similar vital functions.</p> <p>The vital functions are essential for sustaining life.</p>	<ul style="list-style-type: none"> <li>• Characteristics of living things</li> <li>• Plant and animal cells</li> <li>• Photosynthesis and respiration</li> <li>• Cellular components visible under a microscope</li> <li>• Inputs and outputs (energy, nutrients, waste)</li> <li>• Osmosis and diffusion</li> </ul>	<p><i>History</i></p> <ul style="list-style-type: none"> <li>• Discovery of the microscope</li> <li>• History of vaccination</li> </ul> <p><i>Physical and Mental Health</i></p> <ul style="list-style-type: none"> <li>• Drugs and poisons</li> </ul> <p><i>Human Intervention</i></p> <ul style="list-style-type: none"> <li>• Genetically modified organisms</li> </ul>

## The Earth and Space

Knowledge of the Earth and space makes students aware of the remarkable variety that characterizes the structure and composition of the planet. The Earth is presented as a complex and dynamic entity, and its study enables students to examine today's major issues from a global perspective. In addition, by studying the position of the Earth in space, students are able to understand certain astronomical and terrestrial phenomena resulting from this position.

General Concepts	Orientations	Compulsory Concepts	Possible Cultural References
<b>General characteristics of the Earth</b>	<p>Planet Earth is not a homogeneous and monolithic entity. In fact, its structure can be analyzed and studied. The composition and structure of the Earth vary considerably from its centre to the highest reaches of its atmosphere. The study of its surface also reveals significant differences. All these specific features inevitably affect the beings that live in the biosphere.</p> <p>By observing, analyzing and modelling our planet, we have been able to determine our responsibility with regard to some of the changes we have observed. The study of these changes should now convince us that we must work together to make sure we have a healthy planet.</p>	<ul style="list-style-type: none"> <li>• Internal structure of the Earth</li> <li>• Lithosphere</li> <li>• Hydrosphere</li> <li>• Atmosphere</li> <li>• Types of rocks (basic minerals)</li> <li>• Atmospheric layers</li> <li>• Water (distribution)</li> <li>• Air (composition)</li> <li>• Types of soil</li> <li>• Relief</li> </ul>	<p><i>Environment</i></p> <ul style="list-style-type: none"> <li>• Water as a resource (e.g. St. Lawrence, lakes and rivers in Québec, Great Lakes)</li> <li>• Québec's natural resources (mines, forests)</li> <li>• Climate change</li> <li>• Deforestation</li> <li>• Erosion of agricultural land</li> </ul>
<b>Geological and geophysical phenomena</b>	<p>The Earth is a fascinatingly complex entity. Although hardly noticeable to human beings, the internal dynamics of the planet are at the origin of several noteworthy geological phenomena.</p> <p>On Earth, there are many natural energy sources that mostly emanate from the Sun and that can be harnessed by humans.</p>	<ul style="list-style-type: none"> <li>• Tectonic plate</li> <li>• Volcano</li> <li>• Earthquake</li> <li>• Orogenesis</li> <li>• Erosion</li> <li>• Natural energy sources</li> <li>• Winds</li> <li>• Water cycle</li> <li>• Renewable and nonrenewable energy resources</li> </ul>	<p><i>Human Intervention</i></p> <ul style="list-style-type: none"> <li>• Exploitation of Québec's energy resources</li> </ul> <p><i>Events</i></p> <ul style="list-style-type: none"> <li>• Ice storm</li> <li>• Saguenay Flood</li> </ul> <p><i>Geography</i></p> <ul style="list-style-type: none"> <li>• Appalachians</li> <li>• Geological regions and topography of Québec</li> </ul>

General Concepts	Orientations	Compulsory Concepts	Possible Cultural References
<b><i>Astronomical phenomena</i></b>	<p>Although it looks virtually static at first glance, the sky is the scene of some remarkable activity. This activity is governed by Universal Gravitation between all celestial bodies, which regulates their motion and determines the structure of the solar system.</p> <p>The study of this motion and of the properties of light makes it possible to explain many phenomena that can be observed from the Earth, such as the cycles of day and night, the phases of the moon, eclipses, the seasons, and comets.</p> <p>The study of the solar system also makes it possible to identify certain conditions essential to the appearance and preservation of life.</p>	<ul style="list-style-type: none"> <li>• Universal Gravitation (qualitative study)</li> <li>• Solar system</li> <li>• Light (properties)</li> <li>• Cycles of day and night</li> <li>• Phases of the moon</li> <li>• Eclipses</li> <li>• Seasons</li> <li>• Comets</li> <li>• Aurora borealis (northern lights)</li> <li>• Meteoroid impact</li> </ul>	<p><i>Natural and Community Resources</i></p> <ul style="list-style-type: none"> <li>• Astronomical observatories</li> <li>• Planetarium</li> </ul> <p><i>Events</i></p> <ul style="list-style-type: none"> <li>• Manicouagan craters</li> <li>• Charlevoix astrobleme</li> </ul> <p><i>Human Intervention</i></p> <ul style="list-style-type: none"> <li>• Canadian Space Program</li> <li>• Man-made satellites</li> <li>• International Space Station</li> </ul> <p><i>History</i></p> <ul style="list-style-type: none"> <li>• Time zones</li> <li>• Calendar</li> <li>• History of space flight</li> <li>• Conquest of space</li> <li>• Extinction of the dinosaurs</li> </ul>

## The Technological World

By becoming familiar with the world of technology, the students come to realize that technology is an integral part of the world around them. The study of engineering concepts is aimed at providing them with tools for designing and making the prototype of a technical object. By studying mechanisms in terms of forces, motion or energy transformations, the students can understand how certain technological systems work.

General Concepts	Orientations	Compulsory Concepts	Possible Cultural References
<b><i>Engineering</i></b>	<p>Technology has always been a part of all human cultures. The first objects made were simple, yet ingeniously designed. Over time, their structure became more complex and involved a greater number of interacting parts.</p> <p>As a result, it became necessary to devise new methods of recording or representing the important elements in a design, manufacturing or analytical process.</p> <p>The discovery of new types of materials or new properties made it possible to design and make new technical objects in different fields of activity.</p>	<ul style="list-style-type: none"> <li>• Specifications</li> <li>• Design plan</li> <li>• Technical drawing</li> <li>• Manufacturing process sheet</li> <li>• Raw material</li> <li>• Material</li> <li>• Equipment</li> </ul>	<p><i>History</i></p> <ul style="list-style-type: none"> <li>• Evolution of building materials</li> <li>• Workplace automation</li> <li>• History of the evolution of machines and tools</li> <li>• Inventions</li> <li>• Denis Papin</li> <li>• Joseph-Armand Bombardier</li> </ul>

General Concepts	Orientations	Compulsory Concepts	Possible Cultural References
<b>Engineering (cont.)</b>			<i>History (cont.)</i> <ul style="list-style-type: none"> <li>• Alexander Graham Bell</li> <li>• Reginald Fessenden</li> </ul> <i>Economy</i> <ul style="list-style-type: none"> <li>• Canadian Intellectual Property Office (CIPO)</li> </ul>
<b>Technological systems</b> <p>Different systems are used everyday to increase our comfort, satisfy our needs or make our work easier.</p> <p>A system is a combination of interacting or interdependent components that form a unified whole.</p> <p>In order to function, all systems require inputs and must produce outputs in the form of materials or energy.</p> <p>The study of technological systems provides a good opportunity to observe concrete examples of energy and energy transformations and to design systems with sustainable development in mind.</p>		<ul style="list-style-type: none"> <li>• System (overall function, inputs, processes, outputs, control)</li> <li>• Components of a system</li> <li>• Basic mechanical functions (links, guiding control)</li> <li>• Energy transformations</li> </ul>	<i>Human Intervention</i> <ul style="list-style-type: none"> <li>• Household appliances</li> <li>• Home heating system</li> <li>• Residential electrical system</li> <li>• Residential plumbing system</li> </ul> <i>Production and Transportation of Energy</i> <ul style="list-style-type: none"> <li>• Energy production systems (dam, thermal power plant, wind power plant)</li> <li>• Waterworks, gas and oil pipelines</li> </ul>
<b>Forces and motion</b> <p>The analysis of technical objects reveals concrete examples of forces and motion. Forces acting on the parts of a mechanism can change their motion and impose mechanical stress that may deform or break them.</p> <p>The application of the concept of force enables students to better understand simple machines and their uses.</p> <p>The study of forces and motion also makes it possible to understand mechanisms that transmit motion (e.g. gears, pulleys, endless screw) and those that bring about a change in motion (e.g. cams, connecting rods).</p>		<ul style="list-style-type: none"> <li>• Types of motion</li> <li>• Effects of a force</li> <li>• Simple machines</li> <li>• Mechanisms that transmit motion</li> <li>• Mechanisms that bring about a change in motion</li> </ul>	<i>Transportation</i> <ul style="list-style-type: none"> <li>• Bridges</li> <li>• Aviation and aerospace science</li> <li>• Transportation technology</li> <li>• Bicycle, sailboard or skateboard</li> </ul> <i>History</i> <ul style="list-style-type: none"> <li>• Industrial revolution</li> </ul>

## Strategies, Techniques and Attitudes

### Strategies

Scientific and technological strategies can be used to implement a problem-solving procedure, explore and study the elements of a situation, and exchange information. They are therefore useful for developing the competencies and doing well-organized scientific and technological work. These strategies have been divided into three categories.

#### Exploration Strategies

- Dividing a complex problem into simpler subproblems
- Identifying the constraints and elements that must be taken into account to solve the problem
- Using different types of reasoning (e.g. inductive and deductive reasoning, inference, comparison, classification)
- Exploring various ways of solving the problem
- Predicting the results of the procedure used
- Ensuring that the procedure is appropriate and safe and making the necessary adjustments
- Recalling similar problems that have already been solved
- Examining errors in order to identify their source

#### Instrumentation Strategies

- Using different tools for recording information (e.g. diagrams, notes, graphs, procedures, logbook)
- Selecting suitable techniques or tools for observation

#### Communication Strategies

- Using tools to display information in various formats: data tables, graphs or diagrams)
- Using various means of communication (e.g. oral presentation, written presentation, Web page)

### Techniques

Many scientific and technological activities can be carried out smoothly by using a number of suitable techniques, which involve methodical procedures that provide guidelines for the proper application of theoretical knowledge. These work procedures, which are used in learning and evaluation situations, are divided into two major categories.

#### Technology

##### Graphic communication

Techniques for:

- Doing a technical drawing
- Reading plans
- Drawing schematic diagrams
- Using scales
- Using drawing instruments

##### Manufacturing

Techniques for:

- Measuring and laying-out
- Machining and forming
- Finishing
- Assembling
- Assembling and dismantling

#### Science

Techniques for:

- Separating mixtures
- Using laboratory materials and equipment safely
- Using measuring instruments
- Using observational instruments
- Designing and creating an environment (e.g. terrariums, aquariums, composting environments)

### Attitudes

One of the goals of the Science and Technology program is the promotion of attitudes that make it easier for students to engage in scientific and technological processes and that help them develop a sense of responsibility for

their own actions and with respect to society at large. Attitudes are an important factor in the development of the competencies.

These attitudes can be divided into two categories. First, attitudes of openness make students receptive to various types of knowledge as well as every possible perspective or approach that can be encountered in science and technology. Secondly, attitudes of rigour, which provide guidelines for students' behaviour, are required to ensure that scientific and technological activities are carried out smoothly. These two types of attitudes complement each other and are inextricably linked.

#### Attitudes of Openness

- Curiosity
- Attentiveness
- Sense of initiative
- An inclination to take intellectual risks
- Team spirit
- Interest in comparing their ideas with the ideas of those around them
- Receptive to original solutions and appropriate answers
- International solidarity in dealing with major issues

#### Attitudes of Rigour

- Personal discipline
- Intellectual rigour
- Objectivity
- Independence
- Perseverance
- Methodical approach to one's work
- Concern for a job well done
- Sense of responsibility
- Willingness to work hard
- Willingness to cooperate effectively with others
- Concern about using proper language and correct terminology
- Concern for health and safety
- Respect for life and the environment



## Bibliography

- American Association for the Advancement of Science. *Atlas of Science Literacy. Project 2061*. New York: Oxford University Press, 1993.
- . *Benchmarks for Science Literacy. Project 2061*. New York: Oxford University Press, 1993.
- . *Designs for Science Literacy. Project 2061*. New York: Oxford University Press, 1993.
- . *Science for all Americans. Project 2061*. New York: Oxford University Press, 1993.
- Astolfi, Jean-Pierre, and Michel Develay. *La didactique des sciences*. Collection Que sais-je?, no. 2448. Paris: PUF, 1991.
- Audigier, F., and P. Fillion. *Enseigner l'histoire des sciences et des techniques, une approche pluridisciplinaire*. Paris: INRP, 1991.
- British Columbia. Ministry of Education. *Science 8 to 10: Integrated Resource Package*. Victoria: Ministry of Education, Province of British Columbia, 1996.
- Caillé, André. *L'enseignement des sciences de la nature au primaire*. Québec: Presses de l'Université du Québec, 1995.
- California State Board of Education. *Science Content Standards for California Public Schools: Kindergarten Through Grade Twelve*. Sacramento, California: CDE Press, 1998.
- Council of Ministers of Education, Canada. *Common Framework of Science Learning Outcomes K to 12: Pan-Canadian Protocol for Collaboration on School Curriculum*. Toronto: Council of Ministers of Education, Canada, 1997.
- DeVecchi, Gérard, and André Giordan. *L'enseignement scientifique: Comment faire pour que "ça marche"?* Collection Giordan-Martinand. Nice: Z'Éditions, 1989.
- . *Les origines du savoir: Des conceptions des apprenants aux concepts scientifiques*. Neuchâtel: Delachaux et Niestlé, 1990.
- England. Department for Education and Employment. *Science: The National Curriculum for England-Key Stages 1-4*. London: Qualifications and Curriculum Authority, 1999.
- . *Design and Technology: The National Curriculum for England-Key Stages 1-4*. London: Qualifications and Curriculum Authority, 1999.
- Fourez, Gérard. *La construction des sciences*. Montréal: ERPI Science, 1992.
- . *Alphabétisation scientifique et technique: essai sur les finalités de l'enseignement des sciences*. Brussels: De Boeck Université, 1994.
- Fourez, Gérard, Véronique Lecompte-Englebert, and Philippe Mathy. *Nos savoirs sur nos savoirs. Un lexique d'épistémologie pour l'enseignement*. Brussels: De Boeck Université, 1997.
- Hasnil, Abdelkrim. "La culture scientifique et technologique à l'école: De quelle culture s'agit-il et quelles conditions mettre en place pour la développer?" Paper presented at the 70th conference of the Association francophone pour le savoir (ACFAS), Québec City, Université Laval, 2002.
- International Technology Education Association. *Standards for Technological Literacy: Content for the Study of Technology*. Reston, Virginia: International Technology Education Association, 2000.
- Manitoba Education, Training and Youth. *Senior 2 Science: Manitoba Curriculum Framework of Outcomes*. Draft. Winnipeg: Manitoba Education, Training and Youth, 2001.
- Nova Scotia. Department of Education. *Oceans 11*. Halifax: Department of Education, 2000.
- Ohio. State Board of Education. *Science: Ohio's Model Competency-Based Program*. Columbus, Ohio: State Board of Education, 1994.
- Ontario. Ministry of Education and Training. *The Ontario Curriculum, Grades 1-8: Science and Technology*. Toronto: Ministry of Education and Training, 1998.
- Québec. Commission des programmes d'études. *L'enseignement des sciences et de la technologie dans le cadre de la réforme du curriculum du primaire et du secondaire*. Brief to the Minister of Education. Québec: Gouvernement du Québec, 1998.
- Québec. Conseil de la science et de la technologie. *La culture scientifique et technique au Québec: Un bilan*. Status Report. Sainte-Foy: Gouvernement du Québec, 2002. (A summary of this report is available in English by logging on to <[http://www.cst.gouv.qc.ca/cst\\_publ.html#00](http://www.cst.gouv.qc.ca/cst_publ.html#00)> and clicking on the relevant hyperlink.)
- . *La culture scientifique et technologique: Miser sur le savoir*. Status Report. 3 vols. Sainte-Foy: Gouvernement du Québec, 1994. (Summaries of all three volumes are available in English under the title Banking on Knowledge: Status Report, 1994).
- . *La science et la technologie à l'école*. Sainte-Foy: Gouvernement du Québec, June 1998.
- . *Le défi du monde de l'éducation face à la science et à la technologie*. Québec: Gouvernement du Québec, 1995.
- . *Le rôle de l'école dans la culture scientifique et technologique. Éléments de réflexion pour alimenter un débat épistémologique et social*. Report prepared by Benoît Godin. Sainte-Foy: Gouvernement du Québec, 1994.
- Unesco. *Manuel de l'Unesco pour l'enseignement des sciences*. Rennes: Imprimeries Oberthur, 1964.
- Vermont. State Board of Education. "Science, Mathematics and Technology Standards." In *Vermont's Framework of Standards and Learning Opportunities*. Montpelier: Vermont State Board of Education, 2000.



## Chapter 7

### Social Sciences



## *Introduction to the Social Sciences Subject Area*

The social sciences are concerned with all the phenomena associated with human societies and human representations of them. The complexity of the social world is increasing, because these societies are in a process of constantly accelerating change and because of the current global conjuncture, characterized by high population mobility, the multiplication of contacts between different cultures, the rapid circulation of information and the accelerating globalization of the economy. As a subject area for secondary school, the social sciences consider social phenomena and their complexity in terms of space and time, or more precisely, of geography, history and citizenship education. Each of these subjects approaches the social world from a specific viewpoint. Geography provides a spatial perspective, which enables students to see that societies occupy territories whose many differences include differences of scale, and that they relate to these territories in a great variety of ways, while History and Citizenship Education provides a temporal perspective, which enables students to become aware of and understand the roots of the present and the process of social change.

### **Contribution of the Social Sciences Subject Area to the General Education of the Student**

The subject area contributes to the achievement of the educational aims of the Québec Education Program by enabling students to develop an understanding of social issues. The two subjects in the subject area foster the construction of their identities by providing guidelines that allow students to perceive their membership in a community based on shared values, particularly those asso-

ciated with democracy. They help students to develop their world-view by furnishing opportunities to grasp the complexity of the phenomena pertaining to human societies. They also enable them to take into account their own opinions and values, to question them and to see them in perspective.

The subjects in the social sciences foster the development of students' ability to reason, enrich their culture and prepare them to play an active role in a democratic society. First of all, the subjects promote intellectual development by giving students methodological and conceptual tools. The acquisition of these tools, which students can call on and use in a multitude of situations, should help them to understand the present-day world and empower them in dealing with new situations in their lives.

In addition, the very nature of their object of study makes the subjects in this subject area a particularly rich vehicle for cultural learning. They promote students' social literacy, helping them to acquire the body of knowledge shared by a community, without which citizens would be like foreigners in their own society. They also introduce students to the cultural heritage of communities that nourish the cultural diversity of their society.

Finally, with regard to social integration, geography, history and citizenship education should help students to develop their own values and attitudes by relating them to the values and principles on which Québec society is based. These subjects prepare students to exercise their role as citizens, in their immediate surroundings—the school—and within the broader community.

### **Making Connections: The Social Sciences Subject Area and the Other Dimensions of the Québec Education Program**

It is, among other things, by analyzing social phenomena that students develop the competencies targeted in the two programs in the Social Sciences subject area. In order to understand these phenomena, they must perform complex tasks that both require and contribute to the cross-curricular competencies: they exercise critical judgment, use information, solve problems, adopt effective work methods, cooperate, etc. This context leads students not only to draw on the cross-curricular competencies targeted in the Québec Education Program but also to develop them.

The broad areas of learning, which provide focal points for educational activities in all the subject areas, mesh particularly well with the aims of the programs of study in the Social Sciences. In addition, the Social Sciences subject area has definite affinities with the educational aims and focuses of development of certain broad areas of learning. This is most evident in the case of the broad areas *Citizenship and Community Life* and *Environmental Awareness and Consumer Rights and Responsibilities*.

There is also considerable interaction between the Social Sciences subject area and the four other subject areas. The learning students are expected to acquire in these subject areas often complements that targeted in the Geography program and the History and Citizenship Education program.

For example, by developing the competencies associated with the Languages subject area students can read documents, master their contents, process the information in them and communicate the results of their research effectively. The Social Sciences subject area, meanwhile, affords

an endless source of issues and subject matter likely to correspond to the students' extremely varied concerns and interests.

In order to properly understand social, territorial or economic phenomena, here and elsewhere, past and present, students must be capable of using certain mathematical, scientific and technological concepts. In return, the Social Sciences subject area is rife with examples that illustrate the meaning and relevance of these concepts.

Arts education is a subject area that can foster an openness and sensitivity to the artistic expression of a society that will help students to enrich the frame of reference they use to interpret the various components of the Social Sciences subject area.

Finally, the Personal Development subject area helps students develop the ability to make judicious individual and collective choices by encouraging them to reflect on and analyze individual and social behaviours and values. The competencies and learning content of the programs in the Social Sciences subject area contribute to this process.

### **Elements Common to the Subjects in the Social Sciences Subject Area**

#### **Connections Between the Subjects in the Social Sciences Subject Area**

Both Geography and History and Citizenship Education promote open-mindedness. Their complementary perspectives on social phenomena reinforce the students' knowledge and understanding of these social phenomena and of human action. By encouraging students to observe here and elsewhere, past and present, they attune them to the change and diversity that characterize the present-day world.

To participate in a society that is increasingly complex and constantly changing, students need reference points and tools. Such tools enable them to grasp and interpret the processes by which a society is organized in space and time, as well as the nature and importance of the relationships that form within a society, among societies, or between societies and their territories. In adopting these particular perspectives for the study of reality in space and time, the subjects in the subject area use concepts whose complementarity is invaluable for decoding social phenomena.

### **Common Learning Within the Subject Area**

The Geography and History and Citizenship Education programs are closely connected by the nature of the competencies they expect students to develop. Some of the learning they call for requires students to go back and

forth between the subjects. Thus, on the one hand, students who are learning to understand the organization of a territory and interpret a territorial issue take into account past human actions and the imprints they have left on the organization of space, while on the other hand, when students learn to examine and interpret social phenomena, they take into consideration the territorial organization of the societies concerned. It is by learning to decode the real world from a spatiotemporal perspective and by understanding the importance of human action that students construct their consciousness of citizenship. And by recognizing that all decisions should be established on critical bases, given their implications for the future of the community, they continue that construction. The diagram on the following page illustrates both this synergy between the two subjects and the learning that is common to both of them.



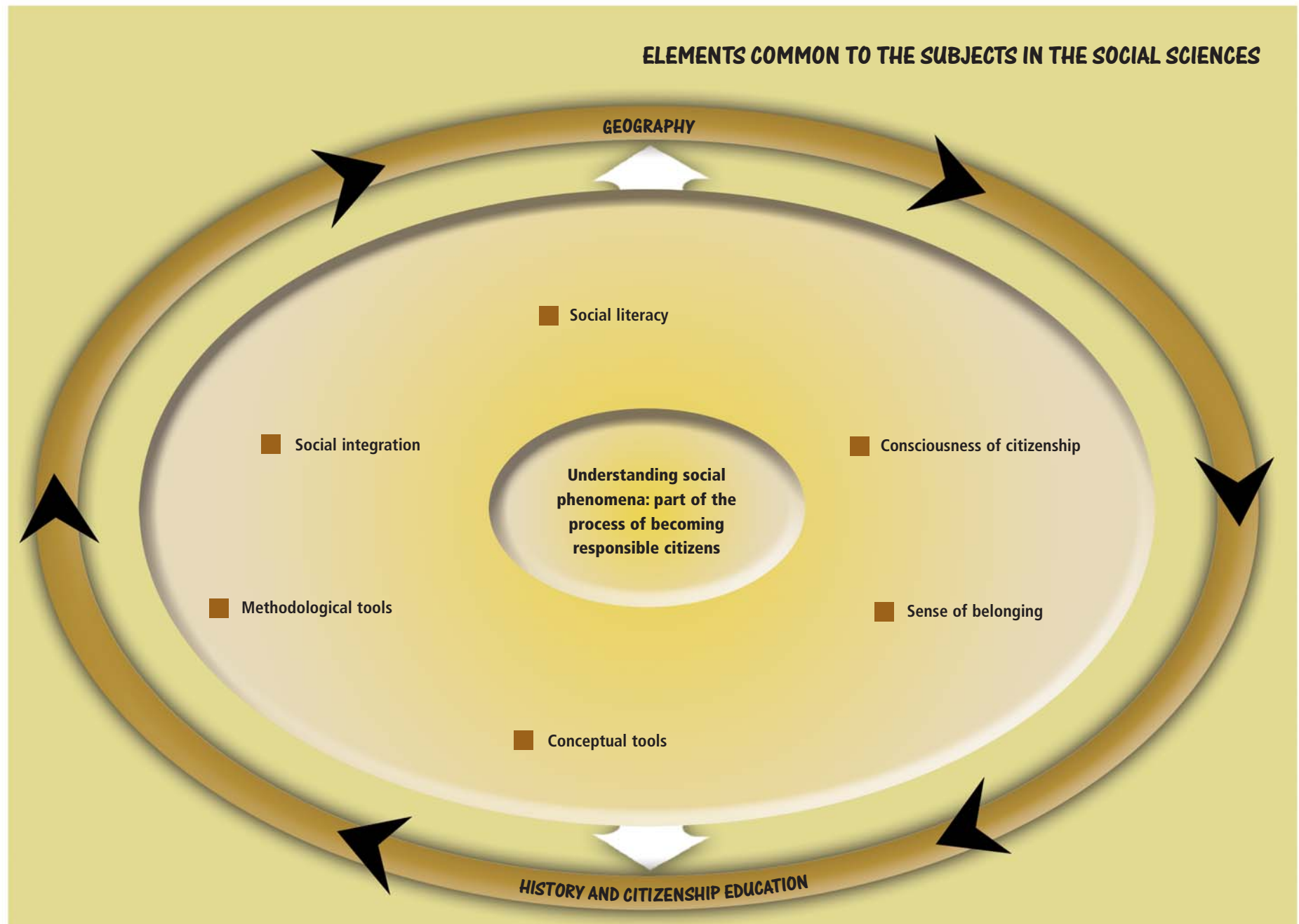


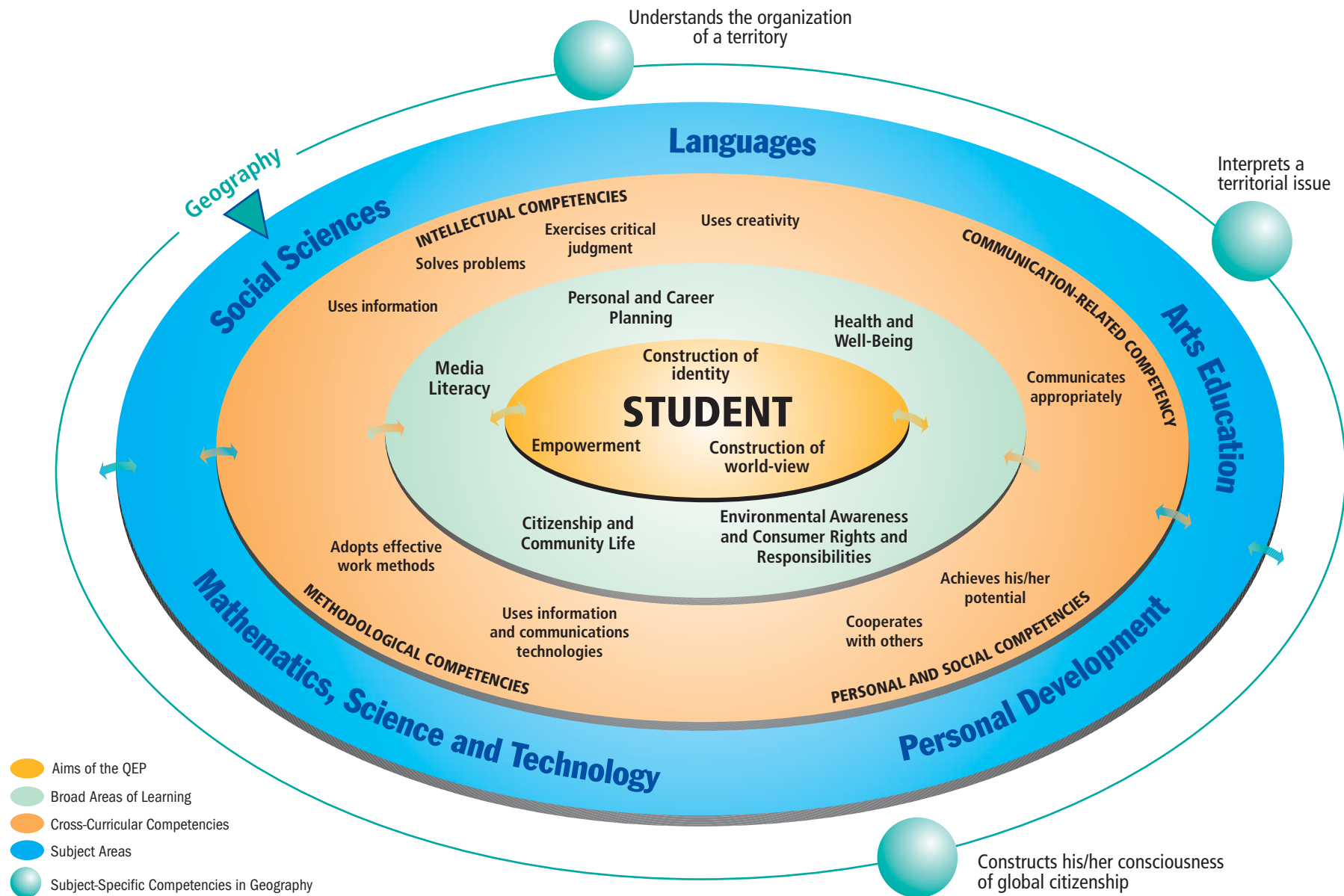




Photo: Pierre Lahoud

**Geography**

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





## Introduction to the Geography Program

*Geography is the science of place and space. Geographers ask where things are located on the surface of the earth, why they are located where they are, how places differ from one another, and how people interact with the environment.*

*Association of American Geographers*

### Contribution of the Geography Program to Students' Education

The many changes that have marked contemporary society, especially in communications, have profoundly modified our relationship to space. The proliferation of information and its instantaneous dissemination worldwide, the multiplication of exchanges of all kinds, the globalization of the economy and the importance of migrations all make distances smaller and influence the way we see the world.

In this context, a subject such as geography has special importance. By encouraging students to look at territories from a geographic perspective, it helps to make today's world more intelligible to them. Students examine the relationships human beings have with space and in so doing they acquire the tools and language of geography, and learn about the concepts needed to resolve territorial problems. Through geography, they discover that they have a role to play in working toward sustainable development, which goes hand in hand with the responsible management of resources. They also become aware of the distinctive features of other territories and come to understand the importance of sharing the world's habitable space more equitably.

### Approach to the Study of Geography

Oriented toward the study of issues associated with the use of space, the current approach to geography is based on the concept of territory. Territory is defined as a social space that human beings occupy, modify, give meaning to and organize in a specific way. This understanding of the subject differs from the traditional approach to teaching geography in the way in which it interprets the study of space. This new approach considers the natural environment in connection with the society that occupies it. The natural elements are thus integrated with the analysis of the various social phenomena that have an impact on the organization and development of a territory.

This program aims at helping students to develop geographic reasoning and skills. In order to describe or explain territorial issues, students engage in a reasoning process that allows them to understand, at an appropriate level, human actions upon territories that are in constant change. They study the uniqueness and the differentiation of territories and analyze the meaning human beings attribute to their actions in these territories (purpose, landmarks, heritage). Geographic reasoning involves the comparison of geographic phenomena at different scales of analysis,

and uses the language of geography and cartography. By engaging in this kind of reasoning, students learn to respond to geographic problems using spatial representations they have previously formed, which they must now modify and develop.

## How the Subject-Specific Competencies Work Together

In the Geography program, students are expected to develop the following three competencies:

- Understands the organization of a territory
- Interprets a territorial issue
- Constructs his/her consciousness of global citizenship

The development of these competencies involves the study, on different scales, of various types of territories. Students look at a territory organized in a specific manner and discover cultural imprints left by humans. They interpret a territorial issue by examining how people living in a territory attempt to solve problems related to the occupation of that space. Finally, students construct their consciousness of global citizenship by becoming aware of global issues and developing a sense of involvement.

These competencies do not develop according to a specific sequence, but in interaction with one another. Thus, students may approach the study of a territory by looking at the way it is organized, interpreting a territorial issue or examining global phenomena. Territorial organization, issues and global phenomena all relate to the same type of territory and it is important that teachers emphasize the dynamic interaction between the three competencies.

## Continuity Between the Elementary and Secondary Levels

At the elementary level, students were introduced to geographic reasoning through the development of the com-

petencies targeted in the Geography, History and Citizenship Education program:

- To understand the organization of a society in its territory
- To interpret change in a society and its territory
- To be open to the diversity of societies and their territories

Students also learned about territories here and elsewhere, past and present. They began to construct the concepts of organization, change and diversity as well as the concepts of society and territory. This process continues at the secondary level.<sup>1</sup>

Students started looking at the relationships that exist between a society and its territory. They examined the cultural imprints left on the territory and the motives guiding societies in their actions. They became aware of different territorial phenomena relating to here and elsewhere, past and present, which contributed to their citizenship education.

At the secondary level, students develop subject-specific competencies. As well, some learning begun at the elementary level continues. This is the case with understanding the organization of a territory, interpreting territorial phenomena, engaging in the research process and applying the following techniques:

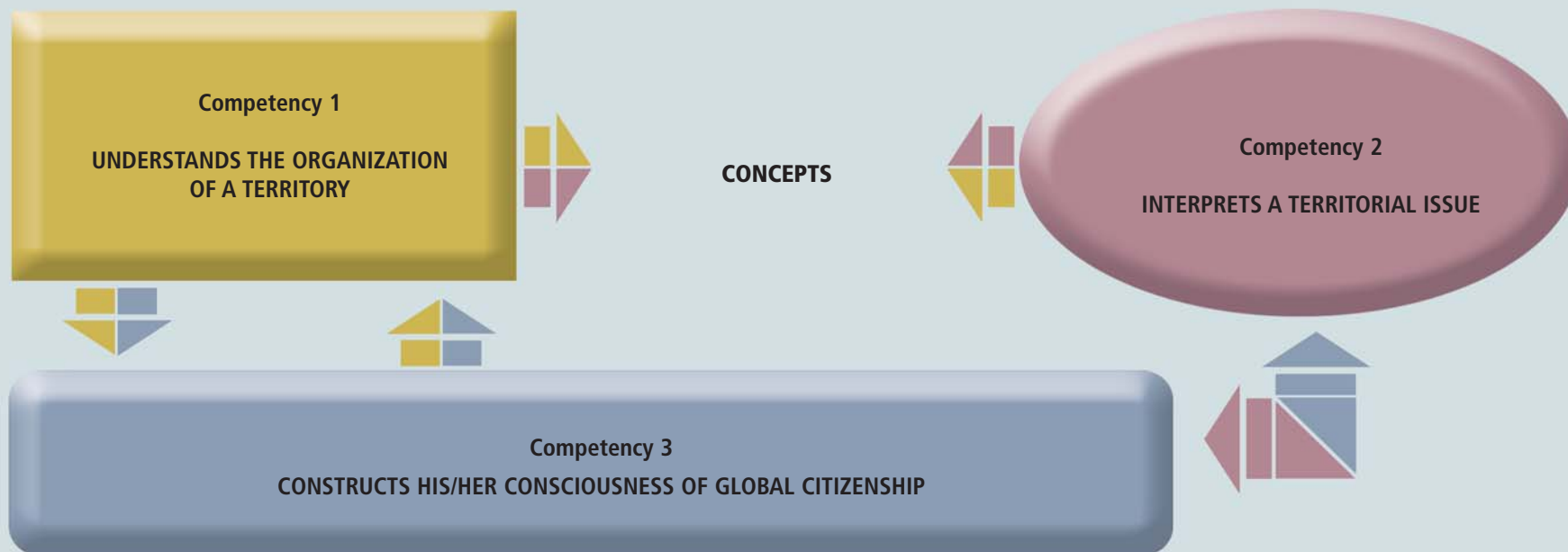
- Reading and interpreting maps
- Using spatial reference points
- Orientation and location
- Reading and interpreting pictures and written documents
- Using an atlas

1. Page 289 presents the content of the Geography, History and Citizenship Education program at the elementary level.



## HOW THE COMPETENCIES WORK TOGETHER

### TYPE OF TERRITORY



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

Connections between geography and other subjects are readily apparent, and the Geography program has been designed to facilitate the integration of the various dimensions of the Québec Education Program. Geography teachers are encouraged to follow suit by taking an integrated learning approach with their students.

### Connections With the Broad Areas of Learning

The broad areas of learning correspond to major contemporary social issues. They serve as anchor points for the development of the competencies and are intended to help students relate school learning to their daily concerns. In many respects, the Geography program ties in with the educational aims and focuses of development of four of the broad areas of learning.

By analyzing the relationships that societies have with their territory from a responsible management perspective, students learn to make connections between the satisfaction of needs and the rational use of resources. They become aware of the social aspects of consumption and of the implications of globalization for the culture of societies and the distribution of wealth and resources. This awareness helps students to better understand the interdependence of the environment and human activity. In this way, the program ties in with the focuses of development of the broad area of learning *Environmental Awareness and Consumer Rights and Responsibilities*.

By studying various territories and transferring their learning to their own territory, students become aware of the many roles played by citizens, at different levels, in the resolution of territorial problems. This helps students to

develop open-mindedness and respect for diversity. They become aware of equal rights, the interdependence of peoples, international conflicts, and the need to develop a culture of peace. By helping students to understand the significance of human actions in a territory, take a position on territorial issues and examine major global phenomena, the program contributes to educating informed, responsible citizens. In this sense, it ties in with the broad area of learning *Citizenship and Community Life*.

By studying territories, students come to reflect on the effects, on a relatively large scale, of certain human actions on health. For example, they become aware that negligent behaviour can contribute to the spread of epidemics or environmental pollution. They realize that decisions made on the basis of self-interest or greed may have serious consequences for people living in an environment at risk. In this respect, the program ties in with the broad area of learning *Health and Well-Being*.

In the course of their research, students learn to use information from various media. Sometimes this information is subject to interpretation. Students must therefore learn to examine information and maintain a critical distance with respect to media resources. They distinguish fact from opinion and learn to assess the validity of information. In this regard, the program ties in with the broad area of learning *Media Literacy*.

### Connections With the Cross-Curricular Competencies

The cross-curricular competencies do not operate in isolation, but are connected to the various subject-specific

competencies. The competencies targeted by the Geography program promote, to varying degrees, the use of each of the cross-curricular competencies. Similarly, the cross-curricular competencies contribute to the development of the subject-specific competencies.

Students are often called upon to solve problems involving territorial issues. They have to analyze the elements of the situation, grasp the complexities and evaluate the relevance and effectiveness of the solutions proposed by the groups in question.

To support their geographic reasoning they must adopt effective work methods, use information from a variety of sources, evaluate these sources and judge their validity and relevance. In their research, they use information and communications technologies appropriately, both in the construction of their representations and the communication of their findings.

Deconstructing landscapes, choosing scales of analysis and producing original documents such as diagrams, sketches and maps are ways of developing creative thinking.

Students exercise critical judgment when considering the effects of human actions on a territory. The same holds true when they evaluate solutions to global problems, take a position with respect to their effectiveness and defend their position.

Becoming aware of different geographic phenomena and reacting to human intervention likely to have repercussions on a territory or the future of the planet helps students to recognize both their own cultural roots and the culture of others. They learn where they stand and how



their position relates to others, both of which are essential to achieving their potential.

Students also learn to cooperate, as they are often faced with complex tasks that require collaboration. They demonstrate open-mindedness and receptiveness to the views of others and respect for differences of opinion.

Finally, when students reason in geography, they analyze geographic problems at different scales. They use geographic language to communicate their thoughts appropriately and to organize their answers coherently.

### Connections With the Other Subject Areas

There are numerous examples of possible links between geography and other subjects in the Québec Education Program. As with all the subjects, geography provides an opportunity to apply the competencies developed in the languages area. Students must use their competencies in reading, writing and oral communication to do research and then communicate their results. They must use correct language to express their position clearly and coherently.

There are also links between the Geography program and the area of Mathematics, Science and Technology. A number of the concepts introduced in the Science and Technology program are essential to interpreting issues and the way a territory is organized and thus to gaining a better understanding of global phenomena. For example, students can apply what they have learned about natural phenomena when they look at a territory's organization. By examining the consequences of certain modes of social organization with respect to responsible management and sustainable development, they will be able to observe, in light of the results of their work, some of the effects of science and technology on the territory. They will also apply their mathematical competencies in

using quantified and quantifiable information and reading maps, graphs or statistical tables.

Arts Education—the Visual Arts program in particular—provides students with opportunities to discover landscapes and living environments through artists' representations. They can perceive the influence these artists have had on architecture, the development of public squares, etc. The other Arts Education subjects also come into play through the creation and interpretation of works that make reference to the spatial dimension.

Finally, in the area of Personal Development, when students examine social behaviours and evaluate their repercussions, they learn to identify various issues and to analyze them from different points of view. In this way, they enrich the frame of reference they draw on when taking a position on situational problems encountered in moral education or moral and religious education.

## Pedagogical Context

### Students: Interested and Active Learners

In geography, students study various types of territorial organizations based on their knowledge, observations and perceptions of the world. They seek answers to their questions by drawing on a range of resources and using techniques specific to geography.<sup>2</sup> They show open-mindedness both to people and ideas that are new to them. They make connections between what they already know and what they discover and in so doing construct their new geographic knowledge. They experiment with research strategies that enable them to understand territorial organization, related issues and phenomena of a global scale.

In geography class, students interact with their classmates and the teacher and share their discoveries and experiences. They work individually and in groups, and are supported by the teacher.

In developing their competencies, students are encouraged to ask questions and share the results of their research and analysis. They may do so orally or in writing, demonstrating thoroughness and clarity in whichever form they choose.

### The Teacher: A Guide and Mediator

Geography teachers help students to discover the pleasure of learning and encourage them to share their passion for the subject while underlining the importance of a rigorous, cohesive approach. The teachers' role consists in guiding students; they orchestrate the discovery and exploration of territorial phenomena and problems that arise from a society's use of space. Teachers act as mediators between knowledge and the students they are helping to become involved in a process of constructing

knowledge. They create contexts for learning that enable students to acquire the geographer's main tools. The application of the program requires that teachers diversify their practices and approaches in order to respect the various types of learners and learning styles. They help students to develop cognitive and metacognitive strategies. They engage them in the process of constructing meaning by promoting discussion and the exchange and comparison of points of view and encouraging them to express their feelings. They help them to clarify their thinking and formulate ideas.

### The Classroom: A Rich, Stimulating Environment

Since teachers are also responsible for creating a stimulating classroom environment, they must ensure that students have access to appropriate resources. The list of resources that may be useful for the development of competencies in geography is extremely varied: museums, interpretation centres, businesses, maps, plans, pictures, historical documents and artifacts, audio-visual documents, first-hand accounts, and so on. These resources may be part of the immediate environment—such as the library, the multi-media class and the community—or they may entail educational outings. The available resources must also include information and communications technologies that the students can use both as research and production tools.

### Meaningful, Open and Complex Learning and Evaluation Situations

Learning and evaluation situations in geography should be varied, meaningful, open and complex, and present students with an appropriate challenge.

A learning and evaluation situation is meaningful when students perceive the connections between the learning they have acquired and possible future applications. The study of territorial phenomena becomes meaningful for students when they realize that it helps them gain a better understanding of the contemporary world. It is all the more meaningful if it refers to topical issues, social concerns or a real problem involving the use of space. The situation is open to the extent that it enables students to explore several possible solutions rather than calling for a single solution or one right answer. As well, an open learning situation involves various tasks, favours the use of several different research media and may result in the production of different types of student work.

A learning and evaluation situation is complex insofar as it draws on various resources, knowledge and know-how, while allowing them to work together. Research, analysis and the selection of data must always be part of a learning and evaluation situation. It should be based on geographic reasoning, which involves a comparative analysis of geographic phenomena at different scales. It requires skill in questioning, analysis, critical judgment and synthesis. It contributes to the development of the three subject-specific competencies, draws on various cross-curricular competencies and allows for the establishment of connections with the broad areas of learning and other areas.

### Appropriate Evaluation

Students do not learn in order to be evaluated: they evaluate themselves and are evaluated by others in order to

2. See the Techniques section under Program Content.

learn better. Diverse evaluation practices make it possible to assess students' progress during their learning process and indicate the level to which they have developed the competencies at the end of the cycle.

Evaluation carried out during the learning process provides students with feedback on their methods and approaches, their work, their strengths and their weaknesses. In the course of learning, it is possible that a student might first develop one or another of the key features of a competency. To facilitate learning, evaluation could focus on specific tasks related to these key features. For example, a student could focus on deconstructing a landscape without carrying out a complete examination of the organization of the territory. It is essential, however, that students progressively become involved in learning and evaluation situations that concern the competency as a whole and, indeed, that concern more than one competency.

End-of-cycle evaluation is based on the teacher's judgment and is a professional act of the utmost importance. Its role is to provide a progress report on the development of the subject-specific and cross-curricular competencies and in so doing it should take into account ongoing evaluation and not be simply an accumulation of data. End-of-cycle evaluation allows students to demonstrate the level to which they have developed the competencies and the extent to which they are effective users of knowledge, attitudes, strategies and skills in a complex, contextualized situation.

Both during the learning process and at the end of the cycle, the evaluation of learning in geography takes into account the students' use of geographic and cartographic language.<sup>3</sup> The work expected of students may take dif-

ferent forms, including a model, an oral presentation, a journal or a debate. It should be accompanied by various aids, such as texts, maps, sketches and electronic material.

It is important to bear in mind that the validity of evaluation, whether during or at the end of the cycle, depends on the quality of the information gathered. This in turn requires the use of appropriate evaluation instruments, which may include direct observation, self-evaluation, rubrics, peer evaluation, portfolios, journals, and oral or written presentations. The use of information and communications technologies can be helpful either for finding new evaluation instruments or, more generally, as a technical support for the evaluation process.

3. See the Techniques section under Program Content.

## COMPETENCY 1 Understands the organization of a territory

*We humans are geographical beings transforming the earth and making it into a home, and that transformed world affects who we are.*

**Robert David Sack**

### Focus of the Competency

Students are part of a society and they live in a territory about which they already have some knowledge and in which they learn, often in an intuitive, rather unreflective way, to function through numerous everyday experiences. In learning to understand the organization of a territory, students have to ask questions, become aware of the surroundings, develop a feel for the territory and recognize how it is organized. This learning process also gives them a sense of responsibility and provides them with tools for understanding territories here and elsewhere.

A territory is a social space. It is the product of a society that has taken possession of it, adapted to it, and given it meaning and a particular organization, changing it to meet its needs. Thus, territories are not immutable: they are the product of the various societies that have successively occupied them and have influenced their organization. The marks left by human action may be seen in the landscapes<sup>4</sup> of a territory.

Deconstructing landscapes consists in looking beyond what is perceptible to reveal the particular character that results from past and present human activity on the natural environment. A landscape, however, will mean different things to different people. A painter will not emphasize the same aspects of a landscape as an urban planner, an engineer or a farmer. Landscapes also have an emotional value and observing them arouses positive or negative emotions that should be examined. Thus, one might wonder why people are generally attracted to cer-

tain landscapes, such as a well-tended public garden, and repelled by others, such as a public dump.

Understanding the organization of a territory, however, is more complex than simply deconstructing its landscapes. It hinges on understanding the dynamics between different phenomena resulting from human action. It is important to determine the nature of this organization and how it functions, and to focus on the dominant axes of organization of the territory (e.g. transportation networks, zones, centres and outlying areas). It is just as important to understand the nature of the decisions underlying the actions of a society on its territory. These decisions, be they cultural, social, political or economic, have consequences for the territory. The student must recognize the external factors that influence these decisions.

Understanding the organization of a territory implies using different scales of analysis. Changing the geographic scale not only changes the relative size of the phenomena studied, but also brings out different aspects according to the spatial framework of analysis. This makes it possible to enrich one's own representation of the territorial organization and to highlight the relationships the territorial organization has with other territories. Relating these scales changes the perceptions and representations of phenomena, and sometimes even their nature. This also makes it possible to discover influences, near or far, on the territorial organization.

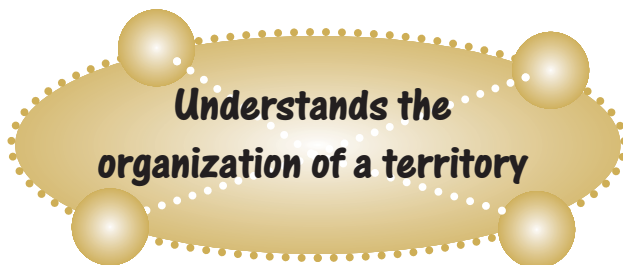
The geographic understanding of a territory must be expressed in cartographic language. This language makes it possible to create a mental image of the territory, to symbolize its spatial dimension, to translate a set of relationships among phenomena using maps, and to grasp the effects of distance on the organization of the territory.

4. In this program, the term landscape means "an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors." (European Landscape Convention, adopted on July 19, 2000, by the Council of Europe's Committee of Ministers).

## Key Features of Competency 1

### **Deconstructs landscapes in the territory**

Identifies signs of human activity in landscapes  
• Associates these landscapes with the organization of the territory • Explores the feelings these landscapes arouse



### **Grasps the meaning of human actions with regard to the territory**

Identifies the main characteristics of the organization of the territory • Identifies the dominant axes of territorial organization • Looks for the reasons underlying human actions  
• Recognizes external influences on the territory

### **Relates different geographic scales**

Chooses appropriate scales • Uses several scales of analysis simultaneously • Highlights different types of phenomena • Broadens his/her personal representation of the territorial organization

### **Uses cartographic language**

Refers to different cartographic representations of the territory • Uses reference points to understand territorial organization • Illustrates his/her understanding of this organization through drawings

## End-of-Cycle Outcomes

The student identifies relevant elements of the organization of the territory by ensuring that they:

- relate to the type of territory concerned
- correspond to the designated focus
- are characteristic of the organization of the territory

The student represents his/her construction of the organization of the territory coherently by highlighting:

- connections among elements of the organization of the territory
- connections among concepts
- relationships between human actions and the organization of the territory

The student considers the organization of the territory as a whole by using scales of analysis appropriately to highlight:

- new phenomena
- external influences

## Evaluation Criteria

- Identification of relevant elements of the organization of the territory
- Coherent representation of the organization of the territory
- Concern for obtaining an overview of the organization of the territory

## COMPETENCY 2 Interprets a territorial issue

*We are the children of our landscape; it dictates behaviour and even thought in the measure to which we are responsive to it.*  
**Lawrence Durrell**

### Focus of the Competency

Because space that is usable by human beings is limited, it is the focus of territorial issues. This occurs when individuals or groups who share the same territory have opposing views about how this space should be used. This may happen, for example, when a territory is subject to natural hazards or has particular characteristics. A territorial issue generally arises when the interests of groups sharing the same space diverge. The result is a power struggle.

Territorial issues are complex phenomena linked to the use of space by human beings. Such issues sometimes originate in actions by societies that occupied the territory in the past. Different elements interact on different scales: the location of the action, the groups or individuals involved and the interests at stake. This interaction creates a dynamic that changes according to the scale of reference. Issues become even more complex when the groups involved take stands, each side convinced that it has the best solution. Various proposals may be considered, each with its strong and weak points. It is important to examine these proposals in the light of their impact on the organization of the territory and to weigh the arguments for and against them.

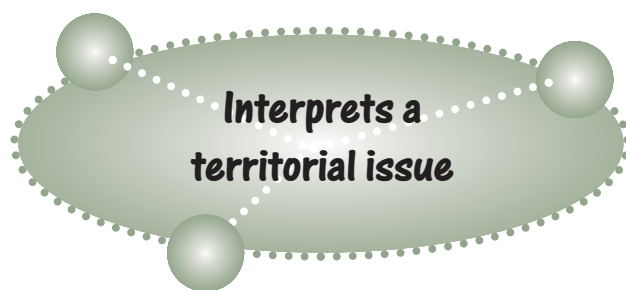
Every territorial issue is a unique challenge because there are no simple solutions to territorial problems. Each situation must be dealt with in a specific and appropriate manner. In order to interpret a territorial issue, students must examine the proposals made by the groups involved and develop an opinion, taking into account the reasons and values underlying the proposals. They also need to examine the compromises made by the various groups involved with the issue, in other words, the concessions that each of the groups agrees to make with respect to its initial proposals. They must also take into account the opportunity costs, that is, what cannot be done because one option was chosen over another. In considering the proposed solutions, students must go beyond self-interest to consider the collective interest. In so doing, they become aware that life in society involves active participation on the part of citizens, who have a responsibility to take action in situations that call for democratic debate.



## Key Features of Competency 2

### **Considers how the territorial issue is dealt with**

Examines the possible compromises • Looks for the collective interest • Determines the opportunity costs



### **Describes the complexity of the territorial issue**

Identifies the places, scales and actors involved • Recognizes the motives of the groups involved • Specifies the role of certain natural and human factors of the past and present

### **Evaluates the proposals of the groups involved**

Examines the proposals of each group  
• Establishes repercussions of each proposal on the territory, depending on the reference scale • Expresses his/her opinion on the proposals • Defends his/her opinion

## End-of-Cycle Outcomes

The student cites elements that are relevant to the territorial issue by referring to:

- exact and specific elements
- appropriate concepts

The student describes the dynamics of the territorial issue by showing:

- how the basic elements of the issue interact
- connections between the concepts
- power struggles

The student expresses a well-founded opinion when it is based on:

- several points of view
- the relation among several scales of analysis
- consideration of the consequences of the proposals for the territory
- consideration of individual and collective interests

## Evaluation Criteria

- Reference to elements that are relevant to the territorial issue
- Description of the dynamics of the territorial issue
- Expression of a well-founded opinion

## COMPETENCY 3 Constructs his/her consciousness of global citizenship

*We understand, as never before, that each of us is fully worthy of the respect and dignity essential to our common humanity. We recognize that we are the products of many cultures, traditions and memories; that mutual respect allows us to study and learn from other cultures; and that we gain strength by combining the foreign with the familiar.*  
**Kofi Annan**

### Focus of the Competency

As a result of the globalization of the economy and the proliferation of communications technologies, it is increasingly difficult to ignore the relationships that exist among the territories of the world. Through contact with others, their own experience of migration, information in the media or their questions about the source of everyday consumer goods, students often find themselves in situations that reveal the interdependence of people and territories on a global scale. They discover that territorial phenomena are interrelated and structured by exchanges of all kinds: goods, services, information, people and capital. Networks take shape and movements take place between the societies that occupy territories.

Students gradually become aware of the growing complexity of the world they live in and of the new possibilities that are available to them, but also of the responsibilities these possibilities entail. This enables them to observe that territories are complementary to one another, but also that inequalities exist between some of them. In this way they construct their consciousness of global citizenship, that is, they feel involved in the world, and develop a sense of personal responsibility with respect to major global issues. They learn to make their own decisions about which actions to take in their role as citizens of the world.

Most global phenomena involve tensions (e.g. between national and international, density and dispersal, North and South) and are subject to multiple pressures. Consciousness of global citizenship can be reflected in observance of a set of rules established by human beings through organizations and in official documents, in order to live together. Students' consciousness of global citizenship is developed by encouraging their hope for a better world, based on responsible management of resources from a sustainable development perspective that will ensure future generations the appropriate conditions to satisfy their legitimate needs.

Students develop this competency by gradually becoming aware of major global phenomena. They take an interest in and wonder about them. They try to relate the behaviours adopted or the choices made by different actors, be they groups, businesses or states, to the values underlying their forms of social organization. They observe, for example, that a society that bases its organization on the immediate and individualistic satisfaction of needs may lead its members to take action that could have serious consequences for the entire world. By examining human actions from the perspective of sustainable development, they endeavour to identify those that promote responsible management and rational use of

resources. They recognize human actions that are economically equitable, environmentally friendly, socially just and culturally appropriate to the societies that occupy the territories. In short, they learn to be citizens of the world.

## Key Features of Competency 3

### **Shows the global nature of a geographic phenomenon**

Observes that a given geographic phenomenon occurs in many territories • Recognizes instances of inequality and mutual benefit among territories • Recognizes the networks and movements that arise among territories



### **Evaluates solutions to global issues**

Recognizes possible solutions • Shows that the commitment of communities is essential for solving global problems • Adopts a position that takes into account the effectiveness of the various solutions proposed • Defends his/her position

### **Examines human actions in terms of the future**

Associates human actions with forms of social organization • Shows that actions taken by human beings in a territory have repercussions on other territories • Identifies implications of these actions for the planet from the perspective of responsible management and sustainable development

## End-of-Cycle Outcomes

The student shows the global nature of a phenomenon by taking into account:

- the diversity of manifestations of this phenomenon in the world
- the establishment of networks and movements among territories

The student considers the impact of human actions on the future of the planet by taking into account:

- the consistency of these human actions with their underlying values
- the relationship between these human actions and sustainable development
- the need for concerted action to solve global problems
- the contribution of international rules, conventions and organizations

The student defends his/her opinion by basing it on:

- the effectiveness of the solutions proposed
- sustainable development

## Evaluation Criteria

- Expression of the global nature of a geographic phenomenon
- Consideration of the impact of human actions on the future of the planet
- Justification of his/her opinion

## Program Content

The development of the competencies in the Geography program is based on the study of types of territories. This approach makes it possible to group the territories studied in such a way as to structure learning and facilitate the students' transfer of learning to other territories in the same category. The selected territories give students an opportunity to become familiar with different parts of the world. By examining types of territories, the program directs students' attention toward various forms of territorial organization that can be studied by means of various designated focuses. The program presents four main categories of territorial issues: environmental issues (e.g. providing sustainable energy development), quality-of-life issues (e.g. finding housing in an urban setting), development issues (e.g. developing tourism while preserving the special characteristics of a region) and identity issues (e.g. sharing a territory and developing it in harmony with a particular way of life). It also raises issues relating to global phenomena present in many territories around the world.

By studying types of territories in terms of different designated focuses, students develop the competency *Understands the organization of a territory*. The competency *Interprets a territorial issue* is developed by examining issues that arise in the territories studied, based on the designated focus, while the competency *Constructs his/her consciousness of global citizenship* is developed by studying geographic phenomena that occur worldwide in several territories of the same type. A single territory serves as the basis for developing the first two competencies. For example, in terms of organization, Mexico City is an urban territory. The designated focus used to study it is that of a metropolis. On the basis of their understanding of this type of territory, students interpret a related issue.

However, to develop the third competency, *Constructs his/her consciousness of global citizenship*, students need to study several of the world's metropolises in order to demonstrate that a given geographic phenomenon occurs in many different places around the world.

Five types of territories representing different forms of territorial organization have been selected: urban territory, regional territory, agricultural territory, Native territory and protected territory. An illustration of the program content appears on page 274. It shows the types of territories studied and provides the teacher and students with an overview of the program.

**Urban territory** is ever increasing, given the worldwide population shift to the city. All countries are affected by this trend. The study of this type of territory leads to the consideration of new social and environmental problems brought on throughout the world by the phenomenon of urbanization. There are three designated focuses: metropolises, cities subject to natural hazards and heritage cities.

**Regional territory** is related to basic economic activities associated with the forest, industry and energy, or expanding sectors such as tourism. Studying regional territories makes it possible to look at different forms of economic activity, the driving force of the contemporary world. There are four designated focuses: tourist regions, forest regions, energy-producing regions and industrial regions.

**Agricultural territory** is associated with a vital need, food. It is often threatened by urban expansion and is also a source of environmental problems, which are regularly reported in the news. There are two designated focuses: agricultural territory in a national space and agricultural territory in an environment at risk.

**Native territory** is a contemporary reality in many parts of the world. There is one designated focus: northern Native territories that have reached a formal agreement with the Québec or Canadian government.

**Protected territory** is related to the present-day threats to the world's ecosystems and the consequent need to protect them. Natural parks are the only designated focus because they are protected territories even though they may be developed.

The presentation of types of territories does not follow a particular order. It is the responsibility of the cycle team to distribute the content over the two years of the cycle according to its complexity, the students' level and their areas of interest. Planning should promote the progressive consolidation of learning and its application.

When a selection of territories or issues is suggested for Competencies 1 and 2, the teacher or students may choose one of them. However, in the case of four types of territories, the study of two territories is compulsory for the development of Competencies 1 and 2. Furthermore, over the two years of the cycle, the students must become familiar with territories in different parts of the world and different parts of Québec and Canada.

The three competencies do not have to be addressed in any predetermined order. Any one competency may serve as a starting point for learning. The study of a territory may begin with an issue or the exploration of a global phenomenon. It is a question of teaching approach.

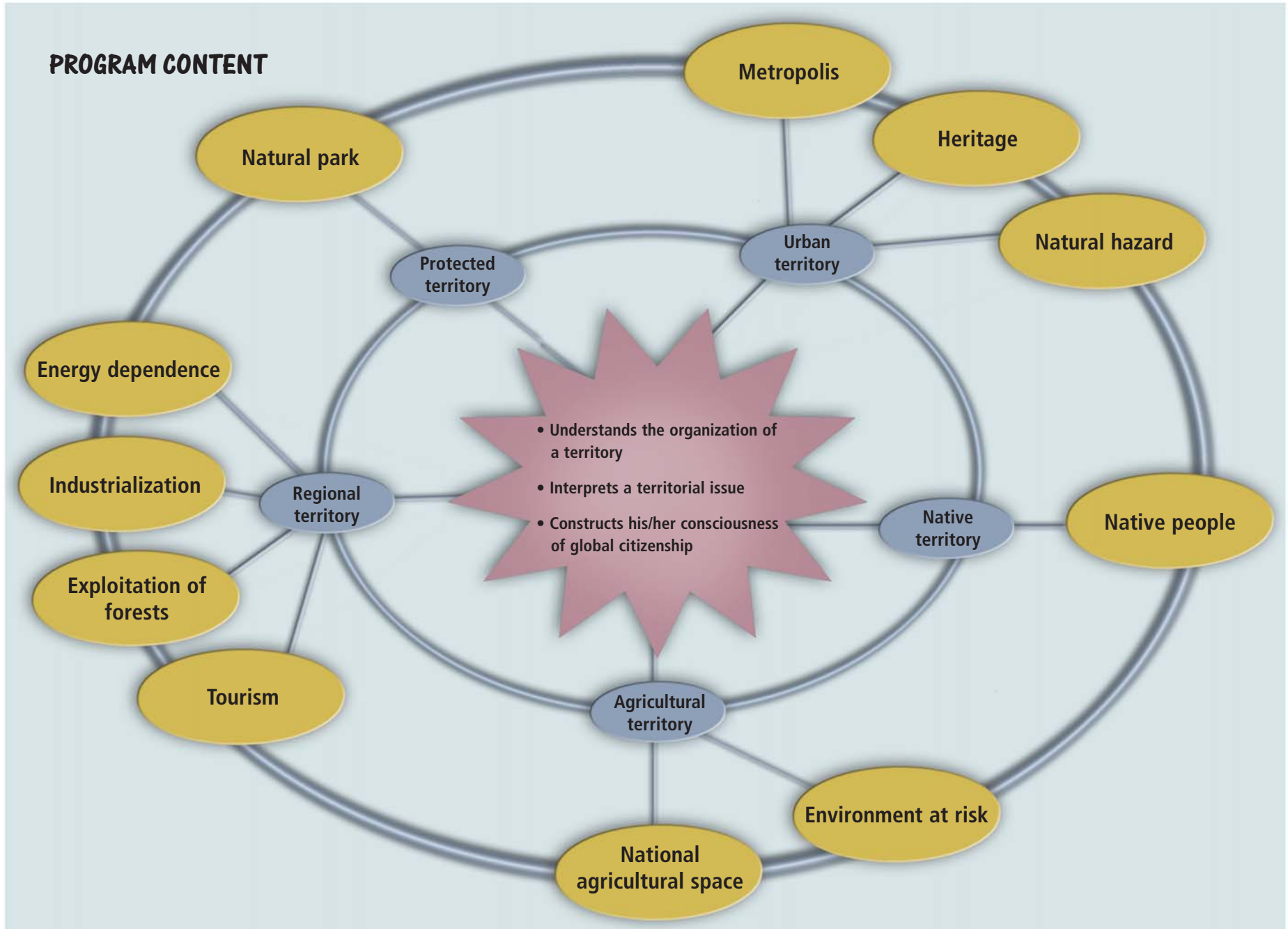
The study of the territories prescribed by the program allows students to construct a conceptual framework for the representation of territorial phenomena. The program

content does not by any means cover all geographic phenomena or all places in the world. The elements chosen are considered representative of geographic phenomena throughout the world. They allow Secondary Cycle One students to use geographic reasoning with regard to phenomena that, while relatively complex, are nevertheless accessible to them.

Program content is presented in the form of diagrams showing the connections between the competencies. The type of territory is identified at the top of each diagram. It is accompanied by a list of concepts common to all the focuses for this type of territory. Other concepts are indicated in the centre of the diagram. They refer more specifically to the designated focus. Students work with these concepts when studying a territory. As some of the concepts will already have been covered at the elementary level, students now have an opportunity to further develop their understanding. Other concepts are new and students will construct them gradually over the two years of the cycle.

The program content includes cultural references. When developing an understanding of the organization of a territory, interpreting a territorial issue and constructing their consciousness of global citizenship, students enrich their world-views with appropriate cultural references. These references, presented as examples at the bottom of each diagram, have been chosen for their relevance to the study of the particular territory. It is important to note that these references are not meant to be memorized, studied or researched. Their purpose is to enable students to broaden their understanding of a territory.

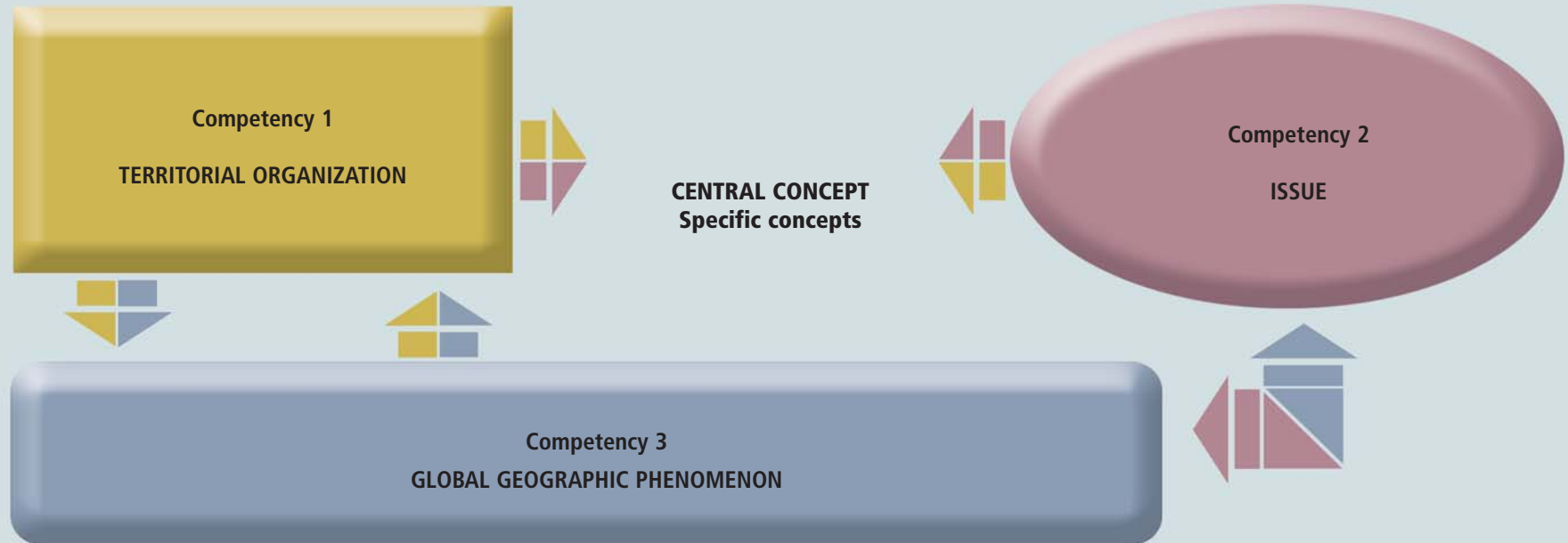
## PROGRAM CONTENT





## CONNECTIONS BETWEEN THE SUBJECT-SPECIFIC COMPETENCIES AND THE PROGRAM CONTENT

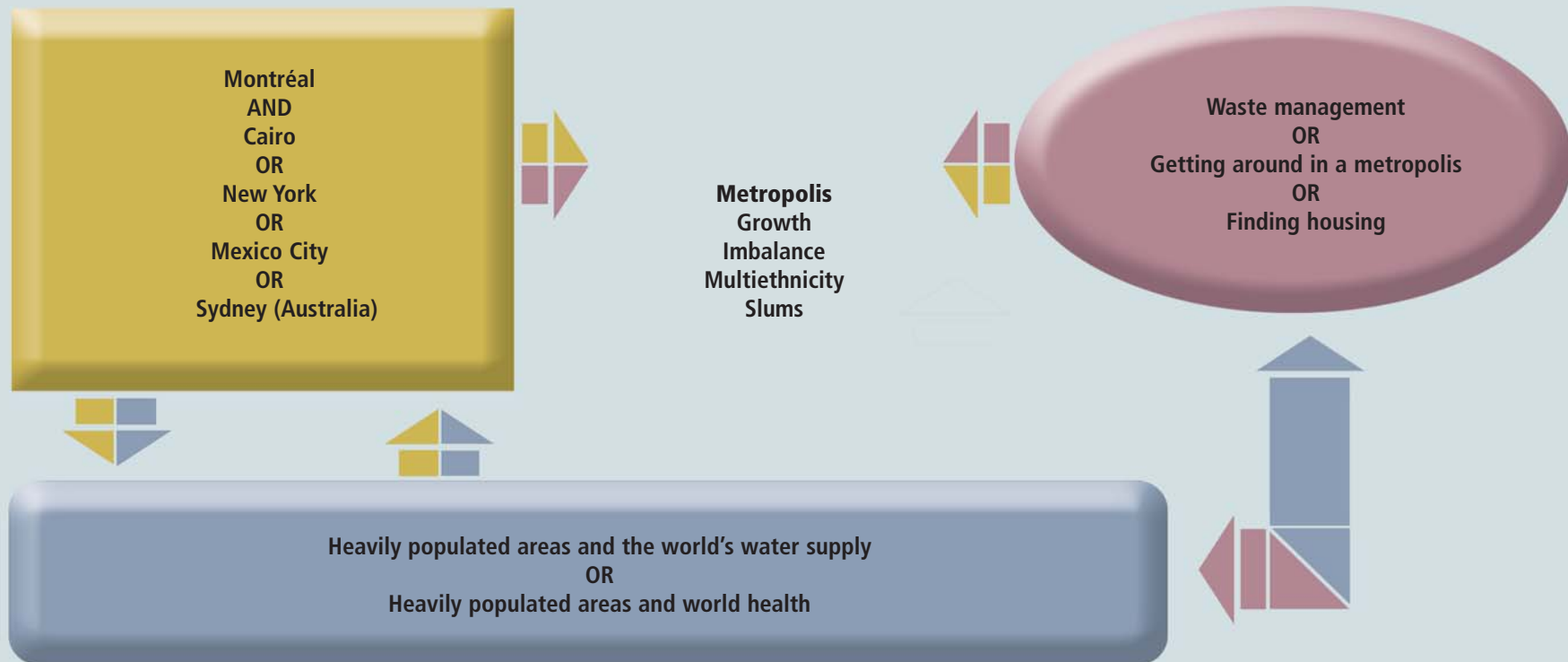
**TYPE OF TERRITORY:** CONCEPTS COMMON TO ALL DESIGNATED FOCUSES  
RELATING TO THE TYPE OF TERRITORY



**CULTURAL REFERENCES**

**URBAN TERRITORY:** Concentration, density, development, planning, suburbs, urbanization, urban sprawl

A metropolis is a major urban centre where power and services are concentrated, and where issues abound. People in the surrounding region and even in the national territory as a whole are drawn to it. Today metropolises are increasingly powerful, which has repercussions for the entire planet.



**CULTURAL REFERENCES:**

**MONTRÉAL**

- The St. Lawrence River
- Mont Royal
- The underground city
- Boul. Saint-Laurent
- The Olympic Stadium
- Jean Drapeau

**CAIRO**

- The Nile River
- The Mediterranean
- The Citadel of Saladin
- The Al-Azhar Mosque
- Old Cairo
- The ramparts

**NEW YORK**

- Manhattan
- The Hudson River
- The Empire State Building
- The Statue of Liberty
- Rudolph Giuliani

**MEXICO CITY**

- Our Lady of Guadalupe
- Zocalo
- The 1985 earthquake
- Chapultepec Park
- The streets Insurgentes Norte and Insurgentes Sur
- Paseo de la Reforma

**SYDNEY**

- The Opera House
- The Pacific
- The Blue Mountains
- Hyde Park Barracks
- The harbour

**URBAN TERRITORY:** Concentration, density, development, planning, suburbs, urbanization, urban sprawl

A city subject to natural hazards should be organized in such a way as to ensure the population's safety. Certain measures should be taken to limit damage resulting from natural disasters. This is not the case in some parts of the world.



#### CULTURAL REFERENCES:

##### MANILA

- The South China Sea
- The Philippine archipelago
- The Ring of Fire
- Mount Pinatubo
- The mouth of the Pasig River

##### QUITO

- The Andes Cordillera
- Guagua Pichincha volcano
- Colonial Quito
- The equator

##### SAN FRANCISCO

- Earthquakes (The Big One)
- Cable cars
- The Golden Gate Bridge
- The San Andreas fault
- The Pacific

**URBAN TERRITORY:** Concentration, density, development, planning, suburbs, urbanization, urban sprawl

Many cities seek to protect sites of cultural and historical interest by having them recognized as part of the world's heritage. Protecting these heritage sites presents special organizational challenges for these cities.



#### **CULTURAL REFERENCES:**

##### **THE WALLED CITY OF QUÉBEC**

- The ramparts
- The Saint-Jean and Saint-Louis gates
- Dufferin Terrace
- Place d'Armes
- Cap Diamant
- The Château Frontenac
- Lord Dufferin

##### **ATHENS**

- The Parthenon
- The Acropolis
- The Pnyx
- The Agora
- The Museum of Cycladic Art

##### **PARIS**

- The banks of the Seine
- Notre Dame Cathedral
- The Arc de triomphe
- The Louvre
- The Champs-Élysées
- The Eiffel Tower
- G. E. Haussmann
- Robert Doisneau

##### **ROME**

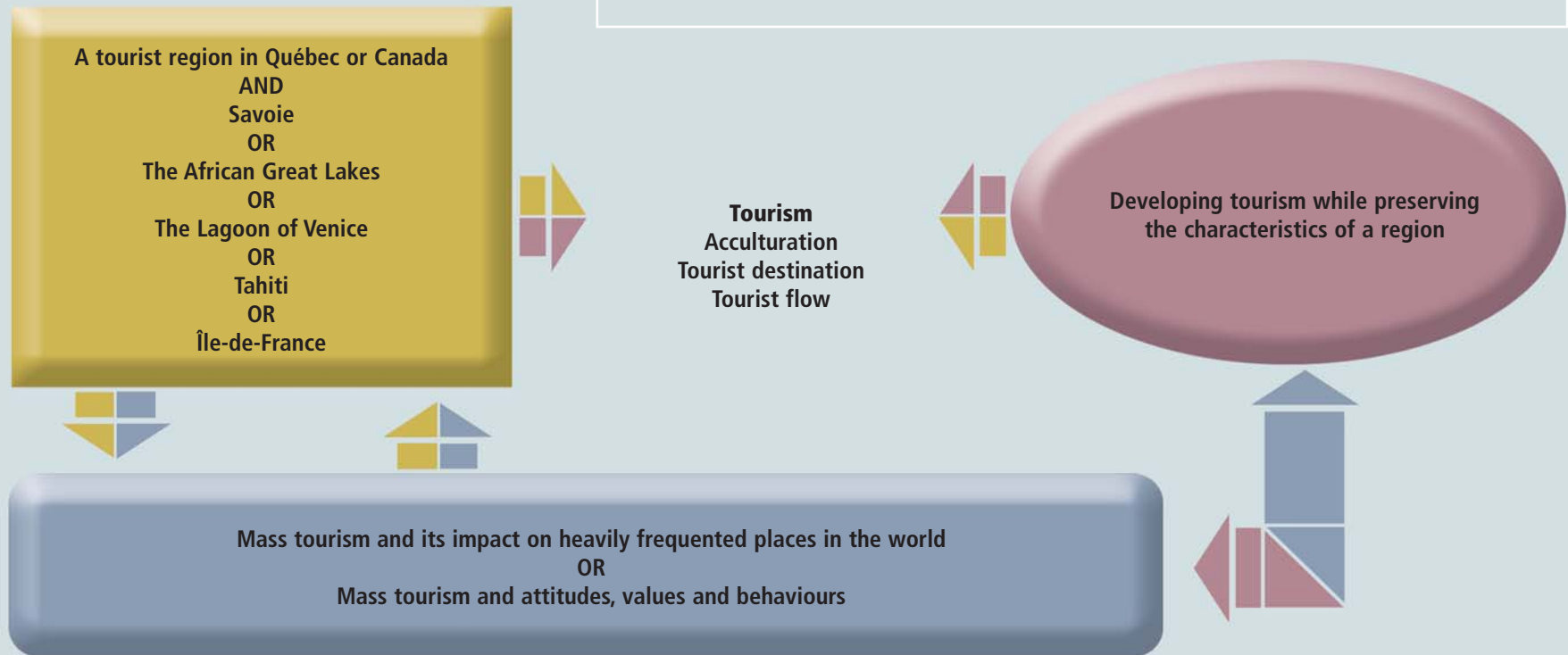
- The Coliseum
- The Forum
- The Seven Hills
- The Vatican
- The Risorgimento

##### **BEIJING**

- The Forbidden City
- The Temple of the Sky
- Tienanmen Square
- The Summer Palace
- The Ming dynasty

**REGIONAL TERRITORY:** Commercialization, development, globalization, multinationals, planning, resources

A tourist region is organized around a major attraction. It is important to observe how tourist activities are established in a region and to consider the impact of modern-day tourism on that region.



**CULTURAL REFERENCES:**

**A TOURIST REGION  
IN QUÉBEC OR  
CANADA**

- Natural attractions
- Traces of the past
- Specialized infrastructures
- Cultural features

**SAVOIE**

- The Alps
- Lac du Bourget
- Val-d'Isère
- La Plagne
- Albertville

**THE AFRICAN  
GREAT LAKES**

- Lakes Victoria, Tanganyika, Albert, Edward and Kivu
- Safaris
- The Serengeti
- The Masai
- Mount Kilimanjaro
- David Livingstone
- Sir H. M. Stanley

**THE LAGOON OF  
VENICE**

- The Adriatic
- The Lido
- The Grand Canal
- The Doge's Palace
- St. Mark's Square
- Gondolas and vaporettos
- Canaletto

**TAHITI**

- French Polynesia
- The Society Islands
- Papeete
- Atolls
- Volcanoes
- Paul Gauguin
- The South Pacific

**ÎLE-DE-FRANCE**

- Paris
- The Seine
- Disneyland Paris
- Versailles and Fontainebleau

**REGIONAL TERRITORY:** Commercialization, development, globalization, multinationals, planning, resources

A forest region is organized around the exploitation of a major natural resource: the forest. This organization, regardless of where the forest region is located in the world, must ensure responsible management of the resource in order to promote long-term development. It should also take into account any other activities that depend on the forest.



#### CULTURAL REFERENCES:

##### BRITISH COLUMBIA

- The Canadian Cordillera
- The Coast Mountains
- The west coast forest
- Douglas fir
- Fiords

##### A FOREST REGION IN QUÉBEC

- Boreal forest
- Mixed forest
- Logging camp
- Paper manufacturer
- Towns and cities associated with the forest
- Outfitters

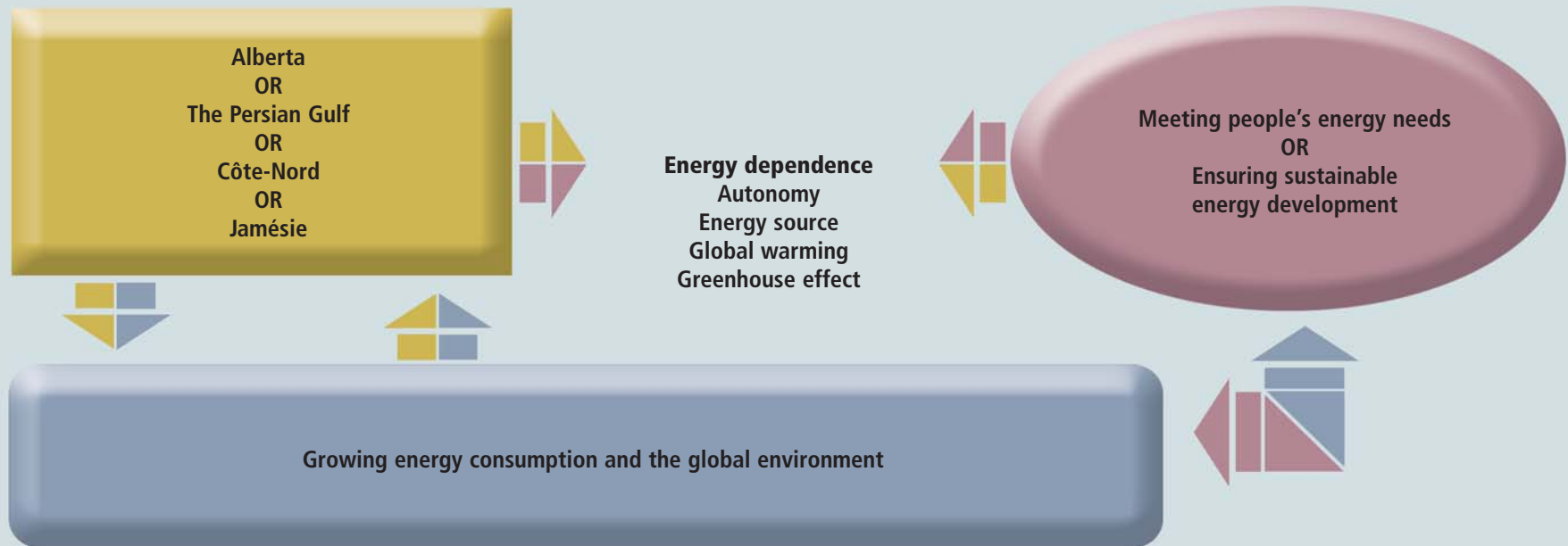
##### AMAZONIA

- Tropical rainforest
- The Amazon River
- The Trans-Amazonian Highway
- Brazil
- The Andes Cordillera
- Manaus



**REGIONAL TERRITORY:** Commercialization, development, globalization, multinationals, planning, resources

An energy-producing region, regardless of location, is organized around the exploitation and commercialization of a natural resource. It is important to promote the long-term development of the resource through responsible management that shows respect for the environment.



**CULTURAL REFERENCES:**

**ALBERTA**

- Calgary
- Edmonton
- Oil companies
- Derricks

**THE PERSIAN GULF**

- Saudi Arabia
- Iraq
- Kuwait
- The United Arab Emirates
- The Gulf of Aden
- Organization of Petroleum Exporting Countries (OPEC)

**CÔTE-NORD**

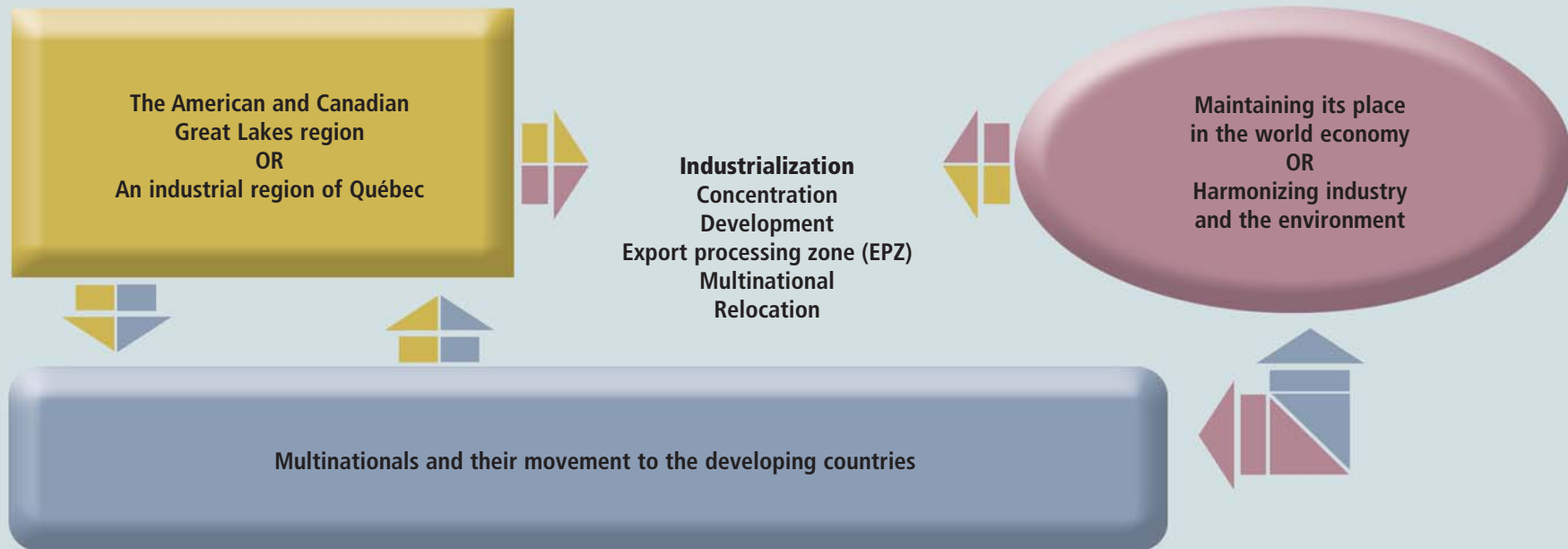
- The Rivière Manicouagan
- The Rivière aux Outardes
- The Rivière Betsiamites
- The Rivière Sainte-Marguerite
- The Daniel Johnson dam

**JAMÉSIE**

- James Bay
- The Rivière la Grande
- The Grande rivière de la Baleine
- The Robert Bourassa reservoir
- Robert Bourassa

**REGIONAL TERRITORY:** Commercialization, development, globalization, multinationals, planning, resources

An industrial territory contributes to a region's economic development. The production associated with this industrial territory has an impact on the environment, regardless of the scale under consideration. It must be taken into account that the territory is part of a global economic context.



#### **CULTURAL REFERENCES:**

##### **THE AMERICAN AND CANADIAN GREAT LAKES REGION**

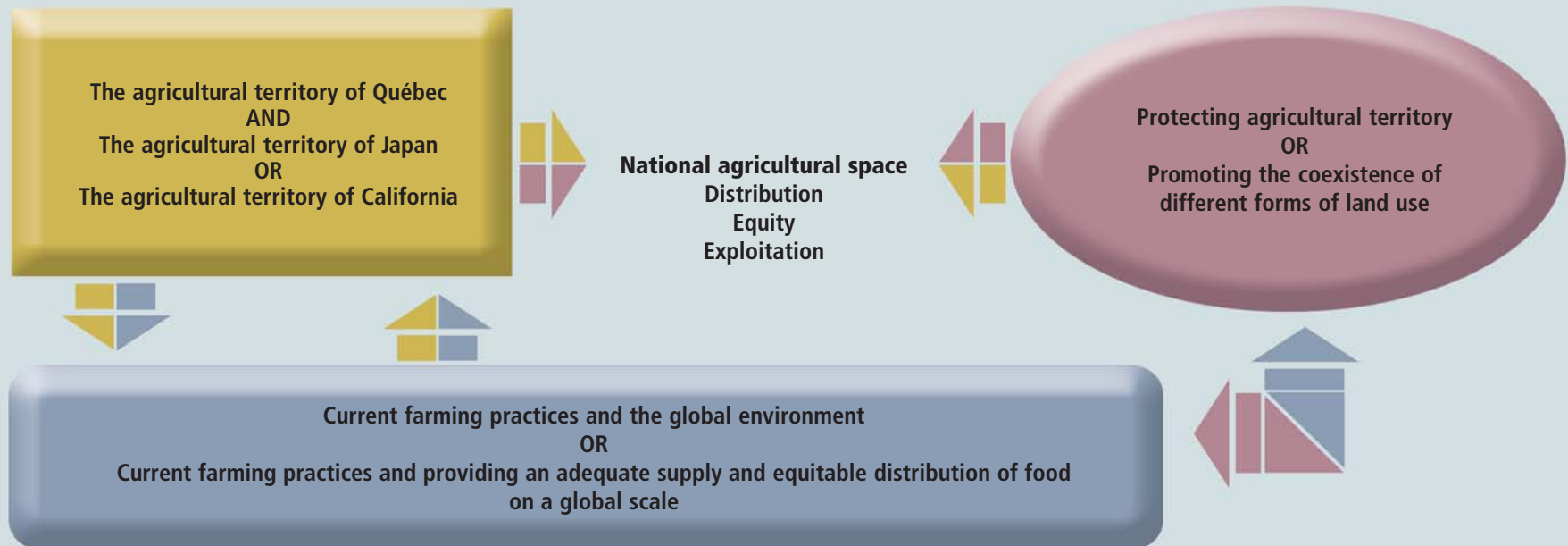
- Ontario
- The states of New York, Pennsylvania, Ohio, Michigan, Indiana, Illinois and Wisconsin
- The St. Lawrence Seaway
- The Great Lakes
- The St. Lawrence River

##### **AN INDUSTRIAL REGION OF QUÉBEC**

- Specialized infrastructures
- Towns and cities associated with industry

**AGRICULTURAL TERRITORY:** Environment, farming practices, marketing, productivity, rurality

The agricultural territory of a national space consists of all its farming regions. In all parts of the world, the development of farm production often exerts pressure on the environment. It also gives rise to conflict with other forms of national territorial organization over the use of land.



#### CULTURAL REFERENCES:

##### THE AGRICULTURAL TERRITORY OF QUÉBEC

- The *rang*
- Townships
- Built heritage
- Marc-Aurèle de Foy Suzor-Côté

##### THE AGRICULTURAL TERRITORY OF JAPAN

- The island of Honshu
- The Kanto Plain
- Ricefields

##### THE AGRICULTURAL TERRITORY OF CALIFORNIA

- The Napa, Sonoma, San Joaquin and Sacramento valleys
- Wine
- The Shasta Dam
- The Sierra Nevada
- The Coast Range

**AGRICULTURAL TERRITORY:** Environment, farming practices, marketing, productivity, rurality

Some of the world's agricultural territories develop on land that is subject to natural hazards. They are fragile and their development should take into account these particular conditions. Sometimes farming practices may increase the risk and have a detrimental effect on the territory.



#### CULTURAL REFERENCES:

##### THE SAHEL

- The Sahara
- Lake Chad
- The countries of the Sahel
- The sub-Saharan region
- The Peuls
- The Touaregs

##### BANGLADESH

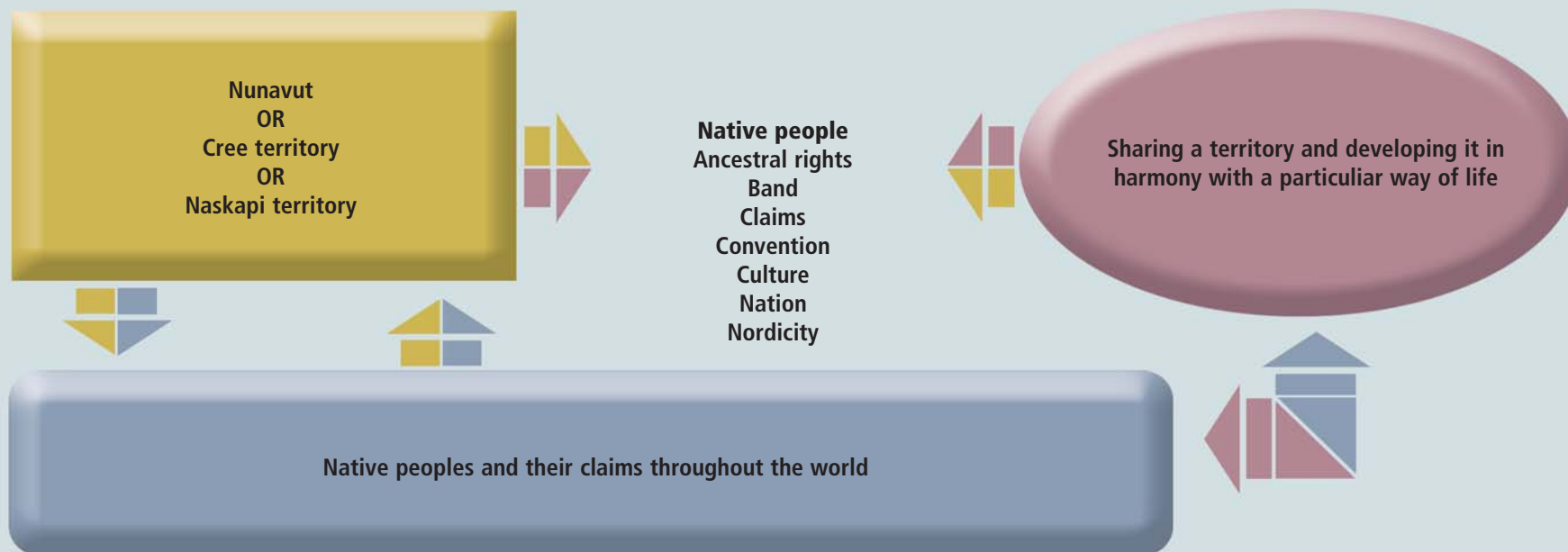
- The Ganges, Brahmaputra and Meghna rivers
- The mouths of the Ganges
- The Chittagong plain
- Monsoons
- The Himalayas
- The Gulf of Bengal

##### THE CANADIAN PRAIRIES

- Alberta and Saskatchewan
- The Badlands
- The Interior Plains
- Gabrielle Roy
- W. O. Mitchell

## NATIVE TERRITORY

A Native territory is occupied by citizens descended from a First Nation who claim autonomy over this territory. As a result of agreements reached between the Canadian or Québec government and some Native peoples, these territories are now subject to Native jurisdiction in almost all domains.



### CULTURAL REFERENCES:

#### NUNAVUT

- Hudson Bay
- The Arctic
- Iqualuit
- Baffin Island
- Pangnirtung

#### CREE TERRITORY

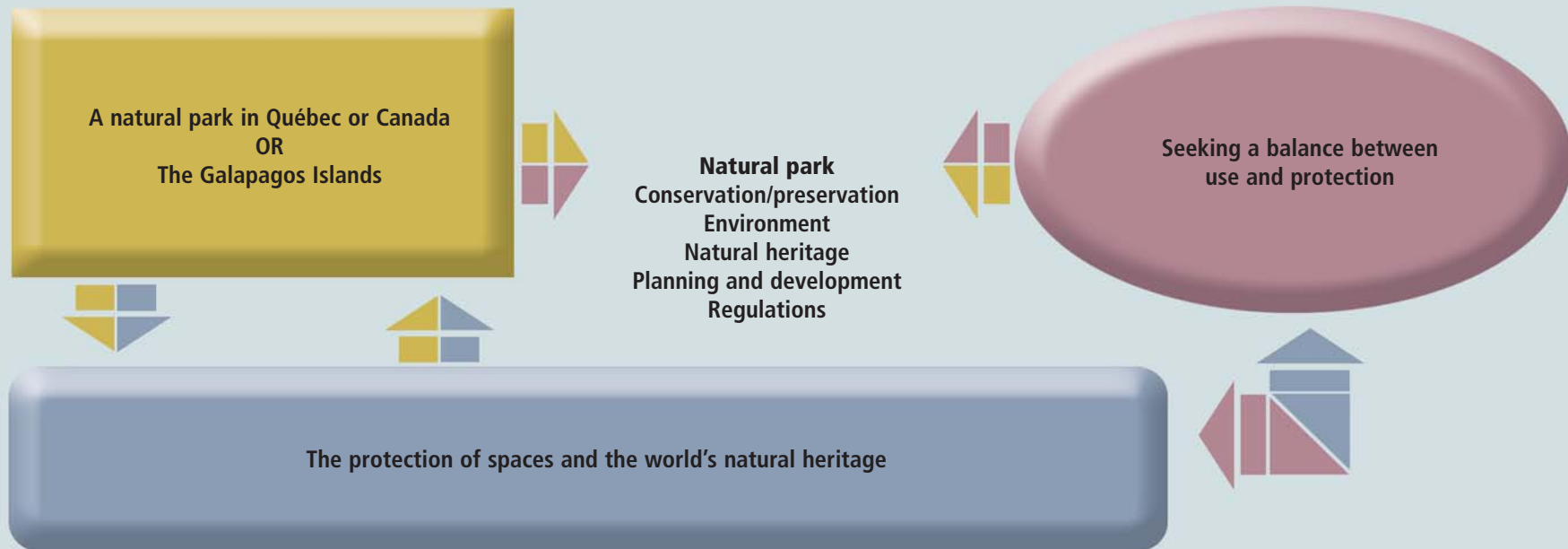
- James Bay
- The Broadback, Nottaway and Rupert rivers
- The Transtaiga road
- Eastmain
- Waskaganish
- Chisasibi

#### NASKAPI TERRITORY

- The Rivière Caniapiscau
- Kawawachikamach

## PROTECTED TERRITORY

A protected territory is a natural space organized according to a plan designed to ensure the protection of the natural heritage, its management and its economic development.



### CULTURAL REFERENCES:

#### A NATURAL PARK IN QUÉBEC OR CANADA

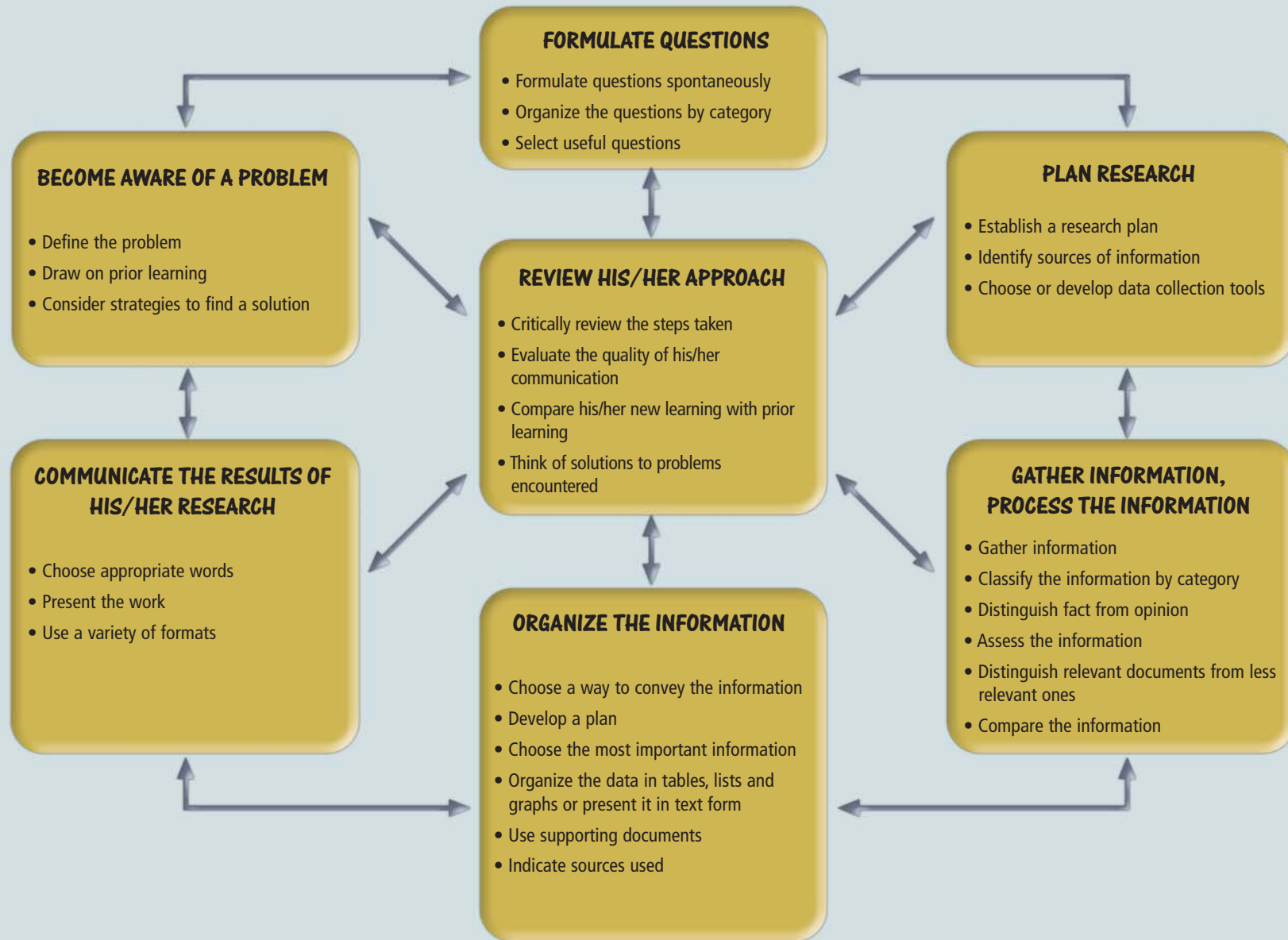
- Natural attractions
- Fauna
- Flora

#### THE GALAPAGOS ISLANDS

- Turtles
- Iguanas
- Volcanoes
- Mangroves
- Charles Darwin



## THE RESEARCH PROCESS

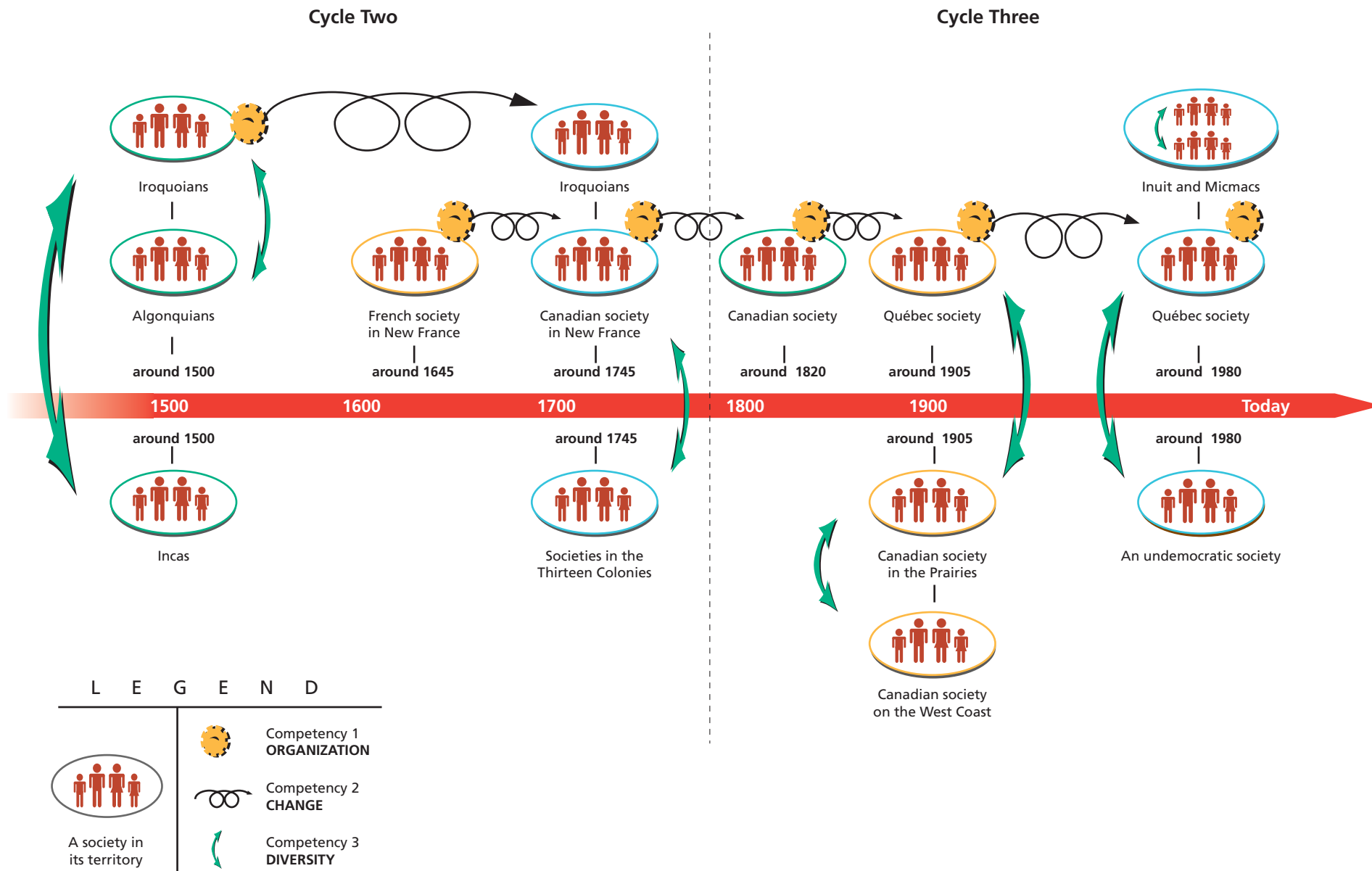


## Techniques

---

- ▶ Technique for making a geographic sketch
  - Identify the elements to be represented (e.g. buildings, landforms, major rivers and highways, vegetation)
  - Order the elements according to the purpose
    - Select the essential elements
    - Define the three planes: foreground, middle ground and background
  - Make a simplified representation
  - Provide a title that expresses the purpose
  - Create a legend
- ▶ Technique for making a simple map
  - Define the purpose
  - Consult several information sources (e.g. maps, tables, documents)
  - Depending on the purpose, identify the essential elements
  - Envision the phenomena and the spaces to be mapped
  - Draw a simple map
    - Give it a title
    - Indicate the scale
    - Represent the essential elements, using signs and symbols
    - Create a legend
- ▶ Technique for interpreting a map
  - Note the title, scale and orientation
  - Identify the area mapped
  - Decode the signs and symbols in the legend
  - Recognize the existence of spatial forms (e.g. population distribution zones, activity zones, vegetation zones)
  - Construct a line of reasoning using information from the map

## Content of the Geography, History and Citizenship Education Program at the Elementary Level



## Bibliography

- Agnew, John A. *Human Geography: An Essential Anthology*. Edited by Alisdair Rogers and David N. Livingstone. Oxford and Cambridge, Mass.: Blackwell Publishers, 1996.
- Audigier, François. *Didactique de l'histoire, de la géographie, des sciences sociales: concepts, modèles, raisonnements*. Eighth symposium, March 27-29, 1996. Paris: Institut National de Recherche Pédagogique, 1997.
- Bergman, Edward F. *Human Geography: Cultures, Connections, and Landscapes*. Englewood Cliffs, N. J.: Prentice Hall, 1995.
- Bradford, Michael, and Ashley Kent. *Understanding Human Geography: People and Their Changing Environments*. Oxford: Oxford University Press, 1993.
- Clark, Audrey N. *The Penguin Dictionary of Geography*. 2nd ed. New York: Penguin Books, 1998.
- Cloke, Paul, Chris Philo, and David Saddler. *Approaching Human Geography: An Introduction to Contemporary Theoretical Debates*. New York: The Guilford Press, 1991.
- Daniels, Peter et al., eds. *Human Geography: Issues for the 21st Century*. Upper Saddle River, N. J.: Prentice Hall, 2001.
- De Blij, H. J., and Alexander B. Murphy. *Human Geography: Culture, Society, and Space*. 7th ed. New York and Chichester: Wiley, 2003.
- Douglass, Malcolm P. *The History, Psychology, and Pedagogy of Geographic Literacy*. Westport, Conn.: Praeger, 1998.
- Dunbar, Gary S., ed. *Modern Geography: An Encyclopedic Survey*. New York: Garland, 1991.
- Fielding, Gordon J. *Geography As Social Science*. New York: Harper & Row, 1974.
- Geography Education Standards Project. *Geography for Life: National Geography Content Standards*. Washington, D.C.: National Geographic Research and Exploration, 1994.
- Gerber, Rod, ed. *International Handbook on Geographical Education*. Geojournal Library, no. 73. Dordrecht: Kluwer Academic Publishers, 2003.
- Gould, Peter. *Becoming a Geographer*. Syracuse, N. Y.: Syracuse University Press, 1999.
- Hardwick, Susan Wiley, and Donald G. Holtgrieve. *Geography for Educators: Standards, Themes, and Concepts*. Upper Saddle River, N. J.: Prentice Hall, 1996.
- Harper, Charles L. *Environment and Society: Human Perspective on Environmental Issues*. Upper Saddle River, N. J.: Prentice Hall, 1996.
- Jackle, John A. *The Visual Elements of Landscape*. Boston: University of Massachusetts Press, 1987.
- Johnston, R. J., ed. *The Challenge for Geography: A Changing World; A Changing Discipline*. Institute of British Geographers Special Publication, no. 28. Oxford: Blackwell, 1993.
- Johnston, R. J., Derek Gregory, and David M. Smith, eds. *The Dictionary of Human Geography*. 3rd ed., rev. and updated. Oxford and Cambridge, Mass.: Blackwell Reference, 1994.
- Kent, Ashley, ed. *Reflective Practice in Geography Teaching*. Paul Chapman Educational Publishing, 2001.
- Klein, Juan-Luis, Suzanne Laurin, and Carole Tardif. *Géographie et société*. Montréal: PUQ, 2001.
- Kneale, Pauline E. *Study Skills for Geography Students: A Practical Guide*. London: Arnold Publishers, 1999.
- Mayhew, Susan. *A Dictionary of Geography*. Oxford: Oxford University Press, 1997.
- Merenne-Schoumaker, Bernadette. *Didactique de la géographie*. Paris: Nathan Pédagogie, 1994.
- Meyer, William B. *Human Impact on the Earth*. New York: Cambridge University Press, 1996.
- Molines, Gérard. *Raisonnements géographiques ou raisonnements en géographie?* Eighth symposium, March 27-29, 1996. Paris: Institut National de Recherche Pédagogique, 1997: 346-360.
- Naish, Michael, ed. *Geography and Education: National and International Perspectives*. London: Institute of Education, University of London Press, 1992.
- National Research Council. *Rediscovering Geography: New Relevance for Science and Society*. Washington, D.C.: National Academy Press, 1997.
- Peet, Richard. *Modern Geographical Thought*. Oxford: Blackwell Publishers, 1998.

- Rubenstein, James M. *The Cultural Landscape: An Introduction to Human Geography*. 7th ed. Upper Saddle River, N. J.: Prentice Hall, 2002.
- Sack, R. D. *Homo Geographicus: A Framework for Action, Awareness and Moral Concern*. Baltimore and London: Johns Hopkins University Press, 1997.
- Sager, Robert J., David M. Helgren, and Alison S. Brooks. *Holt People, Places and Change: An Introduction to World Studies; Western World*. Austin, Texas: Holt, Rinehart and Winston, 2003.
- Searle, J. R. "How to Study Consciousness Scientifically." In *Toward a Science of Consciousness: The Second Tucson Discussions and Debates*, edited by S. R. Hameroff, A. W. Kasniak and A. C. Scott, 15-30. Cambridge and London: MIT Press, 1998.
- Slater, Frances. *Learning Through Geography*. Pathways in Geography. National Council for Geographic Education, Indiana University of Pennsylvania, 1993.
- Small, John, Michael Witherick, and Simon Ross. *A Modern Dictionary of Geography*. London: Arnold, 2001.
- Smith, Margaret. *Teaching Geography in Secondary Schools: A Reader*. Routledge Falmer, 2002.
- Van der Schee, Joop, ed. *Innovation in Geographical Education*. 28th International Geographical Congress, Utrecht: Koninklijk Nederlands Aardrijkskundig Genootschap; [Nürnberg]: International Geographical Union, Commission on Geographical Education; Amsterdam: Centrum voor Educatieve Geografie, Vrije Universiteit Amsterdam, 1996.

## Web Sites

---

Council of Europe. *European Land Convention*.

<<http://conventions.coe.int/Treaty/en/Treaties/Html/176.htm>>

Devaux, Frédérique, and Christiane Partoune. *Recherche sur les compétences terminales en géographie: Le chantier de conception pédagogique et une série d'activités disciplinaires innovantes*. Liège: Laboratoire de méthodologie des sciences géographiques (LMG) de l'Université de Liège, 1999.

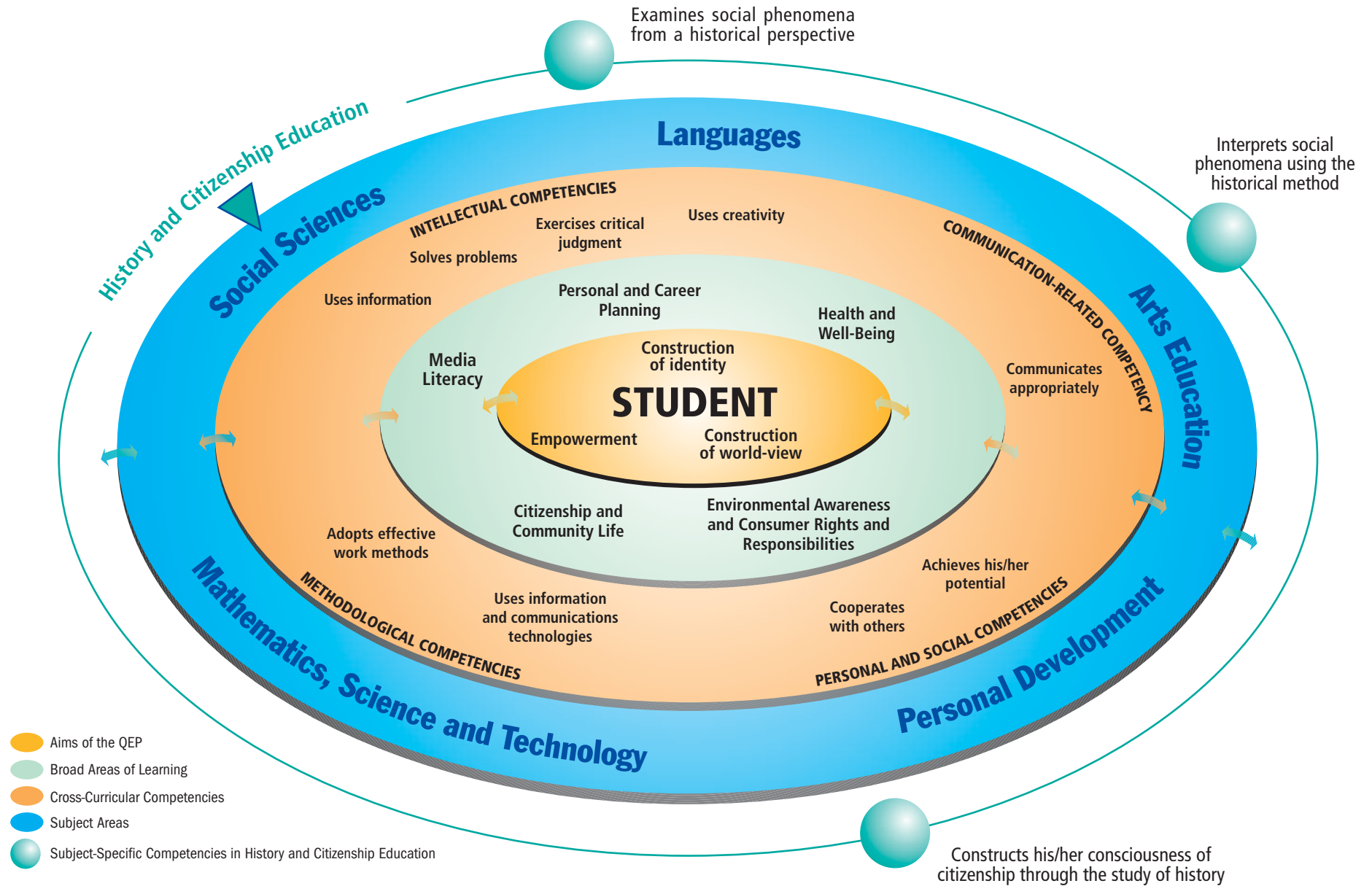
<<http://www.ulg.ac.be/geoeco/lmg/competences/chantier/capacites/seperdre.htm>>



## History and Citizenship Education



## Making Connections: History and Citizenship Education and the Other Dimensions of the Québec Education Program (QEP)





## Introduction to the History and Citizenship Education Program

*The main thing history can teach us is that human actions have consequences and that certain choices, once made, cannot be undone. They foreclose the possibility of making other choices and thus they determine future events.*

*Gerda Lerner*

The History and Citizenship Education program has two educational aims: to enable students to develop their understanding of the present in the light of the past and to prepare them to participate as informed citizens in the social life of a democratic, pluralistic society that is receptive to a complex world.

### Contribution of the History and Citizenship Education Program to Students' Education

The History and Citizenship Education program contributes to students' general education in three ways. It allows them to see that the present is essentially a product of the past and to understand the present by approaching it from a historical perspective, which primarily involves taking duration and complexity into account. In terms of reasoning, history and citizenship education enables students to learn to seek information and to analyze and interpret social phenomena, and leads to a gradual enrichment of the conceptual framework they use to understand the social world. Finally, it allows students to grasp the impact of human actions on the course of history, and thus to become aware of their responsibilities as citizens.

### Approach to the Study of History and Citizenship Education

The purpose of teaching history at school is not to make students memorize a simplified, student-friendly version

of the academic knowledge produced and constructed by historians, nor to ensure that they acquire factual learning of an encyclopedic nature, but rather to enable them to develop competencies that will help them to understand social phenomena<sup>1</sup> of the present in the light of the past.

Learning history at school enables students to gradually acquire the attitudes, intellectual approach and language on which historical thinking is based. Examining social phenomena from a historical perspective involves formulating questions. To construct answers to their questions, students must employ the historians' tools of reflection and use documentary sources.

In the Western world, historical education began to be a standard feature of the curriculum in public schools in the context of the rise of the nation-state a little over a century ago. Its introduction reflected a concern for citizenship education; historical narratives were used to instill a national identity and a belief in the validity of the existing social and political order. In the framework of the present program, the purpose of teaching history and citizenship education is rather to contribute to the education of citizens who are capable of well-informed, open-minded social participation, in accordance with the principles of democracy.

1. The term "social phenomena" refers to human action in societies of the past or the present. These phenomena encompass all aspects of the life of a society—the cultural, economic, political and territorial aspects—as well as the social aspect itself.

## How the Subject-Specific Competencies Work Together

In the History and Citizenship Education program, students are expected to develop the following three competencies:

- Examines social phenomena from a historical perspective
- Interprets social phenomena using the historical method
- Constructs his/her consciousness of citizenship through the study of history

The three competencies targeted by the program are closely connected. They develop together and in interaction, on the basis of the same learning content. The development of the first competency should bring into being, inspire and guide the various attitudes and actions the students use to interpret social phenomena and construct their consciousness of citizenship. In order to consider social phenomena from a historical perspective, students have to develop attitudes that enable them to establish the grounds for their interpretations of those phenomena, to form a personal representation of the phenomena and to establish the historical bases of their consciousness of citizenship, which is developed and consolidated progressively as the students examine and interpret various social phenomena.

## Continuity Between the Elementary and Secondary Levels

At the elementary level, students were introduced to the two subjects that make up the Social Sciences subject area. These subjects are integrated into a single program, *Geography, History and Citizenship Education*, with the result that there is only one set of competencies for geography, history and citizenship education. These competencies are the following:

- To understand the organization of a society in its territory
- To interpret change in a society and its territory
- To be open to the diversity of societies and their territories

This elementary-level program enabled students to consider the organization of societies and the issues raised by the use and development of their territory, in space and time. It also had them seek connections between the present and the past, construct their own interpretations of social phenomena and become familiar with concepts such as territory, society, organization, change, diversity and duration.<sup>2</sup> Students focused on human action here and elsewhere, past and present, and became aware of the diversity of societies. Some of this learning in geography, history and citizenship education is also a focus at the secondary level. This is true with regard to the understanding of the organization of a society, the interpretation of social phenomena, the research process and various techniques:

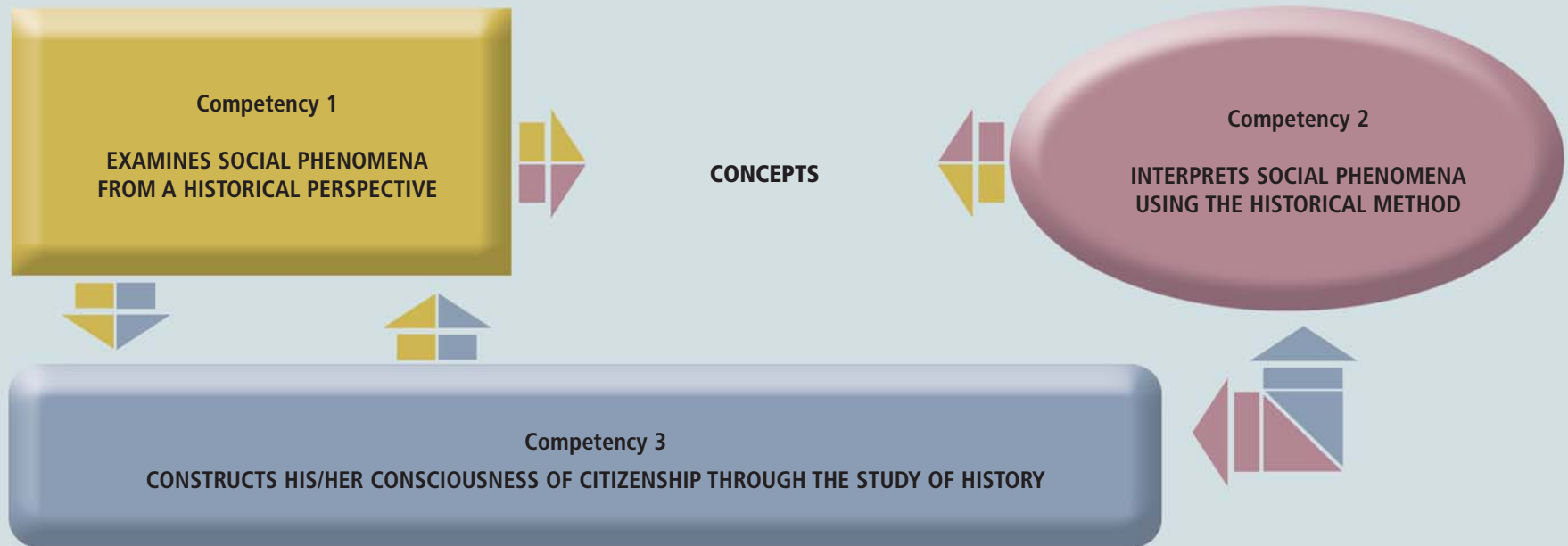
- Constructing and reading a time line
- Using chronological reference points
- Calculating duration
- Decoding illustrated and written documents
- Using an atlas

At the secondary level, the learning begun in elementary school continues in the framework of the development of competencies that are now specific to each subject in the subject area. They become more complex and give rise to the construction of new knowledge. Thus, students are encouraged to open up more to the world, not only to broaden their vision of the world, but also to become aware of the importance of human action in social change.

2. Page 325 presents the content of the Geography, History and Citizenship Education program at the elementary level.

## HOW THE COMPETENCIES WORK TOGETHER

### SOCIAL PHENOMENON



## Making Connections: History and Citizenship Education and the Other Dimensions of the Québec Education Program

Connections between history and other subjects are readily apparent, and the History and Citizenship Education program has been designed to facilitate the integration of the various dimensions of the Québec Education Program. History and citizenship education teachers are encouraged to follow suit by taking an integrated learning approach with their students.

### Connections With the Broad Areas of Learning

The broad areas of learning correspond to major social issues. They serve as anchor points for the development of the competencies and are designed to help students relate school learning to their daily concerns. The broad area of learning that has the greatest affinity with this program is *Citizenship and Community Life*. Its educational aim and focuses of development are consistent with the History and Citizenship Education program, which also seeks to prepare students to assume their responsibilities as citizens by ensuring that they have an informed understanding of social phenomena.

The History and Citizenship Education program enables students to explore community life from a historical perspective. By adopting this perspective, students can understand how, as a result of long-term societal changes, they are able to exercise their citizenship today in a democratic society. By studying various societies here and elsewhere, past and present, they observe cultural diversity, construct their consciousness of citizenship and acquire knowledge about the principles and values that characterize a democratic society. They discover occasions and

places for social participation, consider the role of public institutions, learn how they operate and observe the framework and nature of the interaction between these institutions and individuals. They also learn that regardless of time or place, human beings everywhere always establish relationships—egalitarian or otherwise—among themselves and formulate rules governing life in society.

The broad area of learning *Environmental Awareness and Consumer Rights and Responsibilities* also includes a focus of development that partly overlaps with the competencies in this program. This is the focus “awareness of social, economic and ethical aspects of consumption.” Societies have always produced goods to meet their needs or engaged in trade to obtain them. By looking at trade and commerce, students discover how production and consumption affect the relationships among societies, their territories and the environment. Becoming aware of the ongoing nature of these effects encourages students to retain a critical distance regarding consumption and the exploitation of the environment.

In the course of their research on social phenomena, students gather information from various media, which may present opposing viewpoints, or biased information. Students must then exercise critical judgment to distinguish between facts and opinions and to construct their own representations of social phenomena. Since the educational aim of the broad area of learning *Media Literacy* is to help students develop critical and ethical judgment regarding the media, it is clear that the subject and the broad area of learning may draw on each other.

### Connections With the Cross-Curricular Competencies

The cross-curricular competencies do not operate in isolation, but are connected to the various subject-specific competencies. The competencies targeted by the History and Citizenship Education program promote, to varying degrees, the use of each of the cross-curricular competencies. Similarly, these subject-specific competencies contribute to the development of the cross-curricular competencies. The three elements of the History and Citizenship Education program to which the cross-curricular competencies relate most closely are the historical perspective, the historical method and consciousness of citizenship.

Given the central role of documents in the learning process, students must use information systematically in order to develop the competencies in history and citizenship education. They have to do research and select information. Their research is facilitated by the use of information and communications technologies, which they employ both to support their learning and to communicate the results of their research. They assimilate the language associated with the subject and use it to communicate their research results with clarity and precision.

Students exercise critical judgment when they evaluate the relevance of documents and when they take into consideration their own frame of reference and that of the authors they have consulted. To interpret social phenomena using the historical method and to analyze and adjust

their approach, they must adopt effective work methods. Similarly, they use creativity when they formulate hypotheses or explore different ways of doing things or thinking. They also learn to solve problems by analyzing the elements of a situational problem, by examining its context and by evaluating possible solutions.

As a subject, history and citizenship education also helps students to achieve their potential, by allowing them to discover the historical roots of their social identity, to recognize their place among others, and thus, to achieve a sense of belonging to the community. In short, the interpretation of social phenomena plays a role in the construction of students' identity because it forces them to confront perceptions and values.

Finally, cooperation, interaction and the exchange of opinions enrich the resources of students who are developing their competencies in history and citizenship education. In addition, the study of this subject enables them to perceive that social change requires cooperation among individuals and that participation in social life makes change possible.

### **Connections With the Other Subject Areas**

In history and citizenship education, students read or write various texts and communicate orally. To construct their interpretations of social phenomena, they use narrative or informative texts or other sources describing the context of a period. They use their language competencies and rely on a set of reading strategies developed in their language of instruction classes. At the same time, since language is both an indispensable tool and the principal vehicle of communication in history, using it properly is a sign of well-structured thinking.

It is sometimes necessary to use mathematical, scientific and technological concepts in order to grasp certain social phenomena. For example, to understand the Industrial Revolution or form an opinion on major environmental or bioethical issues that confront societies, students must draw on their mathematical and scientific competencies. And if the other subject-specific competencies facilitate the study of such issues, studying the issues also provides opportunities to develop the competencies.

The artistic expression of a society, whatever form it may take, constitutes an essential reference point for the examination and interpretation of social phenomena. Since the arts bear witness to the history of societies, works of art can provide information that is useful for the study of social phenomena.

History and citizenship education contributes to the construction of students' consciousness of citizenship, particularly with regard to the principles and values of democratic life. Some of the subjects in the area of personal development familiarize them with a set of values related to community life, so that what they learn in these subjects complements what they learn in history and citizenship education.



## Pedagogical Context

### Students: Interested and Active Learners

In history and citizenship education, students begin studying social phenomena on the basis of their prior knowledge and what they observe and perceive in the world. They seek answers to their questions by formulating hypotheses concerning the social phenomena they are exploring. They establish connections between what they already know and what they discover. They test research strategies that enable them to understand the social phenomenon under study.

In their history and citizenship education class, students interact with their classmates and the teacher and share their discoveries and experiences with others. They sometimes work individually, sometimes in teams. They alternate between periods in which they pursue their research and periods in which they step back in order to view the facts, context, beliefs, attitudes and values in perspective.

Students should be encouraged to communicate their questions and the results of their research and analysis, and to view such communication as part of the exercise of their competencies. Whether they use oral or written means of communication, the importance of clarity and concision should be underscored.

### The Teacher: A Guide and Mediator

History and citizenship education teachers help students to discover the pleasure of learning and encourage them to share their passion for the subject while underlining the importance of rigour and coherence. The teachers' role consists essentially in guiding students, particularly in their research. They suggest ways of doing things, indicate resources, provide encouragement and direction, and

do everything possible to help them learn without doing their learning for them.

In planning learning and evaluation situations, teachers present the students with an object and/or situation of inquiry, of interpretation and of consciousness of citizenship for each of the social phenomena included in the program. They create contexts for learning that enable students to acquire the historian's main tools. The application of the program requires that teachers diversify their practices and approaches in order to respect the various types of learners and learning styles.

Teachers also act as mediators between students and knowledge, helping students to develop cognitive and metacognitive strategies. They engage them in the process of constructing meaning, by promoting discussion and the exchange and comparison of points of view and encouraging them to express their feelings. By helping students to clarify their thinking and formulate ideas regarding the social phenomena they are studying, teachers promote intellectual activity and foster the development of the ability to think abstractly and to transfer learning.

### The Classroom: A Rich, Stimulating Environment

Since teachers are also responsible for creating a stimulating classroom environment, they must ensure that students have access to appropriate resources. These resources may be part of the immediate environment—such as the library, the multimedia class and the community—or they may entail educational outings. The list of resources that may be useful for the development of competencies in history and citizenship education is extremely varied: museums, interpretation centres, busi-

nesses, maps, plans, pictures, artifacts and historical documents, audio-visual documents, first-hand accounts, and so on. The available resources must also include information and communications technologies that students can use both as research and production tools.

### Meaningful, Open and Complex Learning and Evaluation Situations

Learning and evaluation situations should be varied, meaningful, open and complex, and should present challenges adapted to individual students' capacities.

A learning or evaluation situation is meaningful when students perceive the connections between the learning they have acquired and possible future applications. The study of social phenomena becomes fully meaningful for students when they realize that it helps them to understand the present. It is all the more meaningful if it refers to topical issues and social concerns. The situation is open if it enables students to explore several possible solutions rather than calling for a single solution or one right answer, should involve various tasks and should favour the use of several different research media. A learning situation may result in the production of different types of work by students.

A learning or evaluation situation is complex insofar as it draws on various resources, knowledge and know-how while allowing them to work together. The situation should require research, analysis and the selection of data. It should be based on historical reasoning, which involves the interaction of different types of analysis. It requires skill in questioning, analysis, critical judgment and synthesis. It makes use of the three subject-specific

competencies, draws on various cross-curricular competencies and allows for the establishment of connections with the broad areas of learning and other subjects.

### Appropriate Evaluation

Evaluation should make it possible to assess students' progress during their learning process and should indicate the level to which they have developed the competencies at the end of the cycle. Closely associated with the learning process, the various evaluation practices are designed to provide students with feedback on their methods and approaches, their work, their strengths and weaknesses and what they have learned.

It is possible that during a given cycle, students might need to focus on a particular area of their learning in order to develop their competencies. They might, for example, be ready to examine the context of the period studied, but not yet capable of dealing with the elements of continuity and change. In such a case, evaluation can focus on specific tasks related to the key features in question. However, the students must progressively become involved in learning and evaluation situations that concern all the key features of the three competencies in the program.

End-of-cycle evaluation constitutes a professional act of the utmost importance, based on the teacher's judgment. Although it should take into account ongoing evaluation and not be simply an accumulation of data, its role is to determine the development of the subject-specific and cross-curricular competencies. The teacher's observations must thus be made while students are dealing with complex, contextualized problems necessitating the simultaneous utilization of all three of the competencies in the program. The work the students are asked to produce during this evaluation must concern a social phenomenon and call for a set of resources that includes learning, attitudes and strategies.

It is important to bear in mind that the validity of evaluation, whether during the learning process or at the end of the cycle, depends on the quality of the information gathered and on the use of the appropriate tools. There are a number of evaluation instruments and teachers must select the one most appropriate for the situation: direct observation, self-evaluation, rubrics, peer evaluation, portfolios, journals, oral or written presentations, etc. The use of information and communications technologies can be helpful either for finding new evaluation instruments, or more generally as a technical support for the whole evaluation process.

## COMPETENCY 1 Examines social phenomena from a historical perspective

*A good historical sense appreciates how rarely, if ever, clear conflicts appear between good and evil, black and white. It recognizes the differences among the many distinct shades of grey. This is the most important lesson that history can offer its students for coping with their world.*

**Robert V. Daniels**

### Focus of the Competency

In the course of studying social phenomena, students become aware that these phenomena, whether of the present or the past, are rarely self-explanatory. They realize that in order to understand them, they must examine them from different angles, and question their existing perceptions of them. They thus develop a way of questioning that is essential for understanding the phenomena and safeguards against a superficial reading of them.

In addition to being systematic, the examination of social phenomena must be done from a particular perspective: the historical perspective. Students who adopt this perspective learn to consider the past of social phenomena and to see them in terms of duration by looking for elements of continuity and change. They also learn to look at the context in which they emerged and to ask questions about the beliefs, attitudes and values of contemporaries and witnesses of the period. To take into account the complexity of a given phenomenon and, at the same time, see it as a whole, they examine its various aspects, as well as their interaction. They realize that the historical perspective precludes hasty conclusions.

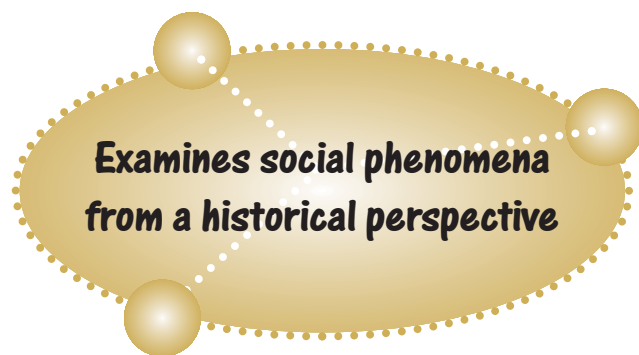
In short, examining social phenomena from a historical perspective enables students to establish grounds for their interpretation, construct a personal representation of it and give their consciousness of citizenship historical foundations. Students who examine social phenomena from a historical perspective develop the ability to consider life in society as informed citizens. Interpreting social phenomena and constructing their consciousness of citizenship lead students to formulate new questions, which lead to new interpretations, which in turn provide new material for the ongoing construction of their consciousness of citizenship.

## Key Features of Competency 1

### **Contemplates the past of social phenomena**

Asks questions about the origin of the social phenomena

- Finds out about the context of the period
- Shows a concern for the beliefs, attitudes and values of the period



### **Looks at social phenomena in their complexity**

Becomes aware of their various aspects

- Tries to see the phenomena in their totality

### **Considers social phenomena in terms of duration**

Reflects on social phenomena using chronological reference points (chronology, periodization, precedence, posteriority, synchrony) • Looks for elements of continuity and change • Is attentive to traces in the present of social phenomena of the past

## End-of-Cycle Outcomes

The student takes into account the historical perspective in his/her examination of social phenomena by:

- referring to chronological reference points
- considering continuity and change
- considering synchrony
- referring to the present

The student raises relevant questions by:

- taking into account the object and/or situation of inquiry concerning the social phenomenon
- focusing on the facts, actors, actions, causes and consequences associated with the social phenomena studied
- using appropriate concepts

The student examines social phenomena in depth by:

- taking into account the complexity of social phenomena
- seeking to establish relationships among different aspects of a social phenomenon
- organizing his/her questions logically
- demonstrating critical judgment with regard to sources and interpretations

## Evaluation Criteria

- Consideration of the historical perspective in the student's examination of social phenomena
- Relevance of the questions raised
- Depth of the examination of social phenomena

## COMPETENCY 2 Interprets social phenomena using the historical method

*The ultimate virtue of the historical approach is the detachment that enables the observer to rise above human conflicts and see all sides of a question, no matter which position one personally prefers.*

**Robert V. Daniels**

### Focus of the Competency

Students who interpret social phenomena find answers to their questions and construct explanations to which they attribute meaning. In order to do this, they must adopt a rigorous intellectual approach: the historical method. This method enables students to construct their interpretation of past or present social phenomena following the procedure used by historians. To develop the competency, students must learn to reason on the basis of facts and to defend their interpretations with sound arguments.

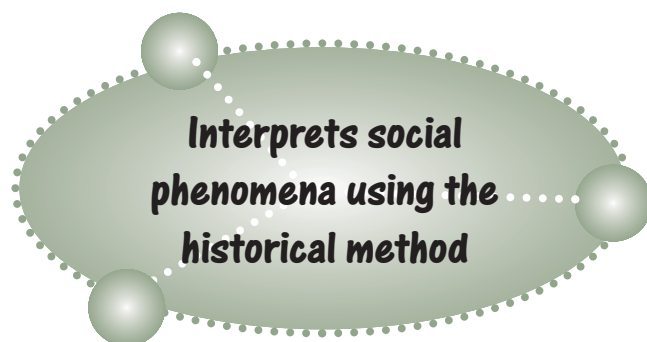
Students identify the various circumstances that characterize the social phenomena under study. To do this, they try to establish what actions gave rise to them and what people were present, either as actors or witnesses. They obtain information from documents that they choose and analyze thoroughly. They seek and link factors that might explain these social phenomena and develop an interpretation, which they adjust and qualify by seeing their own representations, beliefs and opinions in perspective. They avoid hasty generalizations. They consider, according to the designated focus, similarities and differences with another society in the same period. In this way, they learn to appreciate the unique character of all social phenomena. They make a point of taking into account the origin and particular interests of the authors they consult and diversifying their sources of documentation.

Students begin their interpretation of social phenomena by formulating questions to which they seek answers. Their search for answers will lead, spiral-like, to new questions that will help them qualify the meaning they attribute to social phenomena, which will in turn lead to further questions. The interpretation of social phenomena also contributes to the students' construction of their consciousness of citizenship. Students examine the conditions that shaped the emergence and evolution of public institutions and discover the roots of their personal and collective identity. They establish connections between human action and social change and become aware of the foundations, values and principles at the origin of democracy.

## Key Features of Competency 2

### **Establishes the factual basis of social phenomena**

Finds information on various aspects of the facts • Selects relevant documents • Establishes the spatiotemporal framework  
• Identifies the circumstances and actions • Identifies actors and witnesses



### **Explains social phenomena**

Seeks explanatory factors • Establishes connections among these factors • Identifies enduring consequences

### **Puts his/her interpretation of social phenomena in perspective**

Identifies differences and similarities among societies, considered in terms of the designated focus

Takes into account his/her own representations and the frame of reference of the authors consulted

## End-of-Cycle Outcomes

The student uses historical knowledge by:

- taking into account his/her various questions
- displaying a concern for accuracy in the establishment of the facts
- basing his/her reasoning on concepts

The student presents his/her historical knowledge coherently by:

- making appropriate connections among concepts
- making appropriate connections among facts
- relating the concepts to the facts

The student uses rigorous historical reasoning by:

- basing his/her argument on a critical analysis of the sources
- arguing on the basis of facts rather than opinions
- reaching conclusions that are consistent with the evidence and the argument presented

The student takes perspective into consideration by:

- indicating similarities and differences between societies
- establishing a link between past and present
- taking into account the need to critique the frame of reference of authors cited as sources
- qualifying his/her interpretation

## Evaluation Criteria

- Use of historical knowledge
- Coherence of his/her presentation of historical knowledge
- Rigour of his/her historical reasoning
- Consideration of perspective in his/her interpretation



## COMPETENCY 3 Constructs his/her consciousness of citizenship through the study of history

*Tell me and I forget. Show me and I remember. Involve me and I understand.  
(Chinese proverb)*

### Focus of the Competency

The exercise of citizenship constitutes the tangible expression of consciousness of citizenship. A person's consciousness of citizenship is strongly marked by the extent of his or her awareness of and openness to social environments near and far, and by the critical distance he or she manages to establish regarding them. For this reason, the History and Citizenship Education program seeks to develop in students an understanding of social phenomena of the present, whose meaning can only be fully grasped from a historical perspective. By learning to examine and interpret past social phenomena historically, students develop the conceptual and methodological tools necessary to construct their consciousness of citizenship.

One of the challenges facing a pluralistic society like that of Québec is to reconcile shared membership in a community with the diversity of identities. Students must develop a sense of who they are relative to other individuals characterized by numerous differences: individuals define themselves in relation to others, by relating to others. Constructing one's social identity, intentionally and thoughtfully, involves seeking to discover the origin of difference and specificity and the factors that explain them. This process enables students to understand that their identity is both personal and plural and that pluralism is not incompatible with the sharing of values, particularly those related to democracy. The study of past and present social phenomena helps people become aware of the historical foundations of their identity.

The study of the social phenomena in the program also helps students to understand that a citizen's democracy is the result of a long process of change that each generation must face. They learn that they are part of a historical continuum, and that the values and principles associated with democracy evolved over time. These values and principles took the form of citizens' rights and responsibilities and are exercised in specific places, particularly public institutions and any social convention or structure established by usage, custom or law. The students also learn that despite professions of democratic and egalitarian intention, serious inequities persist. They will inevitably encounter them, and may have to take positions.

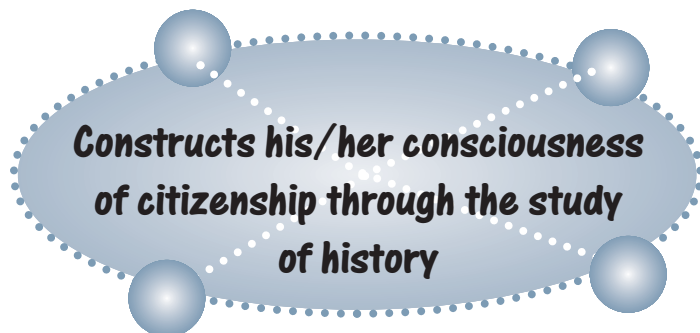
By recognizing the nature and function of public institutions, students are able to see that social change depends on human action and that they should prepare to take on the role of responsible citizens, capable of participating in debates on social issues. The class and school, which constitute microsocieties, provide good opportunities for discussion and teaching—on how they are organized and operate, or on the many problems of a civic nature that arise regularly. Students thus have a concrete opportunity to reflect and to act in the spirit of responsible citizenship.

Students who construct their consciousness of citizenship through the study of history begin by examining social phenomena of the past. They develop the many concepts involved. Applying these concepts to the present-day context permits the consolidation of their consciousness of citizenship. In addition, as students learn about the contribution of past social phenomena to democratic life today, they ask questions that, in turn, contribute to new interpretations of social phenomena. The students' growing competence in examining and interpreting social phenomena helps them to construct their consciousness of citizenship.

## Key Features of Competency 3

### ***Seeks the foundations of his/her social identity***

Identifies some aspects of his/her social identity • Makes connections between aspects of his/her identity and their origins • Recognizes the diversity of social identities



### ***Establishes the contribution of social phenomena to democratic life***

Identifies values and principles that are based on social phenomena • Recognizes places where the principles and values underlying democratic life are exercised • Identifies some of the rights and responsibilities of individuals

### ***Considers the factors that govern social participation***

Makes connections between human action and social change • Recognizes the types of actions possible • Identifies opportunities for social participation

### ***Understands the purpose of public institutions***

Examines the nature, origin and operation of public institutions  
• Grasps the role of these institutions  
• Identifies the role individuals can play in them

## End-of-Cycle Outcomes

The student applies his/her historical knowledge to different contexts by:

- using concepts related to the object of consciousness of citizenship
- using his/her methodological skills
- establishing a link between past and present

The student considers the factors that govern social participation by:

- indicating opportunities for social participation or factors that limit such participation
- identifying principles and values that foster social participation
- mentioning various public institutions and their roles
- describing the role that individuals can play in these institutions

The student considers the pluralistic nature of a society by:

- showing the diversity of social identities
- recognizing elements of shared identity
- indicating some of the factors that contribute to people's identities

## Evaluation Criteria

- Application of historical knowledge to different contexts
- Consideration of the factors that govern social participation
- Consideration of the pluralistic nature of a society

## Program Content

---

*History is the discipline that is best able to convey  
a full picture of the development of humanity.*

**Micheline Johnson (Translation)**

The development of the subject-specific competencies should be based on the social phenomena covered by the program. The illustration of the program content on the following page shows the social phenomena under study and gives teachers and students an overall view of the program. The subject-specific competencies, in the centre of the figure, constitute the core of the program, to which the social phenomena and the central concepts associated with them are linked.

These social phenomena constitute turning points in the history of the Western world, whose impact is still felt today. In addition to the twelve social phenomena of the past presented on the following page, the program includes one social phenomenon of the present. It is to be selected by the teacher on the basis of two criteria: its potential for the application of methodological and conceptual knowledge and its contribution to an understanding of the contemporary Western world.

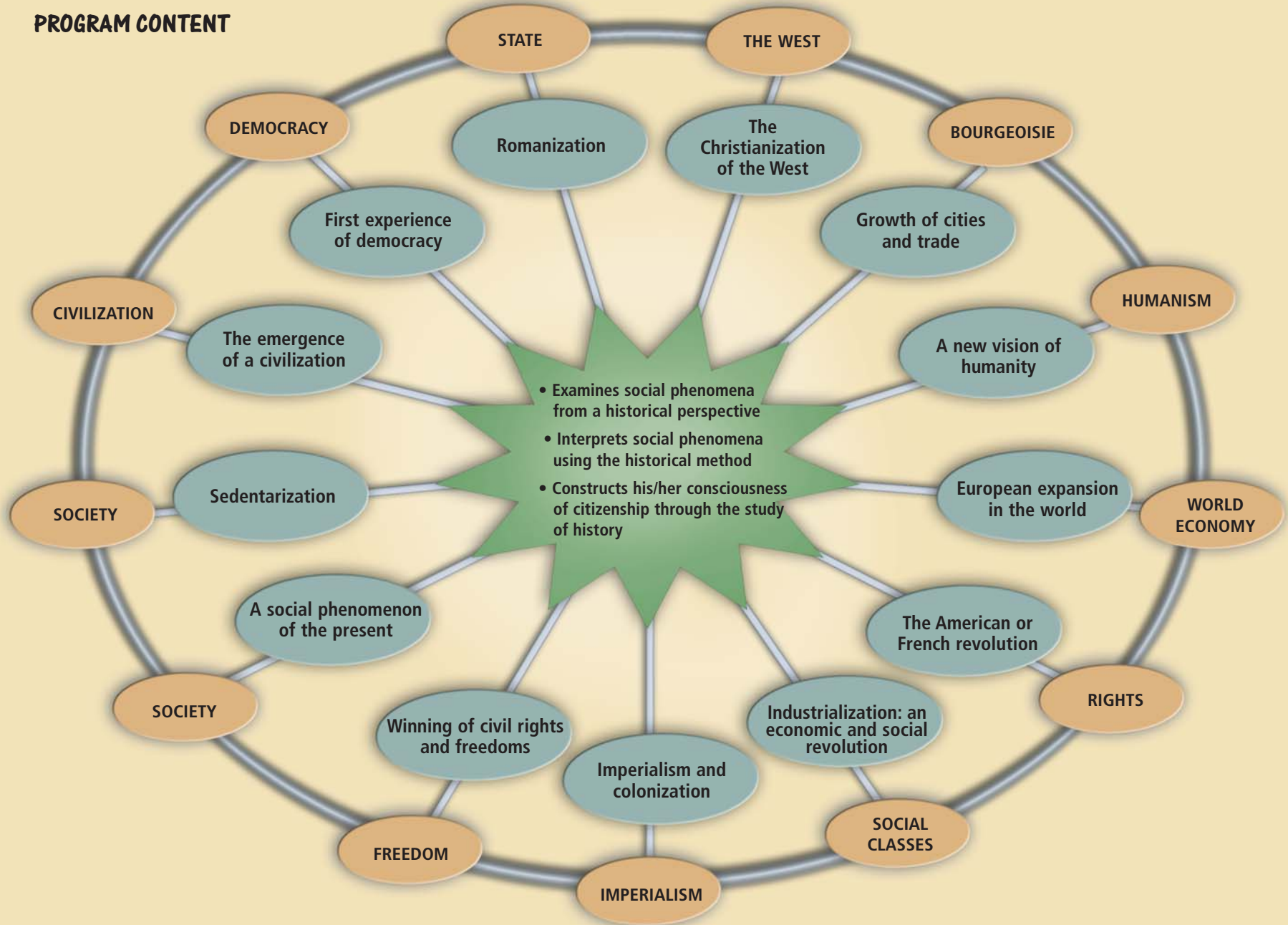
The study of social phenomena enables students to develop a conceptual framework for their representation of the phenomena. For each phenomenon, a central concept is indicated in boldface. The central concept is supported by specific concepts that the students explore and use in their learning process. These concepts are likely to be used again subsequently in the study of other social phenomena. A concept is presented again when it is essential to understand a social phenomenon. The list of targeted concepts is not exhaustive; other concepts may be called for.

The program content also includes a designated focus for the study of the social phenomena in question. The focus, which is introduced by a short text, defines the framework within which the students are to develop their subject-specific competencies and ensures that they are not overwhelmed by uncontextualized details.

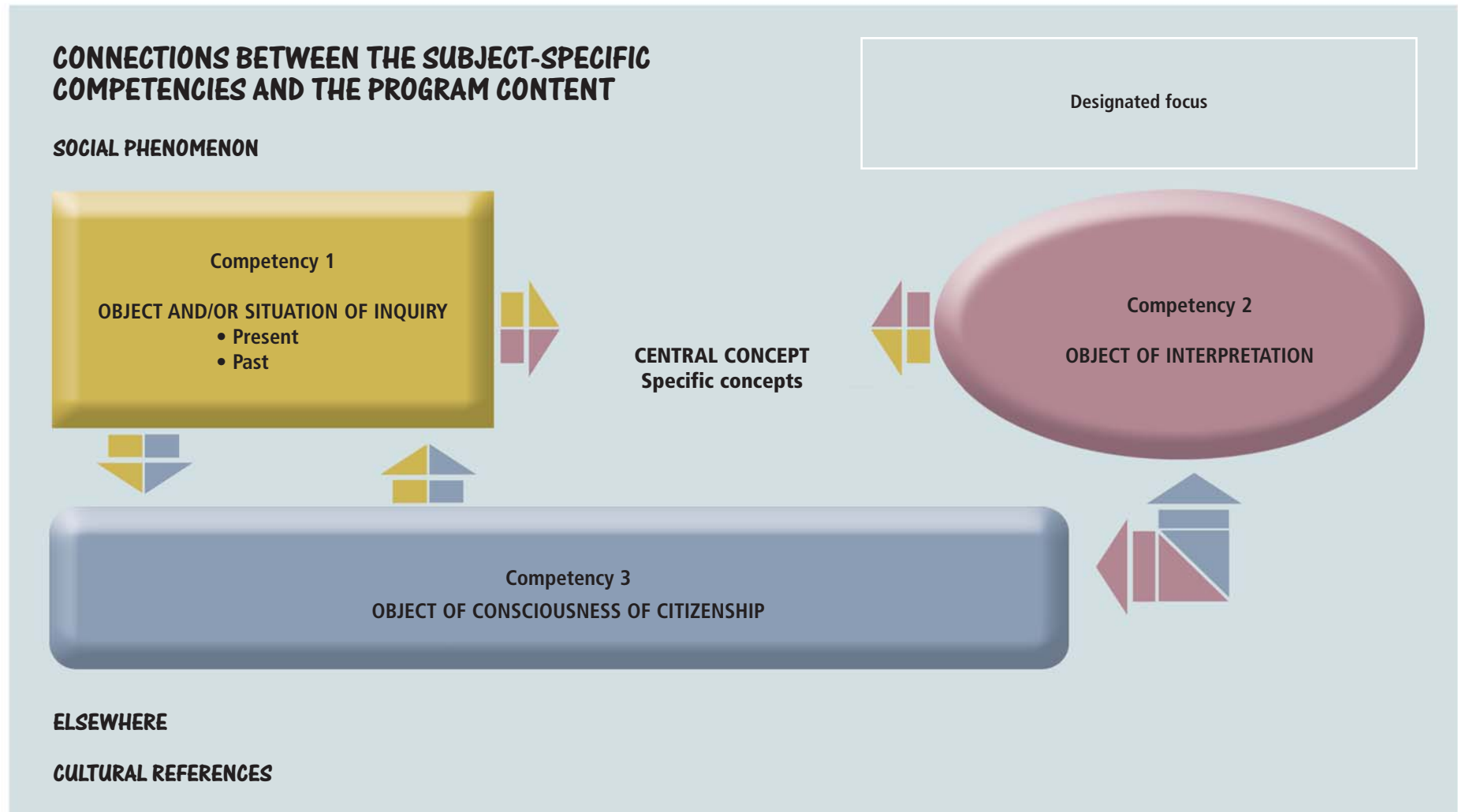
In addition, the students also consider another society in the same period from a comparative perspective. This comparison is limited to the establishment of similarities or differences between the societies in question. This brief look at another society in terms of the same designated focus as that used for the society under study enables students to contextualize their interpretation of social phenomena. It also gives them an opportunity to use the concepts considered in connection with the first society in a different context.

Finally, the program content includes examples of cultural references. Although they are not specifically objects of study, their use in class can help students enrich their worldview and understanding of social phenomena. The cultural references may take different forms: an event, a media product, an object of everyday life—anything that encourages students to reflect on social phenomena or significant cultural trends. They may concern historical figures, works of art, territories, literary works, scientific discoveries, ways of thinking and so on, as long as the references have cultural significance. In history and citizenship education, the cultural references tend to be historical artifacts and documents, which constitute sources for students to study.

## PROGRAM CONTENT

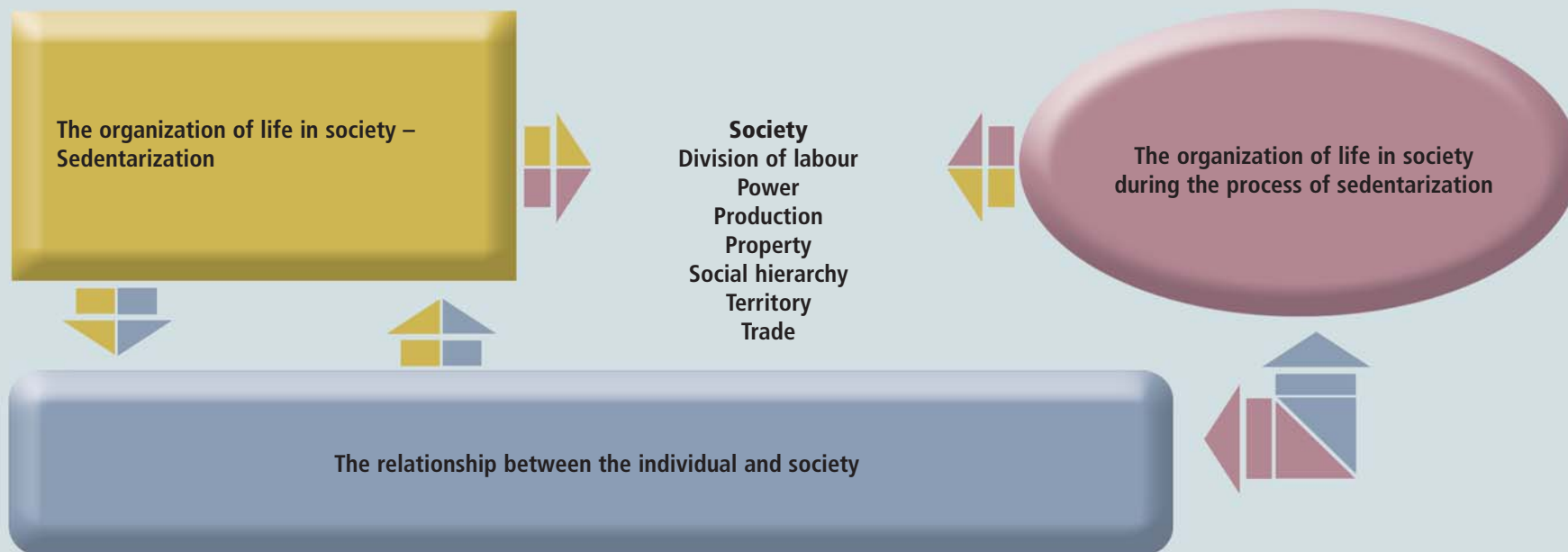


The following figure illustrates the connections between the subject-specific competencies and the program content. The object and/or situation of inquiry has two parts: the first indicates the present-day social phenomenon to be examined from a historical perspective, the second a social phenomenon of the past that lends itself to examination from an analogous perspective. The designated focus determines the object of interpretation. The object of consciousness of citizenship concerns social relations, principles or values. These are relations, principles and values that students should recognize in societies of the past in order to examine them in present-day society.



## SEDENTARIZATION

Sedentarization involves the settlement of a group of human beings in a territory. It is approached here in terms of social, political, economic and territorial organization.



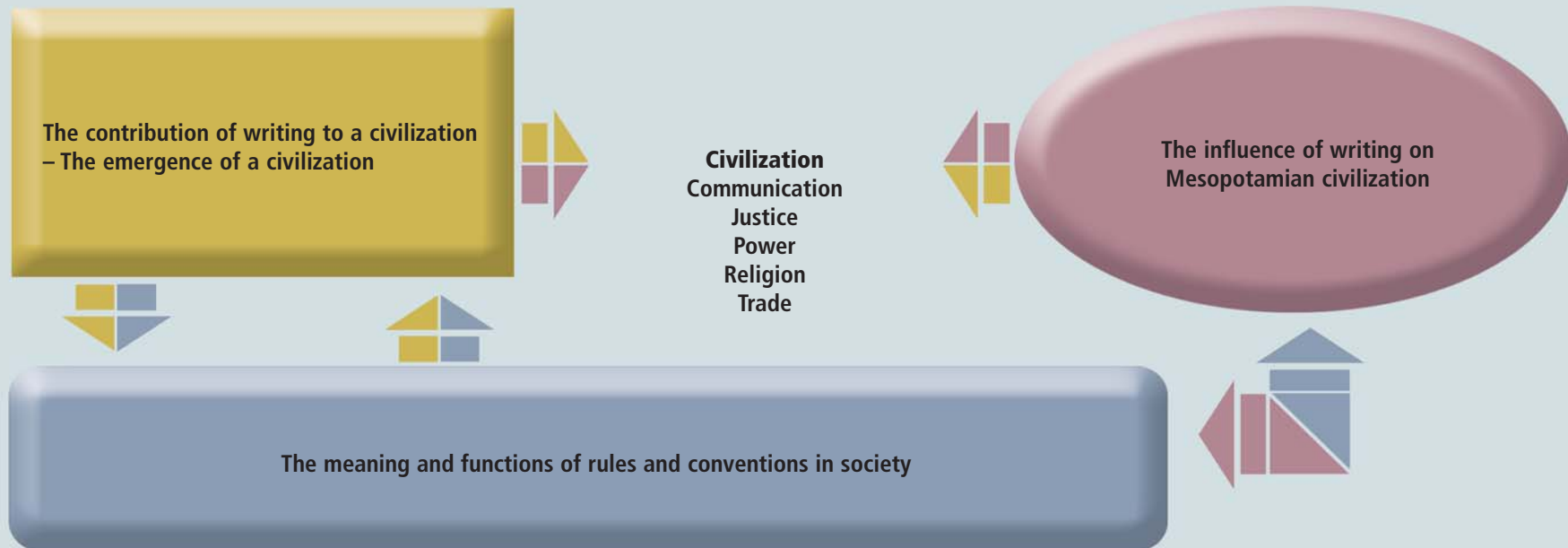
### CULTURAL REFERENCES:

- Frescos of Çatal Hüyük
- Artifacts: statuettes of mother goddesses
- Archeological sites: Mallaha (Israel) and Mureybet (Syria)



## THE EMERGENCE OF A CIVILIZATION

Mesopotamian civilization benefited from natural conditions favourable to development. However, the focus here is on its social organization, which was reflected in a code of laws and the organization of work and trade, all of which developed in the context of the use of a system of writing.



**ELSEWHERE:** It is important for students to become aware of the diversity of the social organization of civilizations in the period before the common era: the civilization of the Indus Valley or the civilization of the Nile Valley or Chinese civilization.

### CULTURAL REFERENCES:

#### MESOPOTAMIAN CIVILIZATION

- Code of Hammurabi
- Cadastre of Dunghi
- Ziggurat E-Temenan-Ki
- Stele of Mesha, king of Moab
- Plimpton 322 tablet
- The Epic of Gilgamesh

#### THE CIVILIZATION OF THE INDUS VALLEY

- Seals of Moenjodaro
- Archeological sites of Harappa

#### THE CIVILIZATION OF THE NILE VALLEY

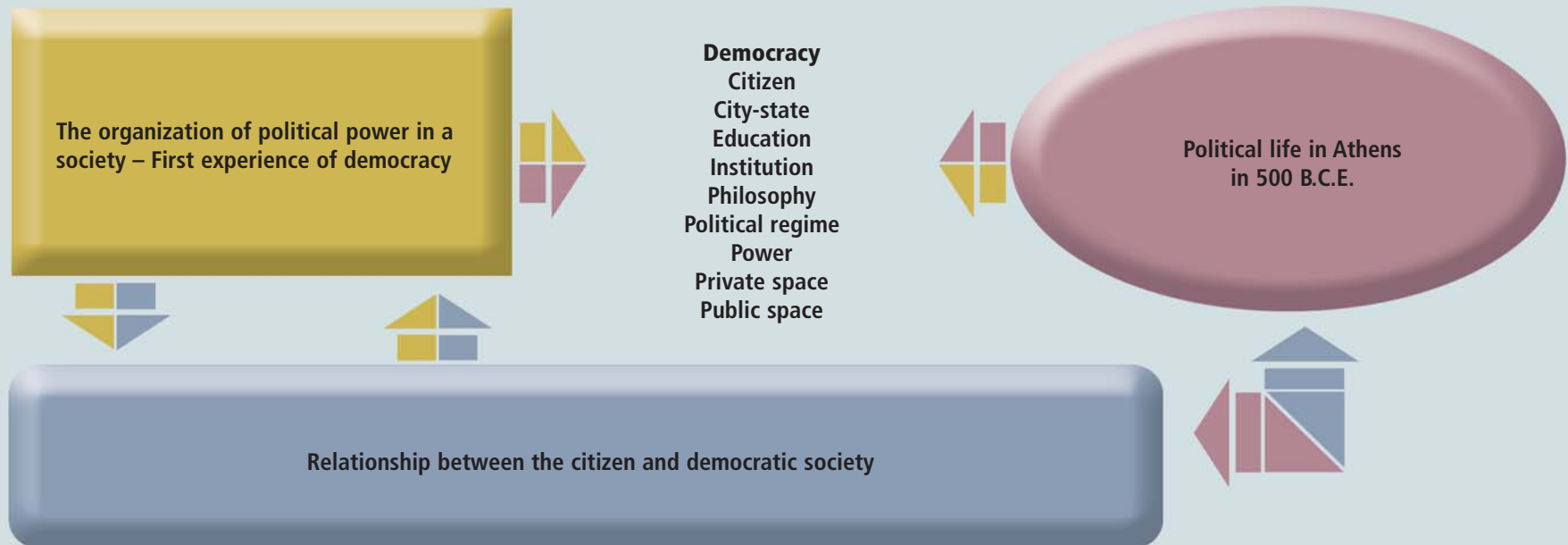
- Qadesh peace treaty
- Obelisk, Place de la Concorde
- Rosetta stone
- Champollion

#### CHINESE CIVILIZATION

- The Hoang- Ho (Yellow) River
- Shang dynasty
- The dragon
- Pottery

## FIRST EXPERIENCE OF DEMOCRACY

In Athenian society around 500 B.C.E., a form of democracy was established. By studying this form of democracy, students discover its major principles and limits.



**ELSEWHERE:** It is important for students to become aware of the diversity of political systems in the same period: Sparta or the Persian empire.

### CULTURAL REFERENCES:

#### ATHENS

- Pericles
- Plato's Republic
- The Acropolis
- The Pnyx hill
- The Marathon runner

#### SPARTA

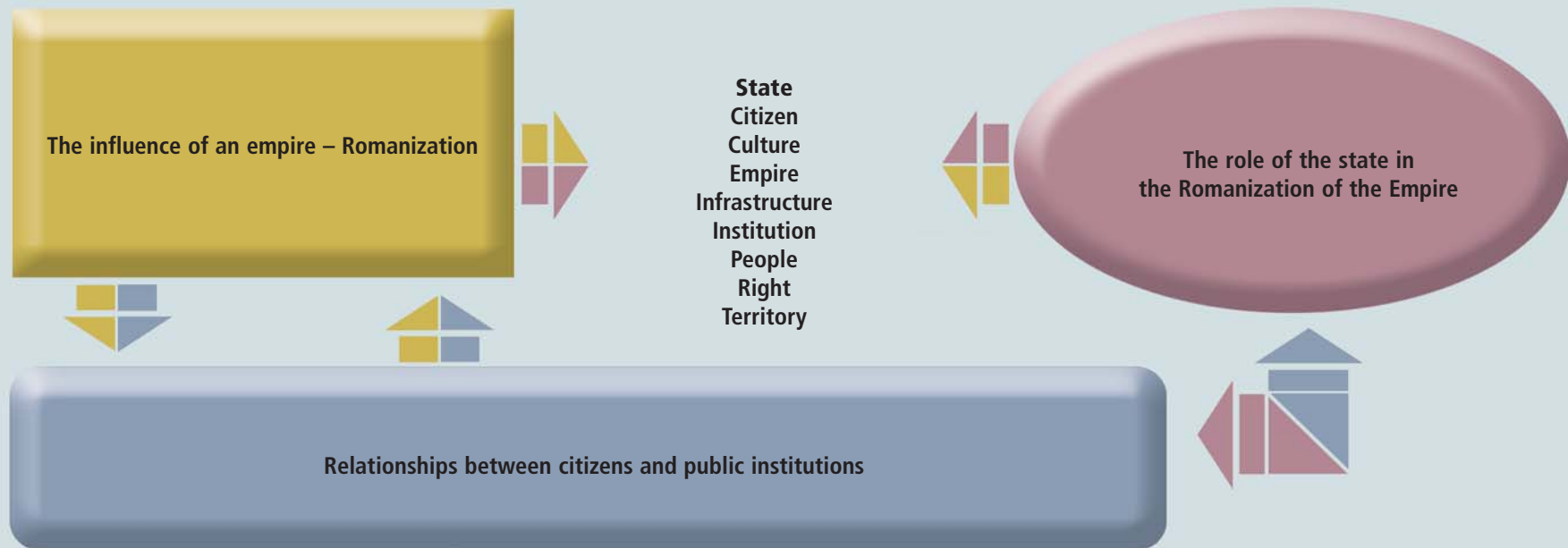
- *The Polity of the Athenians and the Lacedaemonians* (Xenophon)
- Mount Taygete
- *History of the Peloponnesian War* (Thucydides)

#### PERSIAN EMPIRE

- Palaces at Suse and Persepolis
- Darius 1
- The mausoleum at Naqsh-e Rostam

## ROMANIZATION

Rome reached its maximum territorial expansion in the second century of the common era. The Roman Empire at its height is studied in terms of its political organization, which established the foundations of the modern state. Political domination enabled the Roman state to impose its institutions and culture on the peoples it conquered.



**ELSEWHERE:** It is important for students to observe how another empire in Antiquity structured its political organization and its relationships with subjugated populations: India under the Guptas or China in the Han dynasty.

### CULTURAL REFERENCES:

#### ROMAN EMPIRE

- Imperial Rome
- The Roman Coliseum
- The Appian Way
- The *Law of the Twelve Tables*, the *Perpetual Edict*
- The *Histories* and the *Annals* (Tacitus)
- *Commentaries on the War in Gaul* (Julius Caesar)
- Hadrian's Wall
- The Pantheon
- Carthage

#### INDIA UNDER THE GUPTAS

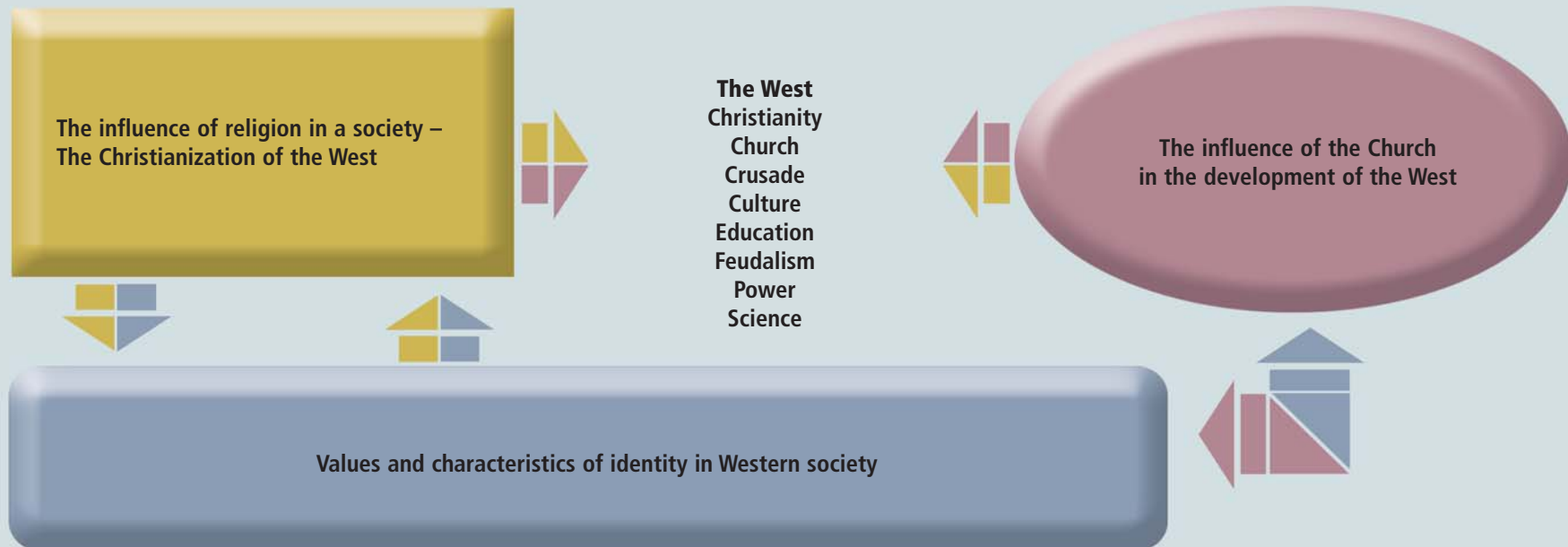
- Epic poem, *The Mahabharata*
- Ruins of Nalanda University

#### HAN DYNASTY IN CHINA

- The Silk Road
- The Great Wall of China
- *Tao te ching* (Lao-Tse)
- *Conversations* (Confucius)

## THE CHRISTIANIZATION OF THE WEST

In the Western world, Christianity, which had begun to spread under the Roman Empire, became established in the Middle Ages and continued to expand until the modern period. The Church is presented as a major force and organization in this period: it had hegemony over the feudal powers and over the values of Western society and contributed to the development of knowledge.



**ELSEWHERE:** It is important for students to realize that Islam spread on a large scale during the same period.

### CULTURAL REFERENCES:

#### THE CHRISTIANIZATION OF THE WEST

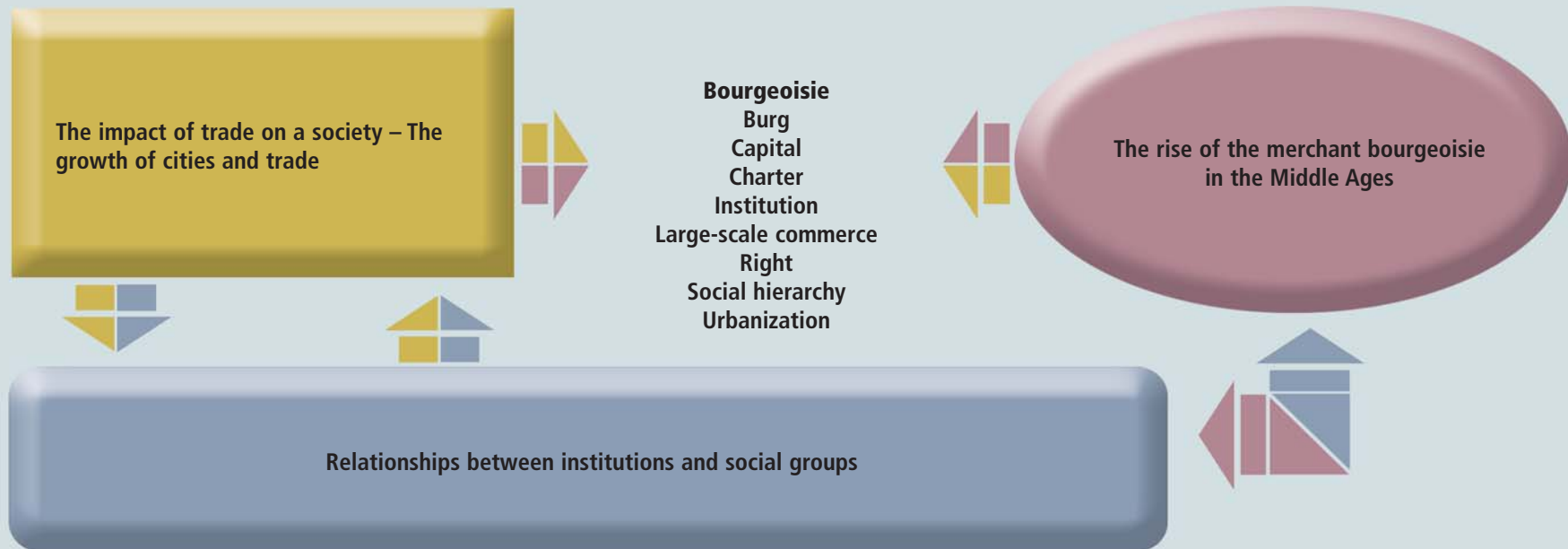
- The founding charter of the Abbey of Cluny
- Holy places: Jerusalem or the Holy Land
- The crusader's cross
- Saint-Jacques de Compostelle
- Tympanum of the Clunian Abbey Church of Saint-Pierre de Moissac
- Musician adorning a capital, Cluny Abbey Church
- Plan of a Romanesque Church
- Gothic cathedral of Chartres or Rheims

#### ISLAMIZATION

- Mosque of Cordoba
- The Alcazar (castle) in Seville, and the Alhambra in Granada
- Commentaries on Aristotle's works and a treatise on medicine (Ibn Rushd, or Averroès)
- *The Koran*
- Mausoleum of the sovereign of Bukhara
- *Tales from the Thousand and One Nights*

## GROWTH OF CITIES AND TRADE

Toward the end of the Middle Ages, the development of large-scale commerce contributed to the growth of cities and the merchant bourgeoisie. Urban and trade growth are approached through the study of a European city in expansion. The focus is on the context and conditions leading to the rise of the merchant bourgeoisie and the role of the latter in the growth of cities.



### ELSEWHERE:

It is important for students to realize that urban growth and the expansion of trade also characterized some non-European cities in the same period: Baghdad or Constantinople or Timbuktu.

### CULTURAL REFERENCES:

#### A EUROPEAN COMMERCIAL TOWN

- Charter of Saint-Quentin
- A painting illustrating the port of Hamburg
- A bill of exchange
- *On Commerce and the Perfect Merchant* (Benedetto Cotrugli)
- City of Carcassonne
- Bruges
- Venice

#### BAGHDAD

- The voyage of a merchant, story from *Tales of the Thousand and One Nights*
- Geographical works of Ya'Kubi
- The Tigris River

#### CONSTANTINOPLE

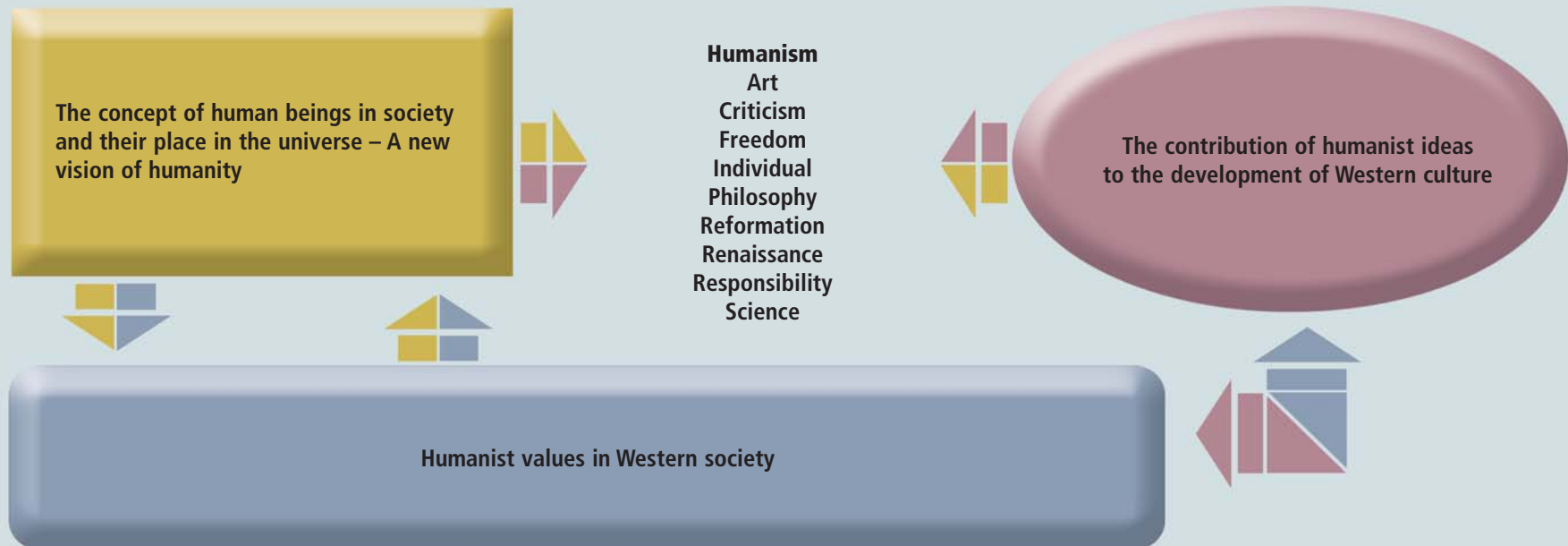
- Constantinople as depicted by Buondelmonti
- Istanbul and Galata as described by Matraki Nasub
- Coin minted by Manuel I Comnenus
- Yoros Castle
- The Bosphorus

#### TIMBUKTU

- The Fulani
- Description of Africa (Leon the African)
- The mosque of Sankore

## A NEW VISION OF HUMANITY

The Renaissance was marked by an assertion of confidence in human beings and by the formulation of new questions and a search for new answers in science and philosophy. Humanism is studied as one of the foundations of Western culture.



**ELSEWHERE:** It is important for students to observe the diversity of the cultural foundations of different societies in the same period, by studying Japan under the shoguns.

### CULTURAL REFERENCES:

#### EUROPEAN RENAISSANCE

- Erasmus, Nicolas of Cusa, Montaigne, Descartes, Pascal
- Calvin, Luther, Thomas More, Gutenberg
- *Orpheus* (Claudio Monteverdi)
- *Mona Lisa* (Leonardo da Vinci), *La Pietà* (Michelangelo), *The Birth of Venus* (Botticelli)
- Pico de la Mirandola

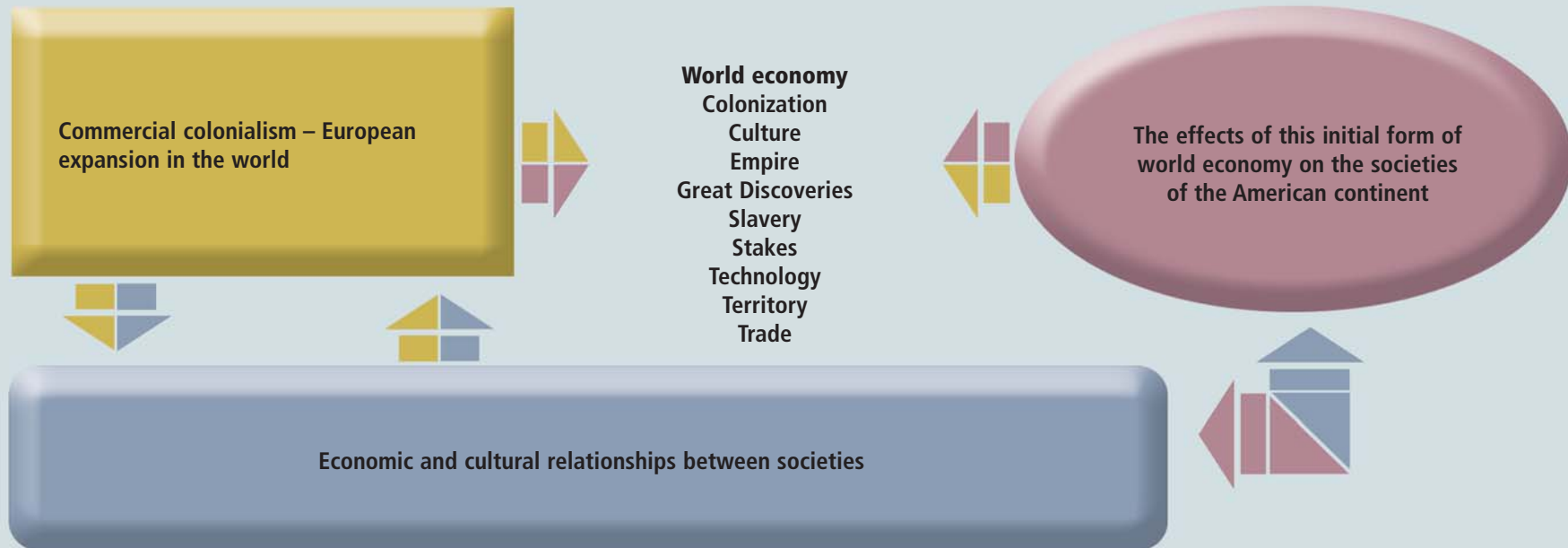
#### JAPAN UNDER THE SHOGUNS

- Shinto sword
- Tokugawa Ieyasu
- *Shogun* (James Clavell)
- Tokyo and Kyoto
- Noh theatre



## EUROPEAN EXPANSION IN THE WORLD

In a context marked by trading needs and the renewal of science and philosophy, European kingdoms financed voyages of exploration. European expansion is presented as the establishment of an initial form of world economy. The explorations had effects on the peoples who occupied North America at the time.

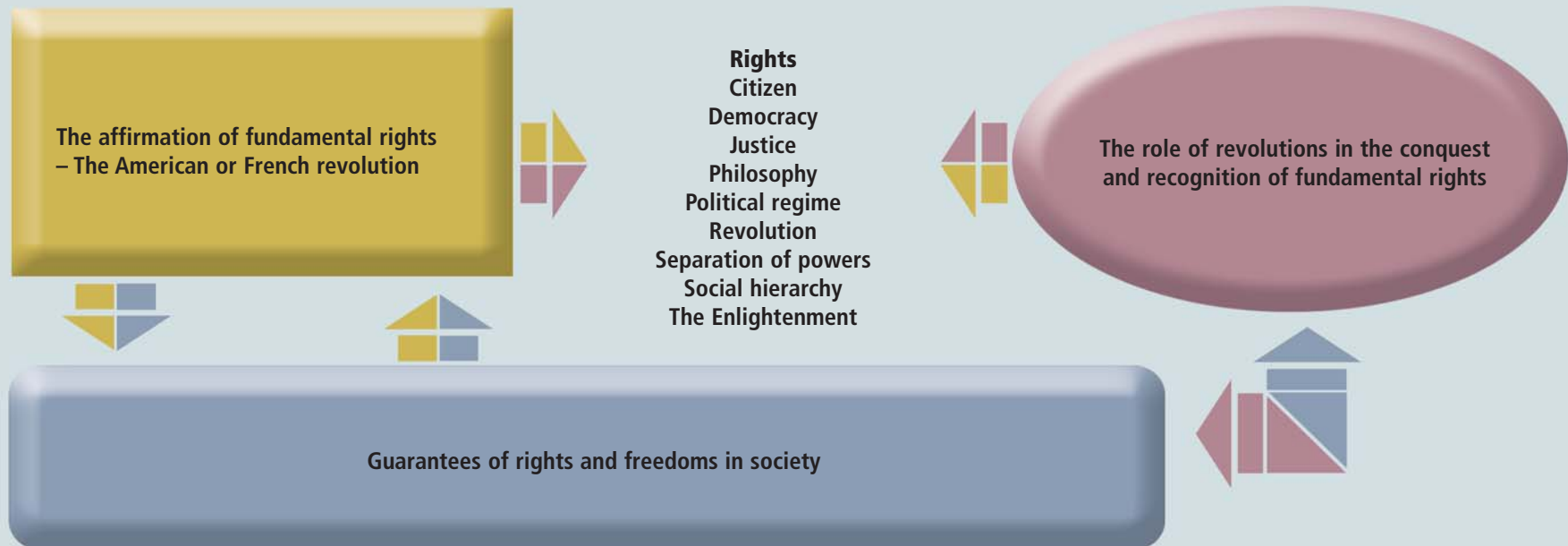


### CULTURAL REFERENCES:

- The diary of Christopher Columbus
- Galileo, Kepler, Newton
- Cartier, Cabot, Magellan, Vasco da Gama
- *The Prince* (Machiavelli), the *Book of Marco Polo* (Marco Polo)
- *Tears of the Indians* (Bartolomé de Las Casas)
- *The Revolution of the Heavenly Bodies* (Copernicus)
- Tenochtitlan

## THE AMERICAN OR FRENCH REVOLUTION

Inspired by the principles of British parliamentary democracy, the American and French revolutions laid the foundations of modern democracy. One of these revolutions is to be studied from the viewpoint of the affirmation of fundamental rights—both individual and collective.



**ELSEWHERE:** It is important for the students to realize that there were different political systems in this period and that not all peoples had the same rights. The political system of Tsarist Russia illustrates an absolutist regime.

### CULTURAL REFERENCES:

#### REVOLUTIONS

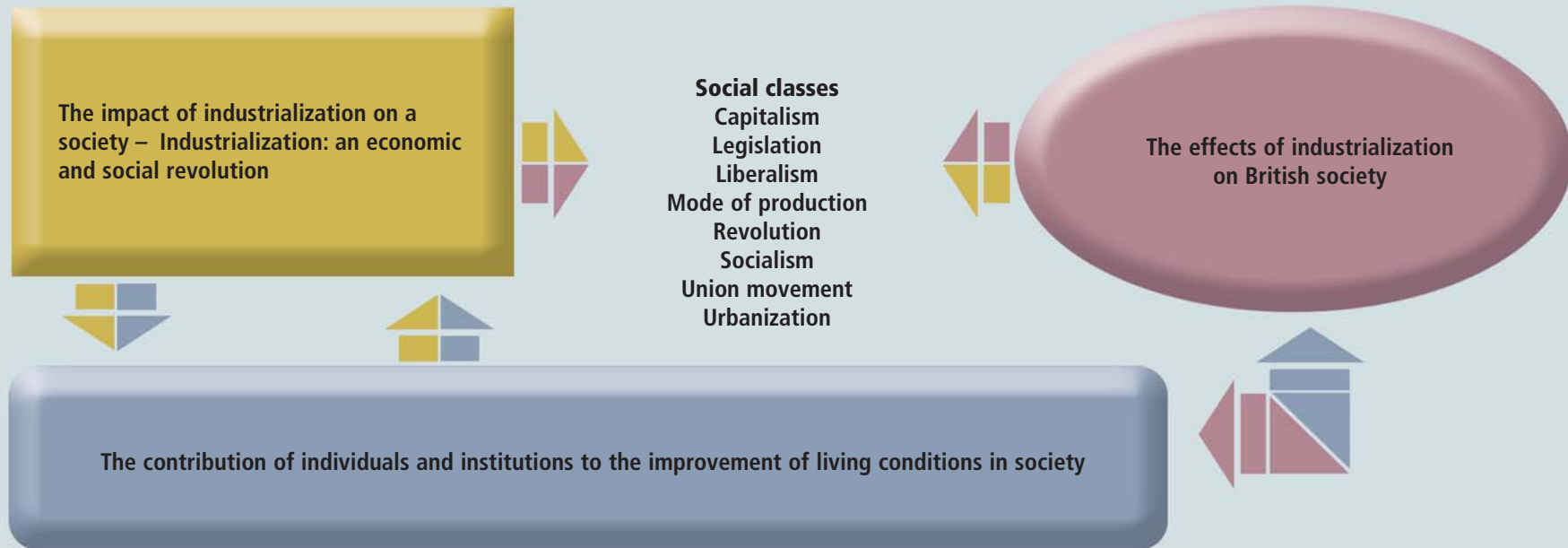
- The *Encyclopedia* (Diderot and d'Alembert)
- Voltaire, Rousseau, John Locke, Jefferson
- *Declaration of The Rights of Man and the Citizen*, *The American Declaration of Independence*, *The American Constitution*
- The Bastille, the palace of Versailles
- The Boston Tea Party
- *Liberty leading the people* (Delacroix)

#### TSARIST RUSSIA

- The city of St. Petersburg
- The Hermitage Palace
- Catherine II of Russia
- The Petrodvorets (Peter's Palace)
- *A Life for the Tsar* (Glinka)

## INDUSTRIALIZATION: An Economic and Social Revolution

The experience of Britain is used to show the basic characteristics of the Industrial Revolution. It is studied in terms of the economic and social upheavals to which it gave rise.



**ELSEWHERE:** It is important for students to be aware of the upheavals that industrialization caused elsewhere in the world: United States or France or Germany.

### CULTURAL REFERENCES:

#### BRITAIN

- Print, *The Royal Stock Exchange* (London) in 1847
- Illustration of the foundry of James Nasmyth, inventor of the steam hammer
- *The Wealth of Nations* (Adam Smith)
- *Manifesto of the Communist Party* (Marx)
- Cotton spinning factory with mule-jennies

#### UNITED STATES

- Rockefeller
- Child labour in a textile factory
- *The Emigrants* (Gilbert Imlay)
- First cotton spinning mill at Pawtucket
- Mississippi river boat
- Railway aqueduct
- The Knights of Labour

#### FRANCE

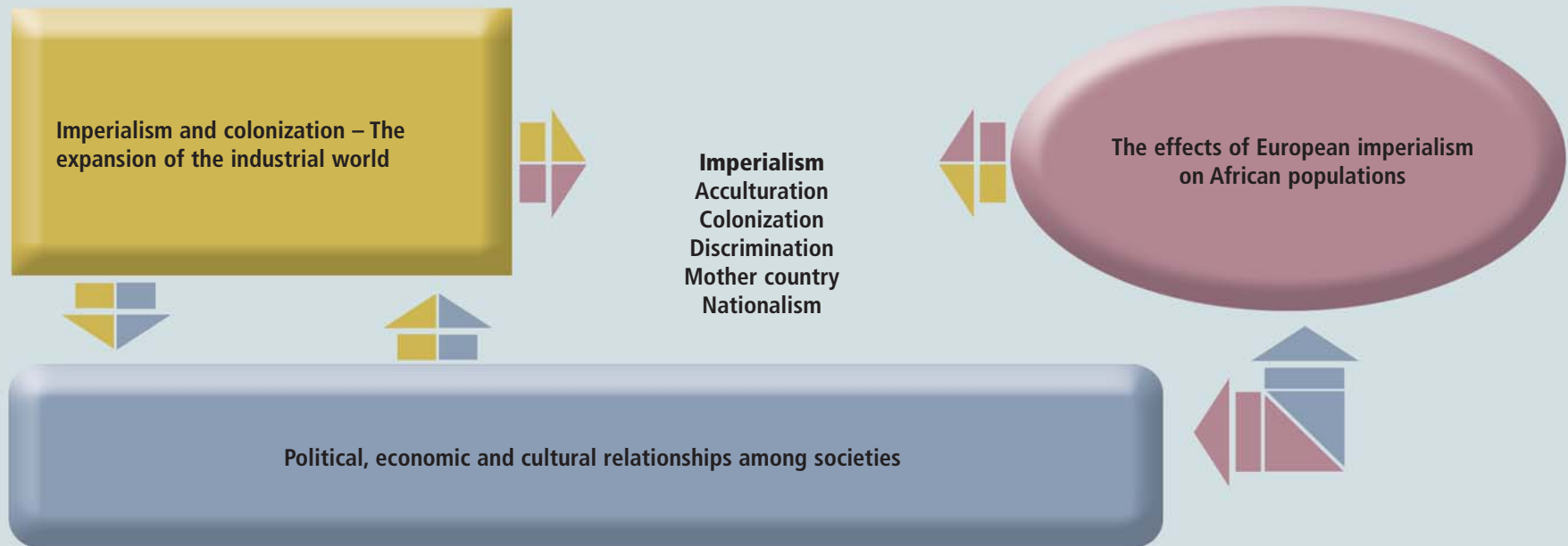
- *Contemplations* (Victor Hugo), *Germinal* (Émile Zola)
- 1841 law forbidding child labour
- *The Internationale*
- Demonstration against May Day by factory owners, April 29, 1891

#### GERMANY

- Krupp
- Krupp factories in Essen
- Ruhr Valley

## IMPERIALISM AND COLONIZATION

Certain European industrial societies of the late 19th and early 20th centuries were colonial powers. The colonization of Africa is dealt with in terms of political, economic and cultural domination.



**ELSEWHERE:** It is important for students to learn that Japanese imperialism was a factor in Asia in the same period.

### CULTURAL REFERENCES:

#### EUROPEAN IMPERIALISM

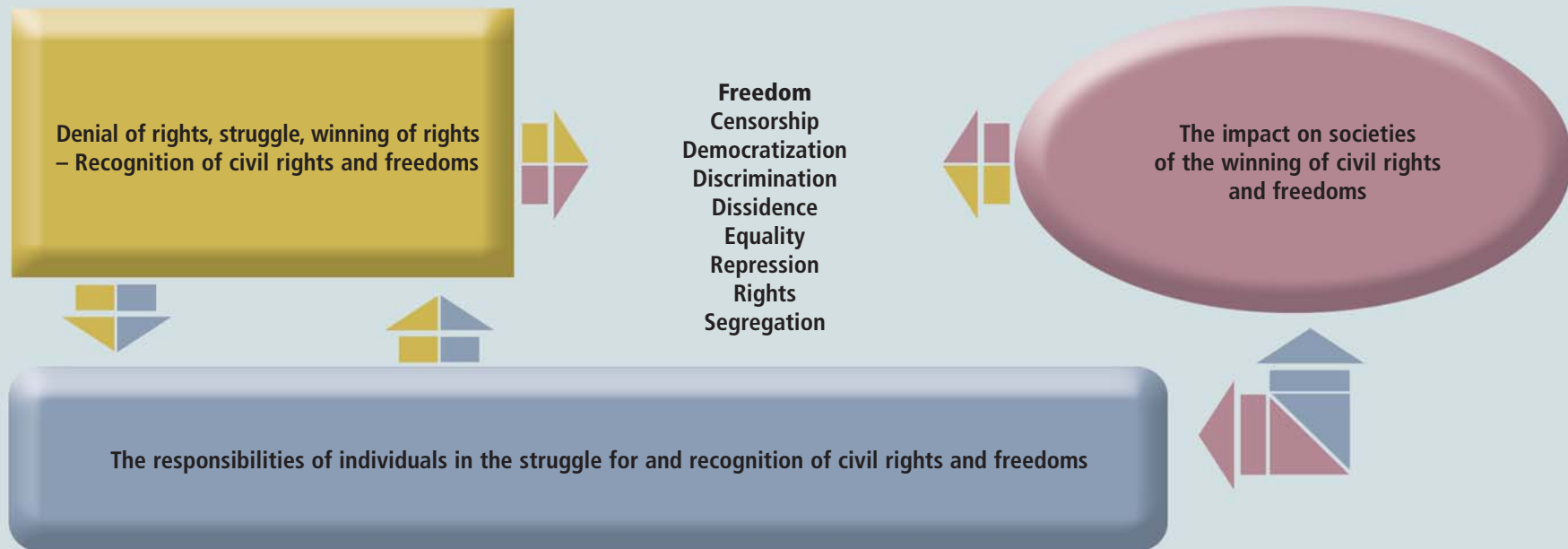
- Leopold II, Almami Samori Touré, Henry Morton Stanley
- *An Open Letter to His Serene Majesty Leopold II, King of the Belgians and Sovereign of the Independent State of Congo* (G. W. Williams)
- *The White Man's Burden* (Kipling)
- *What Was Jim Crow?* (Jim Crow Museum of Racist Memorabilia)
- *The Origin of "Jim Crow"* (Afro-American Almanac)

#### JAPANESE IMPERIALISM

- *Tintin and the Blue Lotus* (Hergé)
- Shintoism
- Emperor Mutsuhito (Meiji era)
- Sea of Japan (East Sea)

## WINNING OF CIVIL RIGHTS AND FREEDOMS

Beginning with the economic depression of the 1930s, movements for civil rights and freedoms developed. These movements took different forms in different contexts: the feminist movement, the struggle against racism or decolonization. One of these contexts should be studied.



**ELSEWHERE:** It is important for students to realize that during the same period there was a movement to deprive European Jews of their freedom and civil rights.

### CULTURAL REFERENCES:

#### WINNING OF CIVIL RIGHTS AND FREEDOMS

- Mary Two-Axe Earley, Habib Bourguiba, Leopold Sedar Senghor, Gandhi, Martin Luther King, Nelson Mandela, Aung San Suu Kyi, Simone Monet-Chartrand, Rosemary Brown
- *Assi bo nanga* (Johnny Clegg)
- Apartheid

- *The Civil Rights Act, The Voting Rights Act*
- *Universal Declaration of the Rights of Man*
- *The Second Sex* (Simone de Beauvoir)
- *The Dinner Party* (Judy Chicago)

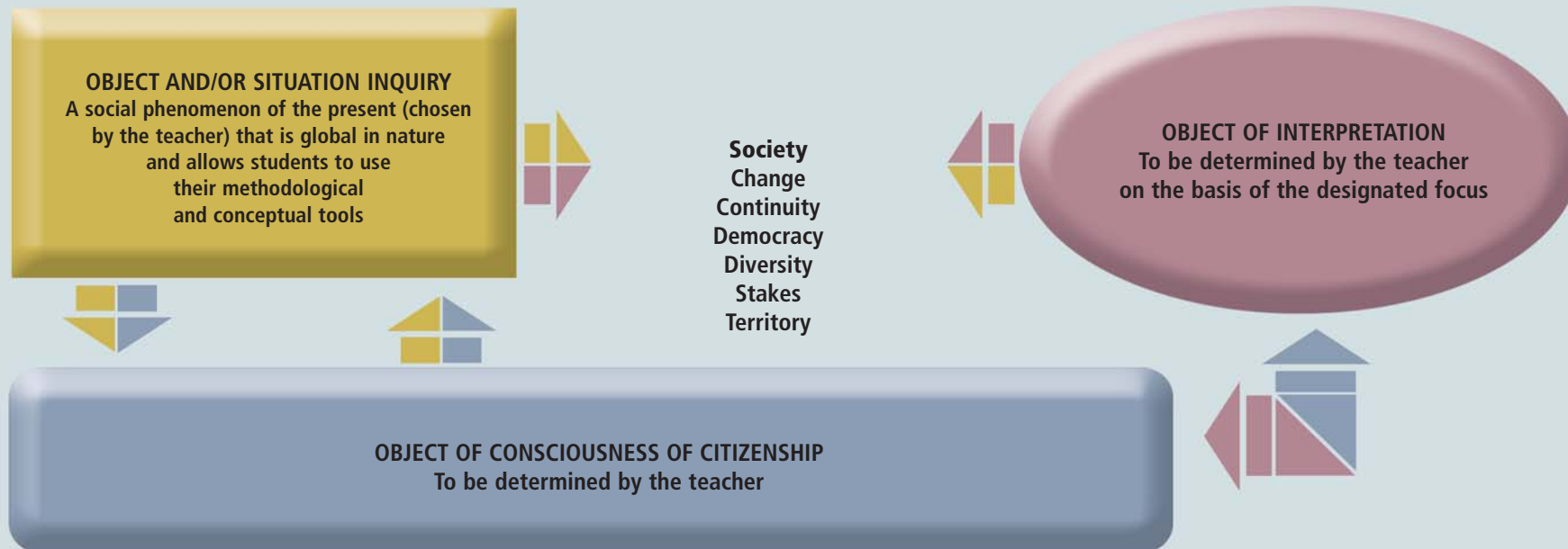
#### DENIAL OF RIGHTS AND FREEDOMS

- Minutes of the Wannsee Conference, January 20, 1942
- Auschwitz concentration camp
- *Mein Kampf* (Adolf Hitler)
- The Nuremberg Laws
- *The Diary of Anne Frank*

- *Schindler's List* (film by Steven Spielberg, based on *Schindler's Ark*, by Thomas Keneally)
- Instructions of the Conseil national de la Résistance to departmental liberation committees, March 15, 1944

**A SOCIAL PHENOMENON OF THE PRESENT**

**FOCUS:**  
To be determined by the teacher

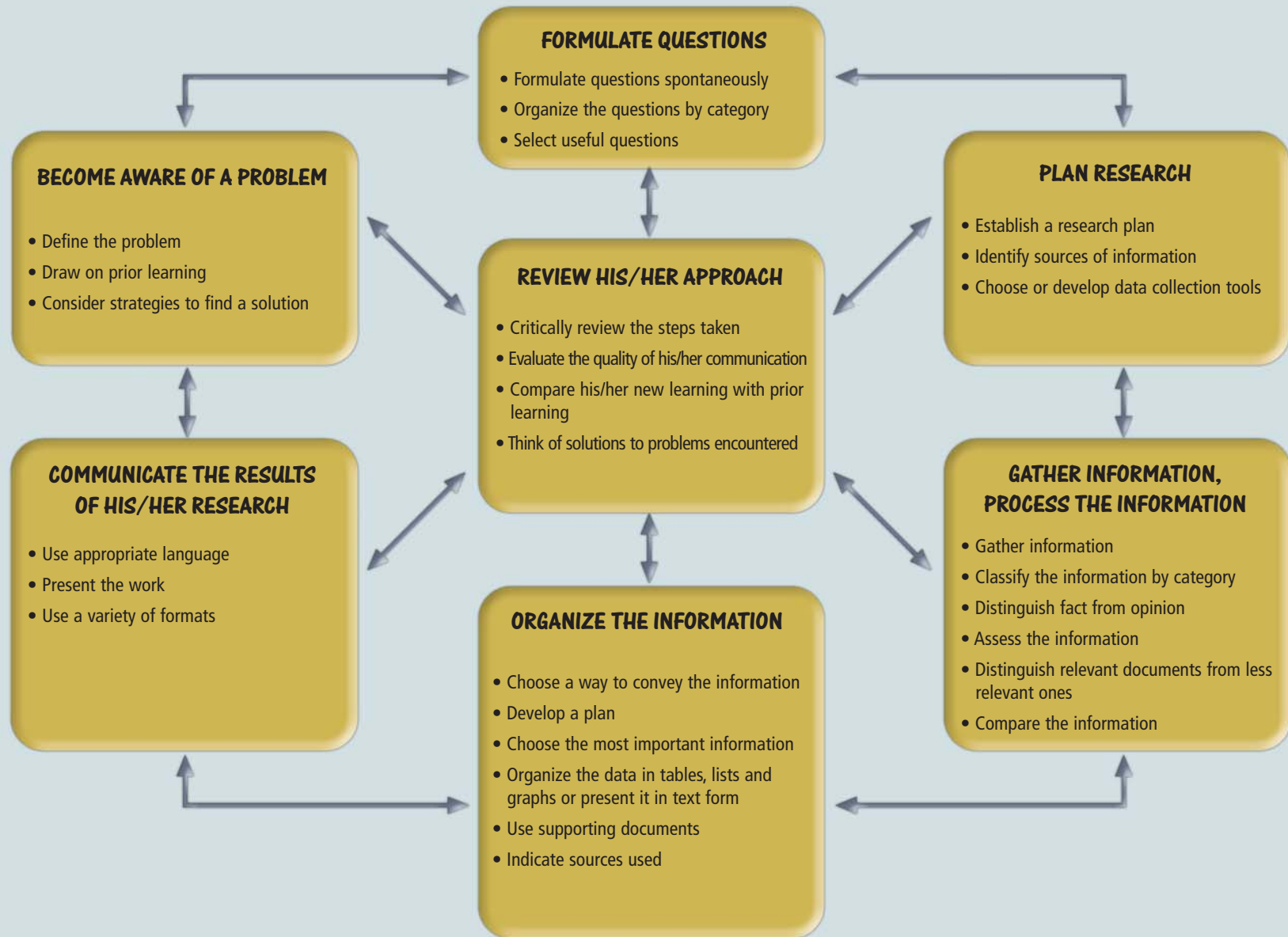


**CULTURAL REFERENCES:**

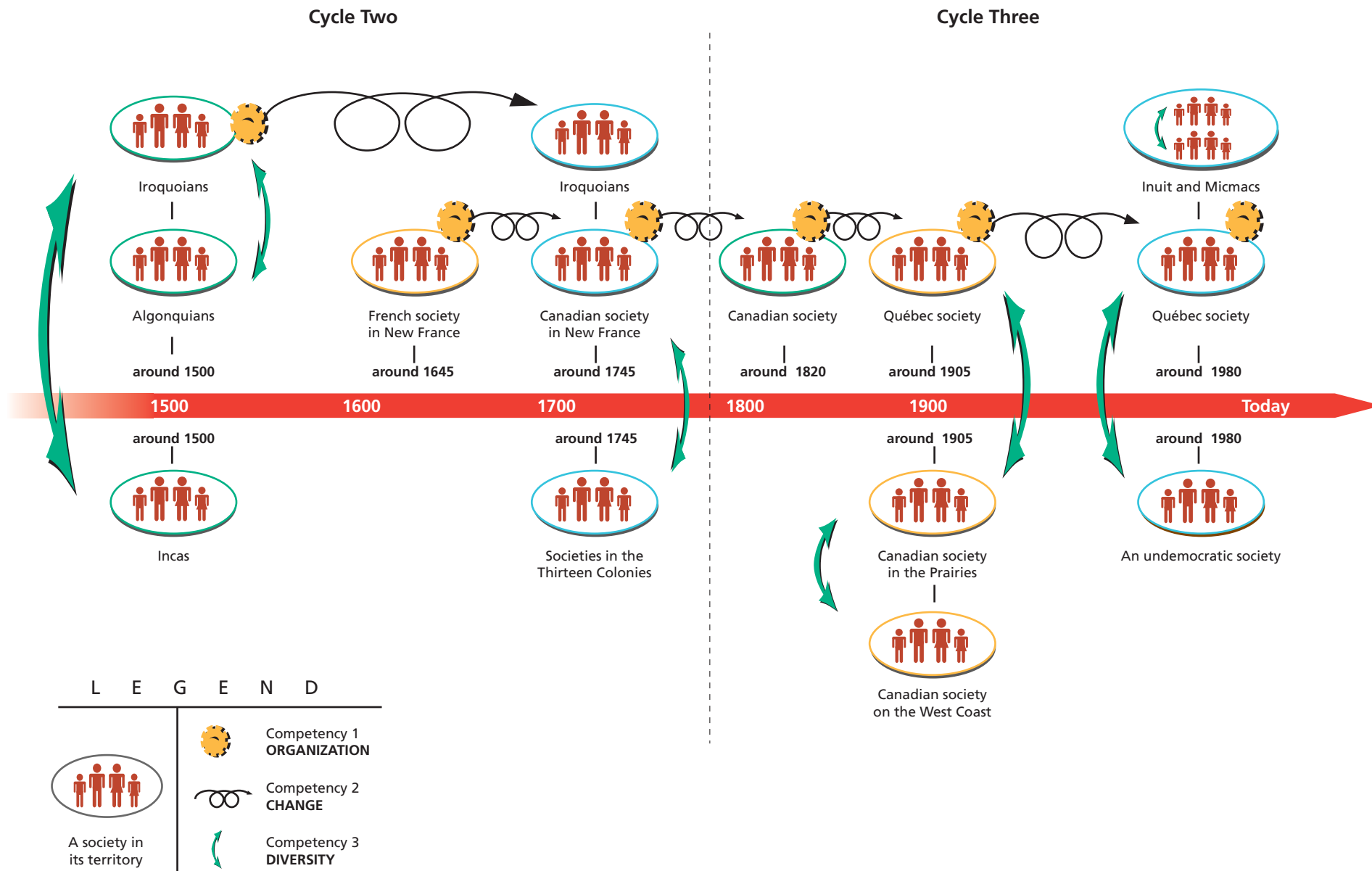
To be determined by the teacher



## THE RESEARCH PROCESS



## Content of the Geography, History and Citizenship Education Program at the Elementary Level



## Bibliography

### A. Teaching of History

- Angvik, Magne, and Bodo von Borries, eds. *Youth and History: A Comparative European Survey on Historical Consciousness and Political Attitudes Among Adolescents*. Hamburg: Korber-Stiftung, 1997, 2 vols.
- Barton, Keith C., and Linda S. Levstik. "'It Wasn't a Good Part of History': National Identity and Ambiguity in Students' Explanations of Historical Significance." *Teachers College Record* 99, 3 (Spring 1998): 478-513.
- Kunen, Seth, Weizhen Tang, and Sarah J. Ducey. "Sex and Age Differences in Adolescents' Value Judgments of Historically Important Events: Theory, Stereotypes and Data." *Adolescence* 26, 101 (Spring 1991): 159-182.
- Levstik, Linda S., and Keith C. Barton. *Doing History: Investigating With Children in Elementary and Middle Schools*. Mahwah, NJ: Lawrence Erlbaum Associates, 1997.
- McNeil, Linda. "Empowering Students: Beyond Defensive Teaching in Social Studies." In *Locating Learning: Ethnographic Perspectives on Classroom Research*: 117-139, edited by Catherine Emihovich. Norwood, NJ: Ablex, 1989.
- Seixas, Peter. "Historical Understanding Among Adolescents in a Multicultural Setting." *Curriculum Inquiry* 23, 3 (Fall 1993): 301-327.
- . "Mapping the Terrain of Historical Significance." *Social Education* 61, 1 (1997): 22-28.
- Shemilt, Denis. "Adolescent Ideas About Evidence and Methodology in History." In *The History Curriculum for Teachers*: 39-61, edited by Christopher Portal. London: Falmer, 1987.
- Stearns, Peter N., Peter Seixas, and Samuel Wineburg, eds. *Knowing, Teaching, and Learning History*. New York: NYU Press, 2000.
- Bookchin, Murray. *Urbanization Without Cities: The Rise and Decline of Citizenship*. Montréal: Black Rose Books, 1992.
- Boudreau, Julie-Anne. *The Megacity Saga: Democracy and Citizenship in this Global Age*. Montréal: Black Rose Books, 2000.
- Cairns, Alan C., et al. eds. *Citizenship, Diversity, and Pluralism: Canadian and Comparative Perspectives*. Montréal: McGill-Queen's University Press, 1999.
- . *Reconfigurations: Canadian Citizenship and Constitutional Change: Selected Essays*. Edited by Douglas C. Williams. Toronto: McClelland and Stewart, 1995.
- Calabrese, Andrew, and Jean-Claude Burgelman, eds. *Communication, Citizenship, and Social Policy: Rethinking the Limits of the Welfare State*. Lanham, MD: Rowman and Littlefield, 1999.
- Chunn, Dorothy Ellen, Robert J. Menzies, and Robert Adamoski, eds. *Contesting Canadian Citizenship: Historical Readings*. Peterborough, ON: Broadview Press, 2002.
- Cogan, John J., and Ray Derricott. *Citizenship for the 21st Century: An International Perspective on Education*. London: Kogan Page, 2000.
- Coughlan, Stephen Gerard, and Dean Dawn Russell, eds. *Citizenship and Citizen Participation in the Administration of Justice*. Montréal: Éditions Thémis, 2002.
- Crouch, Colin, Klaus Eder, and Damian Tambini, eds. *Citizenship, Markets and the State*. Oxford: Oxford University Press, 2001.
- Dahlgren, Peter. *Television and the Public Sphere: Citizenship, Democracy and the Media*. London: Sage Publications, 1995.
- Hobson, Barbara, ed. *Gender and Citizenship in Transition*. New York: Routledge, 2000.
- Ichilov, Orit. *Citizenship and Citizenship Education in a Changing World*. Portland, OR: Woburn Press, 1998.
- Janoski, Thomas. *Citizenship and Civil Society: A Framework of Rights and Obligations in Liberal, Traditional, and Social Democratic Regimes*. Cambridge: Cambridge University Press, 1998.
- Kymlicka, Will, and Wayne Norman, eds. *Citizenship in Diverse Societies*. New York: Oxford University Press, 2000.
- Lapierre, André, Patricia Smart and Pierre Savard, eds. *Language, Culture and Values in Canada at the Dawn of the 21st Century*. Ottawa: International Council for Canadian Studies, 1996.

Marshall, Thomas Humphrey, and Tom Bottomore. *Citizenship and Social Class*. London: Pluto Press, 1992.

McLeod, Keith A., ed. *Canada and Citizenship Education*. Toronto: Canadian Education Association, 1989.

Osborne, Kenneth W. *In Defence of History: Teaching the Past and the Meaning of Democratic Citizenship*. Toronto: Our Schools/Our Selves Educational Foundation, 1995.

———. *Teaching for Democratic Citizenship*. Toronto: Our Schools/Our Selves Educational Foundation, 1991.

Redden, Candace Johnson. *Health Care, Entitlement, and Citizenship*. Toronto: University of Toronto Press, 2002.

Riesenberg, Peter. *Citizenship in the Western Tradition: Plato to Rousseau*. Chapel Hill, NC: University of North Carolina Press, 1992.

Skeoch, Alan, Peter Flaherty, and D. Lynn Moore. *Civics: Participating in a Democratic Society*. Toronto: McGraw-Hill Ryerson, 2000.

Torres, Carlos Alberto. *Democracy, Education, and Multiculturalism: Dilemmas of Citizenship in a Global World*. Lanham, MD: Rowman and Littlefield, 1998.

Turner, David, and Patricia Baker. *Developing Citizenship in Secondary Schools: A Whole-School Resource*. London: Kogan Page, 2000.

### C. Cross-Curricular Competencies

Blank, William E. *Handbook for Developing Competency-Based Training Programs*. Englewood-Cliffs, NJ: Prentice-Hall, 1982.

Ellis, Henry C. *The Transfer of Learning*. New York: Macmillan, 1965.

Gibbs, Graham, et al. *Developing Students' Transferable Skills*. Oxford: The Oxford Centre for Staff Development, 1994.

Hibbard, K. Michael, et al. *A Teacher's Guide to Performance-Based Learning and Assessment*. Alexandria, Virginia: Association for Supervision and Curriculum Development, 1996.

Nickse, Ruth, and Larry McClure, eds. *Competency-Based Education: Beyond Minimum Competency Testing*. New York: Teachers College Press, 1981.



## Chapter 8

### Arts Education



## Introduction to the Arts Education Subject Area

The arts demand different forms of intelligence and enable us to confront, understand and interpret reality and transpose it into symbolic language. By opening a door to sensitivity, subjectivity and creativity, the practice of an art can lead us to confer new meaning on things and enable us to communicate these through artistic productions. Marked by the social and cultural values of daily life, artistic languages and productions contribute to the evolution of these values and show us a reflection of history, societies and, by extension, humanity. Culture is one of the issues involved in today's trend toward globalization, and the arts play an important role in expressing and preserving the cultural values of a society. Although commercial interests have a stake in the arts worldwide, and thus foster the homogenization of cultures to a certain extent, the arts still remain one of the most effective methods of developing, affirming and safeguarding cultural identity.

### Contribution of the Arts Education Subject Area to the General Education of the Student

The arts stimulate bodily awareness, nourish the imagination and contribute to the development of self-esteem. In practising an art, students draw on all aspects of the self—body, voice, imagination, culture—in order to convey their perception of reality and world-view. They make use of a symbolic language that opens up new perspectives on themselves, others and their environment. Arts education, in helping to empower students, contributes to the construction of their identity and the enrichment of their world-view. It also helps narrow the

gap between academic learning and the working world. When pursued on a consistent basis throughout their secondary studies, it can pave the way for studies leading to a wide variety of professions and occupations related to the arts and culture.

In elementary school, students have begun to create, interpret and appreciate artistic works in two of the four arts subjects. They have had hands-on experience working in a creative dynamic and have become aware of their creative potential through the use of artistic languages. They have had contact with works that provide them with a variety of models for expression and communication, enabling them to appreciate the richness of different artistic languages, to explore their cultural environment and to prepare the way for an ongoing discovery of culture in general.

Arts education at the secondary level follows the guidelines established at the elementary level. The Secondary Cycle One programs are intended to develop the same competencies. For drama, dance and music, these competencies involve *creating, performing and appreciating* artistic works, while for visual arts, the competencies involve *creating personal images, creating media images and appreciating works of art and cultural objects from the world's artistic heritage, personal images and media images*. Students therefore continue the learning they have begun in elementary school, but in a specific subject, which they must choose from among the arts subjects offered in their school. They deepen their understanding of this subject by acquiring in-depth knowledge of its principles, language and basic techniques. Students are



presented with a range of artistic experiences that speak to them personally and prompt them to communicate their mental images and express their world-view. These experiences also encourage them to relate to others and to define the roles they may play in both individual and group creative activities.

Students create, perform or appreciate works by combining perceptions, intuitions, impressions and various types of knowledge. They make use of reflections, communication and information from a number of different sources. They participate in a dynamic dialogue, in constant renewal, between theory and practice, action and reflection, experience and cultural enrichment. Students are also encouraged to develop their critical and aesthetic faculties and broaden their cultural horizons through exposure to works by artists of different periods and origins. They also stand to benefit if their arts education is enhanced by visits to cultural sites, meetings with artists and active participation in the artistic life of the school. Finally, arts education should include the opportunity to integrate information and communications technologies into the learning process, considering their potential for new modes of expression, inspiration and communication.

### **Making Connections: The Arts Education Subject Area and the Other Dimensions of the Québec Education Program**

Arts education involves connections between subjects, thereby fostering the transfer of learning and the consolidation of knowledge. The subject area of arts education cannot be considered in isolation. It must be seen in the context of a broader system, within which connections can be made between the broad areas of learning, cross-curricular competencies and other subject areas.

The creation, performance and appreciation of artistic productions are often accompanied by in-depth reflection on

major contemporary issues and thus meet the educational aims of the broad areas of learning. The stimuli for creation and the cultural references provide a useful introduction to the broad areas of learning. Planning and producing artistic and interdisciplinary projects, working in teams, performing works and expressing points of view are all activities that meet, in a practical way, the educational aims targeted by each of the broad areas of learning.

Arts education contributes to the development of each of the cross-curricular competencies. Due to the very nature of arts subjects, students are called upon to use creativity throughout the creative process, in situations of performance as well as appreciation. They are also encouraged to use information, solve complex artistic problems, adopt effective work methods, exercise critical and aesthetic judgment, use information and communications technologies appropriately, achieve their potential, cooperate with others and communicate appropriately.

Arts education can help students form meaningful and diverse connections with other subject areas. For example, students who practise an art acquire a symbolic language and develop it to construct meaning, just as they use linguistic codes to communicate orally or in writing. They use spoken and written language when forming critical and aesthetic judgments on artistic productions or giving an account of their experience of creation, performance or appreciation. For example, to appreciate artistic works or productions, students must put them in their historical context, thereby drawing on concepts and strategies related to the social sciences. Exposure to literary works can also enrich their cultural knowledge and help them better appreciate other artistic works. The possibility of working on the same problem from the point of view of the arts and from that of mathematics, science and technology gives students the opportunity to experience two ways of apprehending reality that are both

complementary and mutually enriching. The practice of an art also contributes to the students' personal development. It provides them with a special way of approaching and thinking about moral and ethical issues, social problems, beliefs and values, and helps them to adopt balanced attitudes and habits.

Based on this brief description of the interdisciplinary potential of arts education and the variety of connections it can serve to establish with other elements of the Québec Education Program, it is clear that the study of the arts contributes to students' cultural enrichment and to the achievement of the school's mission.

### Elements Common to the Subjects in Arts Education

Each subject in the arts has its own particular language, rules and conventions, principles and tools. Through the specific nature of its own language—whether gestural, visual, sound-related or corporal—each one also offers a unique way of knowing oneself, forming relationships with others and interacting with the environment. However, beyond their individual characteristics, the subjects in the arts foster the same basic learning, facilitating the transition from one subject to another during the students' art education. This applies whether it be during the same school year, during the transition from elementary to secondary school, in the transition from one cycle to another, or when moving to a new school.

#### Basic Learning

- Communicates and gives concrete expression, by means of symbolic language, to ideas, mental images, impressions, sensations and emotions in various artistic productions or performances

- Appreciates facets of his/her own works and those of other students, as well as works by men and women of different origins and periods, by referring to varied criteria and expressing himself/herself orally or in writing

#### Attitudes

- Receptivity to his/her sensations, impressions, emotions and feelings
- Openness to unexpected events, to an element of risk in his/her experiments and choices, to the stimuli for creation, to works and their related historical context
- Constructive attitude toward teamwork, his/her artistic experiences and criticism
- Respect for artistic works, his/her own productions and those of his/her classmates

#### The Creative Dynamic

From the initial inspiration to the moment when an artist detaches him or herself from a work, he or she is engaged in a complex and dynamic line of development. Such a line of development, which may be characterized in various ways, has been referred to as a creative dynamic.<sup>1</sup> It can be broken down into a process and a procedure, which are closely related.

#### The Process

The process consists of three consecutive phases: an opening phase, a productive action phase and a separation

1. We are referring here to the work of researcher Pierre Gosselin, who has used this term to describe the creative process. We are borrowing his concept of the creative dynamic, as well as the diagram that illustrates it. See Pierre Gosselin et al., "Une représentation de la dynamique de création pour le renouvellement des pratiques en éducation artistique," *Revue des sciences de l'éducation*, vol. XXIV no. 3, (1998), p. 647-666.

phase. During the opening phase, the creator is inspired by an idea. During the productive action phase, the creation is shaped. During the separation phase, the creator detaches him or herself from his or her work.

In the opening phase, which is marked by the presence of intuition and spontaneity, inspiration takes precedence. The students explore and develop emergent ideas that best reflect what they are feeling, rather than simply work with the first idea they think of. They must retain elements of some ideas, identify the most meaningful ones and develop a creative intention based on them. In the productive action phase, which involves the shaping of a creation, development predominates. In this phase, students are actively aware of giving direction to their creative work and solving complex problems using sensitivity and intelligence. In this context, they must combine, develop and organize elements they have selected and, in particular, give material form to their ideas. They evaluate the degree of correspondence between their inner ideas and the work taking shape. The separation phase represents a time to pause and reflect on their productions and analyze them in order to determine whether they correspond to their initial inspiration. In displaying their productions, students become aware of the perception and appreciation of others. The detachment that prevails during the separation phase enables them to withdraw from their productions and to view them as steps in their line of artistic development.

### *The Procedure*

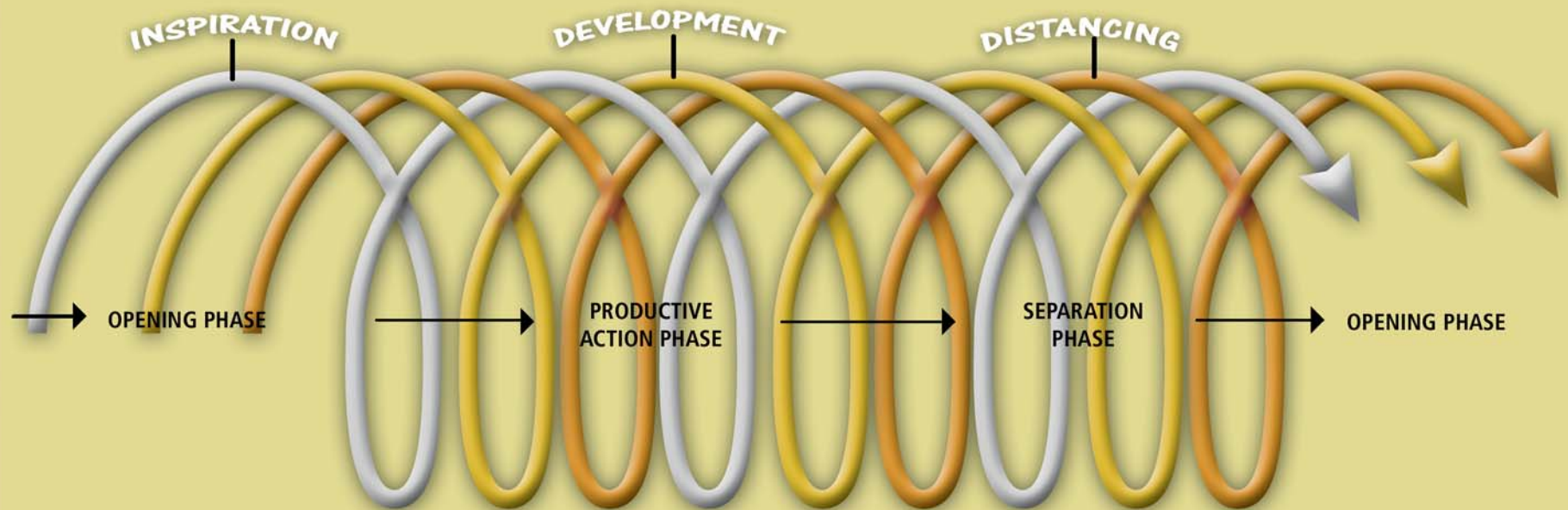
The procedure is mainly based on the interaction of three movements: inspiration (injection of ideas); development (formulation and articulation of ideas); distancing (withdrawal of the creator from the result of his or her actions). These three movements, which are found in each phase of the process, are interdependent and complementary and they generate specific actions in each phase. However, it may happen that a student, like a creator, goes through the second phase of the process without encountering any serious difficulties and therefore does not have to let go of the creative work and stand back from it in order to identify or solve a problem.

### *The Stimuli for Creation*

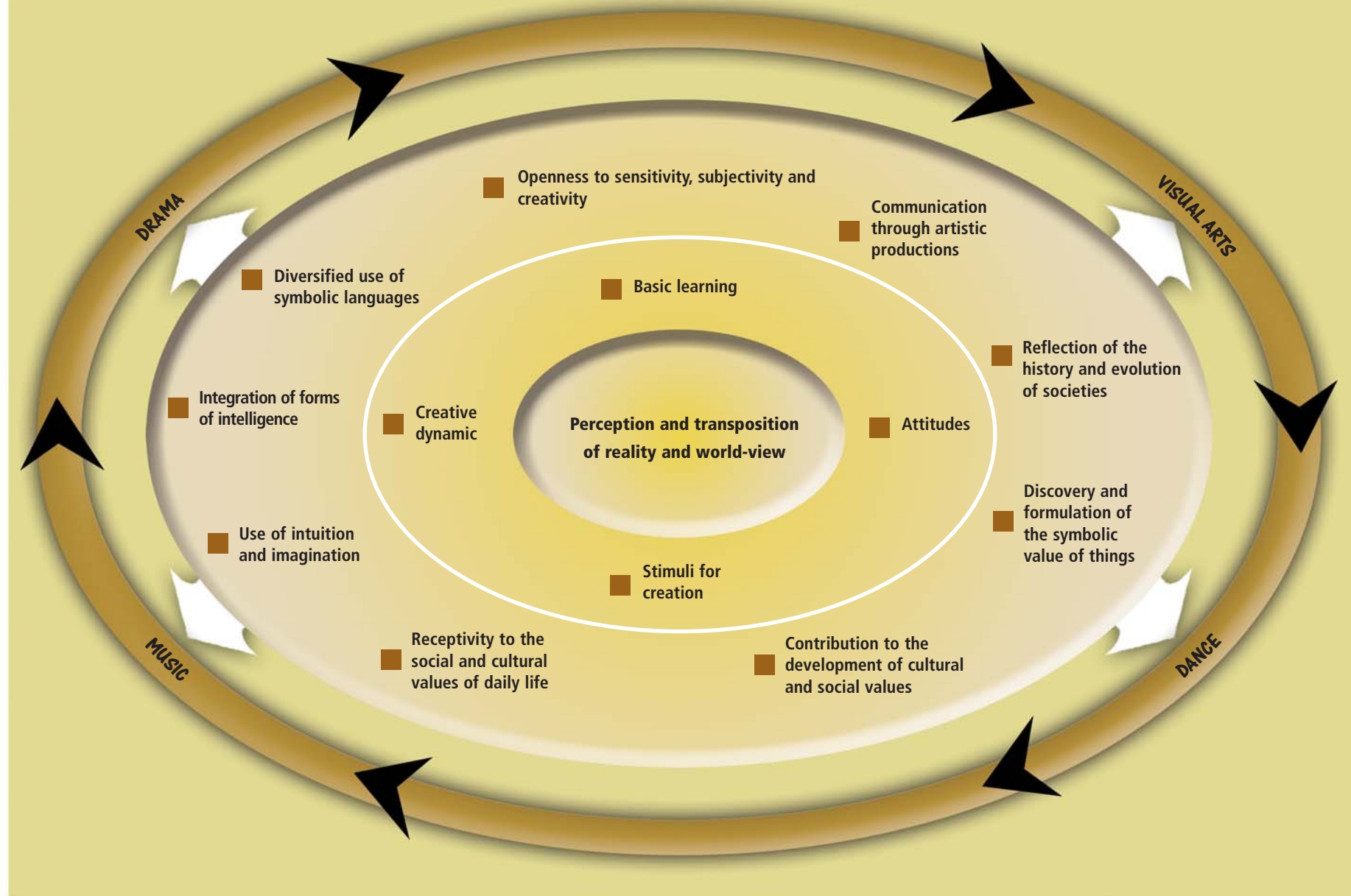
The stimuli for creation are working guidelines that can serve as a catalyst, thread or framework for the creative dynamic. They are adapted to the ages and interests of the students and present problems that offer a great variety of possible solutions and responses. Drawn from the real world, the imaginary realm, artistic and media productions and encounters with professional artists, they are connected to the educational aims of the broad areas of learning and to cultural references. Students are encouraged to convey their vision of the stimulus for creation in their productions in a concrete, expressive, symbolic manner.

Whichever theoretical model is selected, it is important to emphasize the creative process in learning activities in the arts. Like the performance and appreciation of artistic works, creation is an essential element of any procedure for gaining experience of the artistic world. The creative process thus plays a vital role in the basic learning transferable from one arts subject to another.

## THE CREATIVE DYNAMIC AS A PROCESS AND A PROCEDURE



## FEATURES OF ARTS EDUCATION AND ELEMENTS COMMON TO THE ARTS SUBJECTS



## Bibliography

---

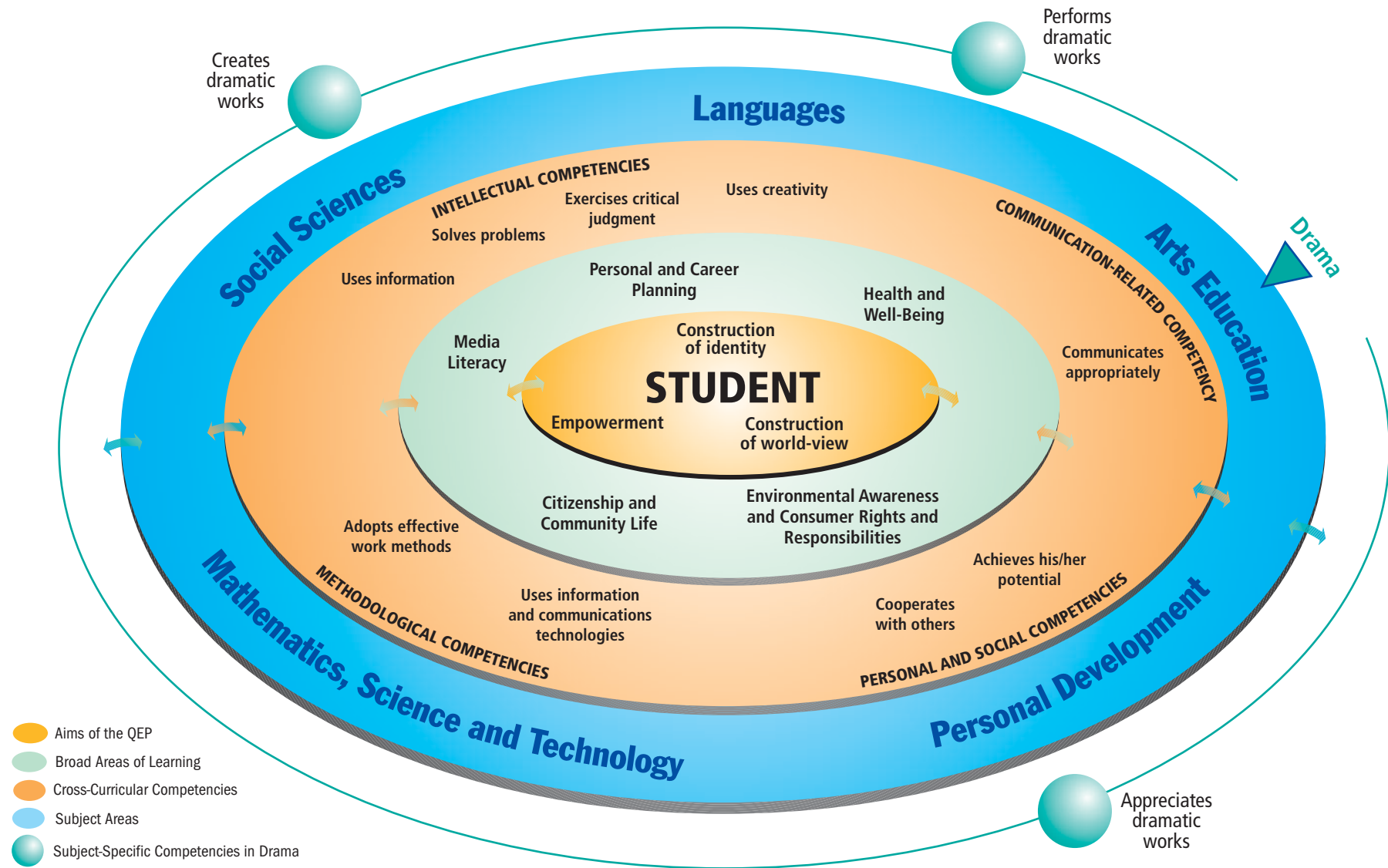
- Ardouin, Isabelle. *L'éducation artistique à l'école*. Paris: ESF, 1997.
- Beaulieu, Denyse. *L'enfant vers l'art: Une leçon de liberté, un chemin d'exigence*. Paris: Autrement (Collection Mutations, n° 139).
- Borillo, Mario and Anne Sauvegeot. *Les cinq sens de la création: Art, technologie et sensorialité*.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





**Drama**

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





## *Introduction to the Drama Program*

Drama involves the creation and performance of action with characters, using elements of a stage and following certain conventions which may vary according to place and historical period. This art form can be defined through four main focuses: playwriting, performance, stage directing and audience reception. Playwriting has long been the art of writing plays according to specific compositional rules. Since the advent of modern stage directing, in the second half of the 19th century, it has focused not only on the writing and analysis of dramatic works, but also on alternative interpretations of a given text according to different approaches to staging. Through performance, actors display their talents in bringing a story to life by using their body, gestures and voice to perform characters. Stage directing may be defined as the selection and organization of various means intended to transpose a personal interpretation of a work to the stage. Finally, reception deals especially with the elements that influence the audience's perceptions: stage directing, set design and the organization of the stage-audience relationship.

The Drama program is designed to engage students on a number of levels: psychomotor, affective, social, cognitive and cultural. On the psychomotor level, students are placed in situations that allow them to experiment with the interrelationship between body, emotions and thought. When working on body, voice or dramatic techniques, for example, students refine their gestures and learn how to better control their movements and voice in the service of expression and communication. On the affective level, students activate their potential for creation and performance to express their own emotions or those of others. This way they develop their sensitivity, become aware of their individuality, emotions, values, beliefs and motiva-

tions, and build their self-esteem. On the social level, they experience the synergy of teamwork in which each member contributes to the interests of the group and the quality of the overall result. They also learn to recognize in the works they create, interpret or appreciate, the reflection of a particular social environment—their own, those of their peers or those of playwrights—which fosters their receptivity to the world. On the cognitive level, creation, performance and appreciation require observing, understanding, analyzing or synthesizing texts, actions and situations. Drama also requires students to exercise creative thinking and critical judgment. Finally, on the cultural level, their creations reflect their interests, values and immediate cultural environment. Furthermore, students are given many opportunities to know, understand, appreciate and enrich their cultural heritage, by reading dramatic works, attending theatre performances, visiting performance venues and meeting theatre artists and craftspeople. These varied experiences allow students to perform different roles—as creators, performers, spectators and admirers of art—and enable them to understand and better appreciate the importance and the function of art in their lives.

The Drama program in secondary school is a continuation of the arts education offered in elementary school. Students can develop and consolidate their elementary-level learning, regardless of the arts subjects to which they might have been introduced, since the Drama program is grounded in the basic learning fostered by arts education while aiming to develop three complementary and interdependent competencies:

- Creates dramatic works<sup>1</sup>
- Performs dramatic works
- Appreciates dramatic works

Students develop these competencies interactively. The place given to the development of each competency depends on the particular nature of the subject. For example, the creation and performance of dramatic works require more time, due to the demands of acquiring the language, techniques, conventions and practices of drama as well as developing complex psychomotor skills. The third competency, “appreciates dramatic works,” is essential to the development of students’ critical thinking,

artistic awareness and sensitivity to the various elements of dramatic language. It is closely related to the first two competencies, and appreciation experiences can be reinvested in students’ creations and performances. This competency increases in importance in secondary school, as students consolidate the learning required for the creation and performance of dramatic works, in accordance with their degree of socioaffective and intellectual development.

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

The secondary Drama program has a special relationship to the aims of the Québec Education Program. Essentially, theatre arts help students to construct their identity since they themselves are, in a sense, the raw material of their art. Through the use of their body, voice, imagination, sensibility and culture, students express themselves and their world-view or that of an author. To achieve this, they must develop their perception of themselves and of reality. The same applies when they appreciate dramatic works. They compare their world-view with those of their peers, playwrights or other creative individuals. They learn to know themselves and others better, and to understand the environment in which they evolve and interact, all of which contributes to their empowerment.

The Drama program should not be considered in isolation, as it is part of the greater Québec Education Program. It must be understood and used according to a systemic approach, which makes it possible to establish links between drama and other elements of the Program, such as the broad areas of learning, the cross-curricular competencies and other subjects.

*Québec Education Program*

### Connections With the Broad Areas of Learning

The stimuli for creation provide a useful introduction to the broad areas of learning. Planning and realizing artistic or interdisciplinary projects, appreciating arts productions, working in teams, performing works and expressing viewpoints are all activities that meet, in a practical way, the educational aims targeted by each broad area of learning. The subjects that are addressed in dramatic works can also serve as strategic links with the focuses of development of the broad areas of learning. All the broad areas are addressed, although some are more directly related to the goals and practices specific to the subject. These include *Media Literacy*, *Citizenship and Community Life* and *Personal and Career Planning*.

### Connections With the Cross-Curricular Competencies

Artistic creativity is related to both intuitive and rational thought. The creation and performance of dramatic works

is a special opportunity for students to develop their creative potential. The complex and dynamic processes in which they become involved as they create, perform or appreciate dramatic works are associated with all the cross-curricular competencies and contribute to their development. Students must therefore use creativity and information in searching for a personal stimulus for creation. They must solve problems related to creation, performance and staging, and adopt effective work methods in order to achieve their project’s objectives. The situations of creation, performance or appreciation also require that students cooperate with one another and know how to use new technologies for enriching their methods of creating, producing or analyzing dramatic works. These technologies may also be used for consulting and researching information. The complexity of a dramatic enterprise, its collective nature, the level of commitment expected and the cooperation with other students help students to achieve their potential. Students are given

1. In the Drama program, “work” is used in a broad sense; it includes productions by students as well as those by authors or creators.



many opportunities to communicate appropriately, especially when performing a work (because they must use a symbolic language and its codes and conventions) but also when cooperating with their peers to prepare a production or when communicating their opinion of a work. The appreciation of dramatic works enables students to exercise critical judgment and develop their aesthetic sense.

### Connections With the Other Subject Areas

Drama possesses great potential for making connections with other subjects, in particular with those in the subject areas of Languages and Social Sciences, as well as with the other arts subjects since they share a creative dynamic<sup>2</sup> and similar competencies.

Whether creating, performing or appreciating a dramatic work, students make use of language competencies and must focus on the quality of communication. When creating or performing a play, they are continually analyzing the choices they have made and their dramatic effectiveness. Students must be attentive to spoken syntax, pitch, tone and poetic language, thus putting their learning in English Language Arts to good use. Furthermore, competencies that are developed in drama help students to pay attention to word meanings, diction, voice technique, types of discourse and the structure of language. Certain aspects of the subject can also contribute to the acquisition of a second or third language. The playful nature of the activity and the use of gestures can be helpful to students who interact in another language and who want to become familiar with their host or immersion environment.

The subject area of the social sciences is also related to the dramatic arts: the characters of a play reflect their historical period, its characteristic lifestyles and social roles. Students can perceive differences between the societies depicted in dramatic texts or draw parallels with their own society and historical period.

Many connections can also be made between drama and religious and moral instruction. The influence of religion on certain playwrights, and the moral and ethical dilemmas faced by characters in plays reflect issues that are dealt with in these subjects.

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

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

## Pedagogical Context

### The Drama Classroom: A Dynamic Place

The drama classroom is a place where numerous actions and exchanges occur in a climate of trust and respect. It provides students with a supportive setting where they feel free to take risks, show initiative, and be creative and autonomous. They can be open to creative work, express their ideas, exchange different viewpoints, become involved in a project and learn to persevere. The physical layout is adapted to the requirements of creating, performing or appreciating dramatic works and provides an environment with a plentiful selection of high-quality documentary and artistic resources. Art books, videos and films on theatre are made available as tools to stimulate students' creativity, supply food for thought and enrich their knowledge of the world of drama.

Activities that take place in class must also be extended outside the classroom. Theatre is a living art, and it is important that students participate, in school and elsewhere, in activities that involve artists and other creators. They must also have opportunities to attend professional theatre performances, visit theatrical venues and meet artists and craftspeople who work in the theatre. Such contact allows students to experience the intensity of an artistic experience firsthand and make a sensitive interpretation of it, undistorted by another's vision or the limitations of a media format. It helps students become committed and culturally active creators, performers and spectators. These experiences can also lead them to a career in the arts.

The notion of "play" is central to the drama class. Drama plays with interpretation of character—playful or serious—and draws on a set of conventions that govern the way

a role is to be performed or appreciated. These conventions are determined not only by the subject, but also by the cast of players who construct a dramatic situation in space and time. They are defined through observation, imitation and improvisation of behaviours associated with the characters being explored or played on the stage.

### Complex and Meaningful Learning Situations

In Secondary Cycle One, the emphasis is placed on authenticity, expressiveness and the search for originality<sup>3</sup> in the creation and performance of dramatic works. The learning situations should also be sufficiently complex and meaningful. Such situations are meaningful when they elicit students' interest and commitment, stimulate their thinking and prompt them to find personal solutions to the problems posed by the situations. The situations are complex when they incorporate subject-specific knowledge and skills within a problem that can give rise to varied answers, present students with reasonable challenges and generate creative work.

Whether creating, performing or appreciating dramatic works, students are almost always interacting with others. They experience the strengths, challenges and synergy of teamwork. The interactions take place on more than one level: between the members of a team, between the characters and between performers and audience. In drama, communication is validated in the eyes of partners and audience. This interaction influences both the process of creation or performance and its result. Students must take it into account by aiming for plausibility and making use of different theatrical devices or conventions.

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

Drama teachers play a determining role in helping students to become involved on a personal level in the process of creation or performance. They propose varied learning situations that pose appropriate challenges and offer students opportunities to develop, consolidate and master their competencies. They act as both guides and experts with their students, accompanying and supporting them through the learning and evaluation process. They sometimes play the role of group leader and encourage reflection and exchanges of ideas that emphasize the interaction required by teamwork. Finally, they play the role of cultural mediator,<sup>4</sup> able to communicate their passion for the art and establish links between past and present or between different forms of the art.

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

Students take a leading role in their education, since no performance or communication is possible without their active commitment. In response to stimuli for creation or performance within an experimental context, they seek to create characters and stories that reflect themselves and give a personal stamp to their performances. They must also pay attention to clichés and try to transcend them. Their choices reflect a desire to become familiar

3. In education, a production is authentic and original when it reflects a student's personal and committed search, and goes beyond clichés.

4. This expression is adapted from the French *passeur culturel*, a term coined by Jean-Michel Zakhartchouk in his book *L'enseignant, un passeur culturel* (Paris: ESF, 1999).



with and to control certain aspects of performance, play-writing and theatricality in order to better communicate their identity and their world-view. When students are required to appreciate dramatic works, they discover the importance of distancing themselves from their productions or those of others in order to put their learning to use and apply it to subsequent productions. Students record the steps of their creation, performance and appreciation, thus charting the course they have followed and its end result. This helps them to become aware of their learning processes and fosters the transfer of subsequent learning into similar situations or other contexts.

### **Evaluation as Support for Learning**

Evaluation must be considered as a support for learning. This presupposes that each learning situation includes a system of regulation that allows adjustments to be made to help develop competencies. For this reason, it is more accurate to speak of a learning and evaluation situation. Regulation can include direct observations or observations made using verification, self-evaluation or coevaluation checklists. The use of other information-gathering tools, such as the electronic portfolio, is recommended to record creations or performances of more substantial works. Teachers and students will thus be able to see progress in the development of competencies and to adjust the methods used to achieve the expected level of development at the end of the cycle.

## COMPETENCY 1 Creates dramatic works

### Focus of the Competency

To create a dramatic work is to imagine characters and to put them into action based on situation scenarios. By engaging in the creative dynamic, students mobilize their personal and cultural resources. Inspired by their reality and imagination, their fictitious worlds reflect their personality, experiences, aspirations and world-view. Students develop their creativity through the simultaneous action of creative imagination and divergent and convergent thinking in increasingly complex situations of improvisation and organization.

In Secondary Cycle One, students learn how to make use of dramatic language and the theatrical conventions and practices in a more conscious and personal manner. Their communicative purpose becomes more defined and is sometimes aimed at a target audience. They take advantage of their cultural references and refine their creations. They draw on the phases and movements of the creative dynamic to create characters and stories that reflect themselves and people they know or those whom they imagine. They may do so by improvising in a spontaneous or prepared manner, using a variety of stage elements, or by writing.

The stimuli for creation made available to students may be familiar, fictitious, realistic or fantastic and inspired by a social or historical context, as well as by the broad areas of learning. These stimuli must encourage such attitudes as openness, respect, a taste for challenge, success and surpassing oneself. To create their works, students interact with their classmates most of the time, but they can also work individually. They call on a variety of resources: visual, sound, text and electronic materials.

When presenting their creative work to their peers, they use appropriate subject-specific vocabulary. In presenting their dramatic creations, sharing aspects of their experience with their classmates and describing their methods, students integrate their learning more effectively and learn to apply it in other creations and situations of performance or appreciation.

The key features of this competency describe its main dimensions. They combine to form a dynamic movement that manifests itself at various moments during the creative experience. Throughout the process, students are thus encouraged to use creative ideas and elements of dramatic language and techniques, to structure their work, to review it or to share their experience.

## Key Features of Competency 1

### **Uses ideas to create a dramatic work**

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



### **Shares his/her dramatic creation experience**

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

### **Uses elements of dramatic language and technique**

Experiments, through improvisation, with elements of performance, playwriting and theatricality • Makes use of his/her dramatic experiences • Chooses the most meaningful elements in relation to his/her creative intention and perfects methods for using these elements

### **Organizes his/her dramatic creation**

Experiments with ways of linking dramatic scenes • Organizes the improvisation material based on the creative intention • Reviews his/her dramatic choices and makes adjustments • Refines certain elements of his/her creation, if necessary

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students make conscious use of the creative dynamic, most often autonomously. Their productions convey their perception of reality, are authentic and reflect a search for originality and expressiveness. During the creative process, students explore ideas as well as the language of drama and its techniques in a personal and varied way, in accordance with their creative intentions. The production grows out of a coherent and complex organization of its components. Students make certain adjustments to refine their work. This is almost always done through interaction and collaboration with their peers. Students describe and comment on their creative experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

## Evaluation Criteria

- Coherent relationship between the stimulus for creation, the development of ideas, the development process and the result of his/her creation
- Varied use of the elements of the language of drama
- Coherent organization of elements of dramaturgy
- Original use of the elements of the language of drama
- Integration of periods of reflection and review into the creative experience
- Effective use of elements of the language and technique of drama

## COMPETENCY 2 Performs dramatic works

### Focus of the Competency

To perform dramatic works is to re-create a fictitious world with the intention of communicating it to others. Through performance, students explore the possible meanings of a work in order to propose an interpretation. The interpretation is revealed through their body and voice, which become expressive and communicative instruments. Students adopt a way of being, thinking and feeling that is not necessarily their own. To achieve this, they must be open to the diversity of people and human behaviours as well as to the world of feelings and emotions.

One of the important features of the competency lies in the assimilation of a work's dramatic content, expressive character and specific dramatic language as well as attitudes and strategies for conveying its meaning. When performing a work, students compare their way of using the language, conventions and practices of drama to those of the playwright or creator, who may be a classmate or a professional artist. Their contact with a vision external to their own and their venture into the creative universe of another person helps them to explore other ways of representing situations and bringing characters to life. This develops their knowledge of technique, language and culture. Moreover, students' occasional collaboration in the different steps of a theatrical performance in which they are playing before an audience<sup>5</sup> introduces them to the world of artistic productions and its realities. This also provides an opportunity for students to state and communicate who they are. Finally, by reporting on their performance experience and on how they proceeded, the students are able to better integrate their learning and apply it to the performance, creation or appreciation of other dramatic works. The key features of the competency thus combine

to form a dynamic movement that manifests itself at various moments during the performance experience.

To enable students to exercise the competency, the learning or evaluation situations should focus on a performance that draws on the language of drama and its techniques, and deals with various aspects related to performance, dramaturgy and theatricality. Students perform before the other students in their class or school most of the time, but on occasion they may do so before a general audience. The situations should develop through action, in an experimental context, and contain spontaneous or structured improvisations as well as the exploration of various styles and genres, for presentation before an audience. Students perform dramatic works from a repertoire covering different historic periods and cultures. They also include their own creations as well as those of their classmates. Dramatic works may include basic storylines, excerpts, short works, montages or adaptations of other texts. To perform their works, students interact with their classmates most of the time, but they can sometimes also work individually. They make use of a variety of resources: visual, sound, text and electronic materials. When they report on their performance experience, they make use of language competencies, both spoken and written, and use appropriate subject-specific vocabulary.

5. In a school setting, the audience is generally limited; a performance can be given for another student, a team, the class or other classes. Occasionally, it can be given in a larger auditorium, for all students at the school, their parents or the general public.

## Key Features of Competency 2

### **Becomes familiar with the dramatic content of the work**

Immerses himself/herself in the work and identifies elements of dramatic language • Recognizes the meaning and, if applicable, the historical aspects that may affect the performance • Experiments with various ways of conveying the dramatic content through performance strategies



### **Shares his/her performance experience**

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

### **Respects the conventions regarding unified performance**

Listens to others • Puts established conventions into practice and adjusts his/her performance to that of the others

### **Applies elements of dramatic language**

Experiments with elements of performance, playwriting or theatricality that are relevant to the character and action • Makes use of sensory and kinesthetic experiences • Adapts selected elements of dramatic language to bring out the character and action • Links the dramatic actions in keeping with the structure of the work

### **Becomes familiar with the expressive nature of the work**

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

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students link actions in sequence so as to bring out the expressive elements of the work and the characters. They use dramatic conventions and make use of the elements of dramatic language and techniques in their performance of the work. Their choices take into account the content of the work and its historical elements, if applicable. They use a variety of improvisational situations to enrich their performance. This is almost always done in interaction and collaboration with other students. They harmonize their personal and team choices in order to produce a unified performance. Students describe and comment on their performance experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

## Evaluation Criteria

- Effective use of his/her performance resources in relation to the dramatic content of the work
- Relevance of his/her theatrical choices in relation to the dramatic content of the work
- Consistent use of conventions for unified performance
- Original use of dramatic language and theatrical techniques
- Integration of reflection and review into the performance experience

## COMPETENCY 3 Appreciates dramatic works

### Focus of the Competency

To appreciate a dramatic work is to try to understand it by exploring its diverse meanings and examining it from a critical and aesthetic standpoint. By allowing the work to move them, students adopt a receptive attitude and exercise their function as spectators in an active and voluntary fashion. Contact with various works—be it their own, those of their classmates or works from a diverse repertoire—enables students to develop their artistic awareness and their sensitivity to the expressive, symbolic, technical and aesthetic qualities of a dramatic work. It also enables them to cultivate an interest in viewing dramatic works and visiting cultural sites and to develop personal appreciation criteria that will guide their choices in order to become sensitive and informed viewers.

When students approach a work to analyze it, they are asked to immerse themselves in it and to focus on their emotional and aesthetic reactions. They then identify its components and structure, taking into account the historical context. They identify the expressive or symbolic elements that they find meaningful and relate these to the feelings elicited in them by the work. To develop their appreciation, they draw on their own experience, aesthetic sensibility and artistic knowledge. Throughout the appreciation process, students are encouraged to show respect for the work, but also for each other and their views of the production. By comparing their perception of the work with that of others, students develop their understanding and refine their judgment. Students can then explain what they have learned about themselves, the works and the artists, and describe the methods they used to learn. In sharing their appreciation experience through oral and written communication, and in reporting on their

strategies, students increase their awareness and integration of their subject-specific learning and competencies.

The situations in which students appreciate dramatic works must be focused on the language of drama and technique, and deal with the aspects of performance, playwriting and theatricality that were addressed in class. The works that students are called upon to appreciate include their own creations and those of their classmates, as well as the professional productions they have attended during educational outings and excerpts of works viewed in class. Depending on the situation, works may include basic storylines, excerpts from plays, complete plays, montages or adaptations of other texts. They are drawn from various historical periods, cultures, genres and aesthetic currents.

When appreciating a work, students refer to an age-appropriate cultural experience, to the content of works or excerpts they have observed and to visual, audio or electronic documentary sources. They take into account appreciation criteria that have been determined by their classmates and the teacher. These criteria may relate to the development of the subject or stimulus for creation, the use of elements of the language of drama and techniques, emotions or impressions they have felt, and historical aspects of the work. Most of the time, students appreciate a work by comparing their observations and sharing their perception of the work with others, but sometimes they also appreciate the work individually. Students express their appreciation either orally or in writing and draw on their language competencies as they integrate the subject-specific vocabulary into their communications.



## Key Features of Competency 3

### **Analyzes an excerpt of a work**

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



### **Interprets the meaning of the work**

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

### **Shares his/her appreciation experience**

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

### **Makes a critical and aesthetic judgment**

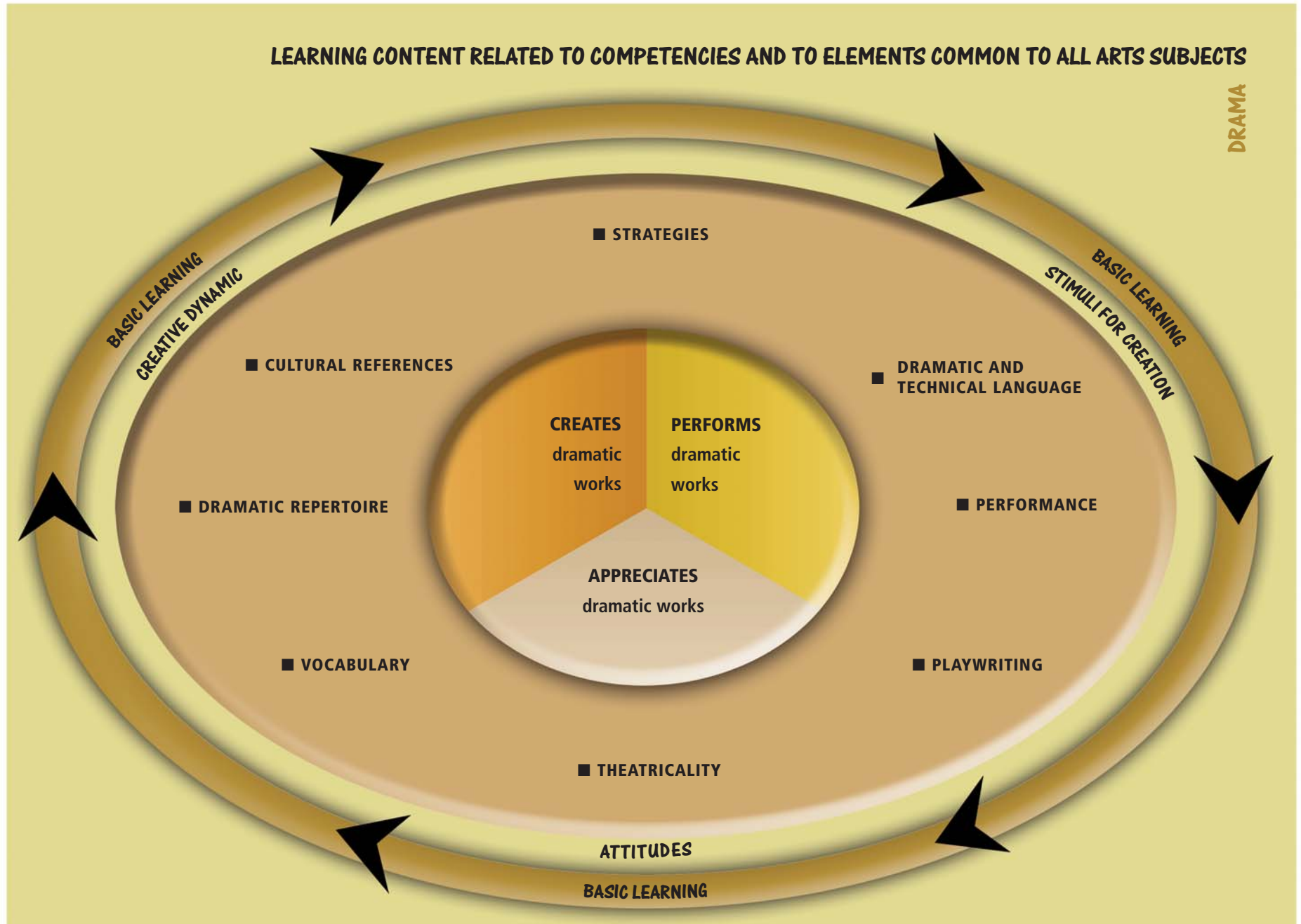
Reviews his/her prior appreciation of the work in relation to the historical context • Builds his/her arguments taking criteria into account and communicates his/her point of view

## Evaluation Criteria

- Coherent relationship between components of the work, what he/she has felt and his/her appreciation
- Relevance of the historical aspects identified
- Pertinence of the subject-specific elements identified to support his/her appreciation
- Effective use of subject-specific vocabulary to communicate his/her appreciation
- Appropriate use of spoken and written language to communicate his/her appreciation

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students identify the components of a dramatic work, as well as symbolic and expressive elements that move them. They make connections between these elements, historical aspects and what they have felt. Students develop their appreciation with the goal of communicating it. Their communication reflects their personal interpretation of the work, based on previously defined criteria, additional information that they have researched, and discussions with their classmates and teacher. Their appreciation incorporates aspects of the expressive and symbolic qualities of the work, and takes into account the context in which it was produced. Using the appropriate subject-specific vocabulary, students describe and comment on their appreciation experience and identify what they have learned and the strategies and methods they used. They show an interest in the comments of other students and in the diversity of ethical, aesthetic and critical opinions expressed.



## Program Content

The program content<sup>6</sup> corresponds to all the resources that students assimilate in order to create, perform and appreciate dramatic works, and that they can use independently by the end of the cycle in complete, complex and meaningful learning situations. In addition to the program content listed below, the elements common to all four subjects presented in the Arts Education section must be taken into account.

Strategies
<ul style="list-style-type: none"> <li>– <i>Use observation, listening, imitation, and action/ reaction to improve on his/her creation or performance</i></li> <li>– <i>Consult each other to choose and validate his/her choices according to the communicative intention</i></li> <li>– <i>Use a variety of reading and analysis procedures</i></li> <li>– <i>Use a variety of methods to become familiar with the language of drama and its techniques</i></li> <li>– <i>Use different performance techniques to improve communication with the audience</i></li> <li>– <i>Use different memorization procedures</i></li> <li>– <i>Use different methods to develop his/her perceptive acuity and observations</i></li> </ul>

Dramatic and Technical Language		
Performance	Playwriting	Theatricality
<b>Characterization</b> <i>Body (attitude, gestures, direction of gaze, rhythm, gait, actions)</i> <i>Voice (range, accent, silence, vocal effects)</i> <b>Ensemble work</b> <i>Crowd scene</i> <b>Body techniques and expression</b> <i>Exaggeration</i> <i>Flexibility</i> <i>Opposition</i> <i>Active relaxation</i> <i>Energy</i>	<b>Character</b> <i>Distinctive traits (moral, psychological, physical)</i> <i>Motivation</i> <i>Role in the dramatic action</i> <i>Historical characteristics</i> <b>Playwriting methods</b> <i>Basic storyline</i> <i>Writings for the stage</i> <i>Dramatic texts</i> <i>Dramatic structure</i> <i>Dramatic action</i> <i>Dramatic motives</i>	<b>Costuming</b> <i>Function and use of costume accessories</i> <b>Stage set</b> <i>Function and use of objects (props and elements of scenery)</i> <i>Visible set changes (scenery)</i> <b>Performance space</b> <i>Organization of space</i> <i>Division of the performance space (wings, proscenium arch, downstage, upstage, etc.)</i>

6. The elements of program content in italics represent new additions to secondary school content. Elements in normal font serve as a reminder of the essential knowledge acquired in elementary school that can be applied in secondary school.

Performance	Playwriting	Theatricality
<b>Vocal techniques</b> <i>Voice placement</i> (breathing, flexibility, relaxation, projection, articulation, pronunciation, vocal techniques, dynamic range) <i>Diction</i> (stress, rhythm, intonation)	<b>Types of discourse</b> <i>Aside</i> <i>Stage directions</i> Dialogue <b>Genres</b> <i>Comedy</i> <i>Drama</i> <b>Conventions</b> <i>Dramaturgical treatment of time</i> <i>Dramaturgical treatment of space</i>	<b>Theatrical space</b> <i>Stage/audience relationship</i> (apron stage, semi-circle, multiple playing areas) <b>Lighting</b> <i>Function and use of lighting</i> Simple lighting effects <b>Sound environment</b> <i>Function and use of sound</i> <i>Sound</i> (sound effects, voice, music) <b>Stage directing</b> <i>Blocking</i> Response to performance directions <i>Response to sound and visual cues</i> <i>Adjustment of his/her performance to that of his/her partner(s)</i> <i>Conventions related to unified performance</i> <b>Styles of theatre</b> Performance in masks Body shadows <i>Marionettes</i> <i>Clown performance</i> <i>Black theatre</i>

## Vocabulary

Subject-specific vocabulary enriches the vocabulary students have developed in the language of instruction. It is put into practice during their creations and performances and is particularly useful for appreciating dramatic works and for communicating this appreciation.

Performance	Playwriting	Theatricality
Energy	<i>Adaptation</i>	Blackout
<i>Hamming</i>	Basic storyline	<i>Downstage</i>
<i>Improvisation</i>	<i>Comedy</i>	<i>Elizabethan stage</i>
<i>Italian</i>	<i>Conflict</i>	<i>Italian stage</i>
<i>Line of dialogue</i>	<i>Coup de théâtre</i>	<i>Performance</i>
<i>Motivation</i>	Dialogue	Performance space
<i>Opposition</i>	<i>Drama</i>	Playing area
<i>Overacting</i>	Dramatic action	Rhythm
<i>Performance</i>	<i>Dramatic progression</i>	Set design
Projection	Dramatic text	<i>Stage</i>
Rehearsal	<i>Dramatic writing</i>	<i>Stage engineering</i>
<i>Unified performance</i>	<i>Genre</i>	<i>Stage left</i>
	Monologue	<i>Stage right</i>
	Repertoire	Theatrical conventions
	Stage directions	Theatrical space
	<i>Writing for the stage</i>	<i>Upstage</i>
		Wing

### Drama appreciation repertoire

The works or excerpts are drawn from various artistic periods. These excerpts may come from the Québec theatre repertoire and that of different cultures, and represent a variety of aesthetic currents, genres and styles. Students can also refer to theatre performances they have attended. Certain excerpts may also be taken from cinema or the media.

#### Type of excerpts

- Students' excerpts or productions related to the subject-specific content
- Students' excerpts or productions related to the educational aims of the broad areas of learning
- A minimum of 12 excerpts of works from different historical periods and cultures
- A minimum of five excerpts of dramatic texts from different historical periods and cultures

### Cultural references

Cultural references are significant cultural elements that are related to drama and whose use in the classroom allows students to enrich their vision and understanding of the world in which they live. 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 resources must take into account their contribution to students' education, as well as regional differences and the local community.

**Cultural experiences:** theatre productions staged at school or in other cultural sites, meetings with artists or professional creators (playwrights, actors, scenic artists, lighting designers, etc.), exhibits (set design, costumes, production photography, models, etc.), public readings, professional rehearsals, conferences on theatre, theatre festivals, etc.

**Elements of theatre history:** historical context of the works studied; theatre aesthetics, artistic periods, styles, genres, etc.

**Literature:** dramatic texts (young audience and general public) taken from Québec and foreign repertoires, non-theatrical texts (poems, novels, short stories, historical texts, etc.), general publications on theatre (books and specialized magazines).

**Cultural sites:** theatre, costume and set production workshops, art schools, documentation centre, cultural centre, auditorium, etc.

**Careers related to theatre:** author, actor, stage director, playwright, scenic artist, stage manager, lighting designer, costume designer, artistic director, theatre critic, cultural activities organizer, columnist, drama teacher, etc.

**Media:** dramatic texts, documents on theatre, television or film adaptations of plays, television programs, documentaries or films on theatre, television plays, radio plays, sound recordings, videocassettes or DVDs, cultural programs, advertising for a show (press releases and reviews, advertisements, interviews, programs, posters, invitation cards), Web pages or sites of companies announcing their shows and the venues, etc.

**Works from the dramatic repertoire:** see the section *Drama appreciation repertoire*.



## Bibliography

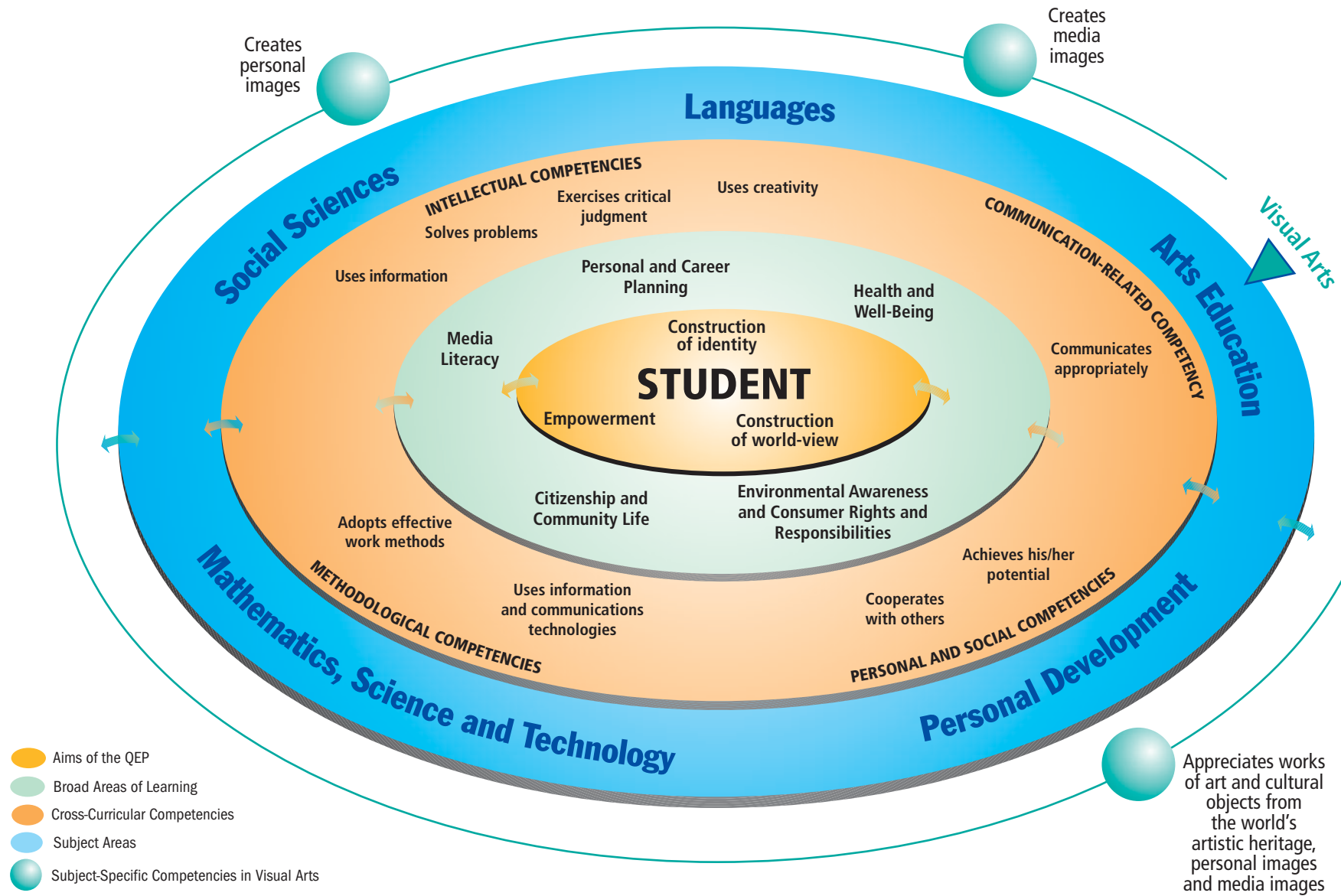
---

- Corvin, Michel (ed.). *Dictionnaire encyclopédique du théâtre*. Paris: Larousse-Bordas, 1998.
- Couty, Daniel and Alain Rey (ed.). *Le théâtre*. Turin: Larousse, 2001.
- Danan, Joseph and J. P. Ryngaert. *Éléments pour une histoire du texte de théâtre*. Paris: Dunod, 1997.
- David, Martine. *Le théâtre*. Paris: Belin, 1995.
- Degaine, André. *Histoire du théâtre dessinée: De la préhistoire à nos jours, tous les temps et tous les pays*. Saint-Genouph: Nizet, 1998.
- Féral, Josette. *Mise en scène et jeu de l'acteur, entretiens: L'espace du texte*, vol. 1. Montréal: Jeu; Carnières, Lansman, 2001.
- . *Mise en scène et jeu de l'acteur, entretiens: Le corps en scène*, vol. 2. Montréal: Jeu; Carnières, Lansman, 2001.
- . *Les chemins de l'acteur: Former pour jouer*. Montréal: Québec Amérique, 2001.
- Gaulme, Jacques. *Architectures scénographiques et décors de théâtre*. Paris: Magnard, 1985.
- Girard, Gilles, Réal Ouellet and Claude Rigault. *L'univers du théâtre*. Paris: PUF, 1978.
- Hornbrook, David. *Education in Dramatic Art*. Oxford: Basil Blackwell, 1989.
- Hubert, Marie-Claude. *Histoire de la scène occidentale de l'Antiquité à nos jours*. Paris: Armand Colin (Collection Cursus), 1992.
- Knapp, Alain. *Une école de la création théâtrale*. Arles: Actes Sud (Collection Théâtre Éducation, n° 7), 1993.
- Lafon, Dominique (ed.). *Le théâtre québécois 1975-1996*. Ottawa: Fidès.
- Lecoq, Jacques. *Le corps poétique, un enseignement de la création théâtrale*. Actes-Sud Papiers, 1991.
- Legris, R. and others. *Le théâtre au Québec, 1825-1980*. Montréal: VLB, Société d'histoire du théâtre du Québec, Bibliothèque nationale du Québec, 1988.
- Martens, Paul. *Nouveau solfège de la diction*. Paris: Librairie théâtrale, 1986.
- Morgan, Norah and Juliana Saxton. *Teaching Drama: A Mind of Many Wonders*. Portsmouth (New Hampshire): Heineman, 1996.
- O'Neill, Cecily. *Drama Worlds: A Framework for Process Drama*. Portsmouth: Heineman, 1989.
- O'Toole, John. *The Process of Drama: Negotiating Art and Meaning*. New York: Routledge, Chapman and Hall, 1992.
- Pavis, Patrice. *Dictionnaire du théâtre*. Paris: Messidor/Éditions sociales, 1987.
- Pierron, Agnès. *Le théâtre: Dictionnaire de la Langue du Théâtre, mots et mœurs du théâtre*. Paris: Le Robert (Collection Usuels), 2002.
- . *Le théâtre: Ses métiers, son langage*. Paris: Hachette (Collection Classiques Hachette), 1994.
- Rodary, G., *Grammaire de l'imagination, Introduction à l'art d'inventer des histoires*. Paris: Éditions Messidor, 1986.
- Ryngaert, Jean-Pierre. *Introduction à l'analyse du théâtre*. Paris: Bordas, 1991.
- Stanislavski, Constantin. *La formation de l'acteur*. Paris: Petite Bibliothèque Payot, 1986.
- Ubersfeld, Anne. *Les termes clés de l'analyse du théâtre*. Paris: Seuil, 1996.
- Vigeant, Louise. *La lecture du spectacle théâtral*. Laval: Mondia, 1989.
- Vinaver, Michel (ed.). *Écritures dramatiques: Essais d'analyse de textes de théâtre*. Arles: Actes Sud, 1993.



## Visual Arts

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





## Introduction to the Visual Arts Program

Visual arts<sup>1</sup> represent both the materialization of thought and the expression of a sociocultural reality. Since the beginning of humanity, human beings have used visual arts as a way of conveying their world-view through images, using skills that have varied according to location, historical period and culture. The universal presence of images over the centuries—the path of which is retraced in art history from prehistoric times, well before the appearance of writing—demonstrates the importance for man of this knowledge rooted in sensitivity, intuition and imagination. Artists have always contributed to the evolution of ideas, and consequently of society, by expressing their convictions, values and artistic concerns through their works.

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

### Connections With the Broad Areas of Learning

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

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

### Connections With the Cross-Curricular Competencies

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

### Connections With Other Subject Areas

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

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

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

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



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

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

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

## Pedagogical Context

---

### The Visual Arts Classroom: A Dynamic Place

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

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

### Complex and Meaningful Learning Situations

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

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

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

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

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

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

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

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

### Evaluation as Support for Learning

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

3. This expression is adapted from the French *passeur culturel*, a term coined by Jean-Michel Zakhartchouk in his book *L'enseignant, un passeur culturel*, Paris, ESF, 1999.

## COMPETENCY 1 Creates personal images

### Focus of the Competency

Creation in visual arts involves giving material form to one's images using creative imagination and visual thinking. When this activity is applied to the creation of personal images, students are able to convey their perception of reality and to develop their creativity. In this respect, they become more aware of how they use the phases and movements of the creative dynamic, and thus discover their creative power. Rather than stopping at their first idea, they take the time to consider several possibilities, take notes and produce sketches. They pay particular attention to the impact of the transforming gesture<sup>4</sup> on the construction of meaning. Through experimentation, they develop skills and discover ways of personalizing the subject material. They are also encouraged to discover and adopt the transforming gestures of electronic creation.

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

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

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

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

## Key Features of Competency 1

### **Uses ideas to create a visual arts work**

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



### **Shares his/her experience of visual arts creation**

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

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

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

### **Organizes his/her visual arts production**

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

## Evaluation Criteria

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

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious and autonomous use of the creative dynamic most of the time. Their productions reflect an attention to authenticity and a search for originality and expressiveness. They also reflect the development of students' social, cultural, affective and cognitive fields of interests. During the creative process, students explore ideas with their classmates and the teacher, consult documentary sources, produce sketches and define a creative intention. Furthermore, using two-dimensional, three-dimensional, traditional and digital techniques, students experiment with the materials they choose with the teacher for their creation, control their transforming gestures, make use of the properties of materials and tools, and explore the elements of visual arts language in a personal way. The production grows out of a coherent organization of its components. Students describe and comment on their creative experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

## COMPETENCY 2 Creates media images

### Focus of the Competency

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

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

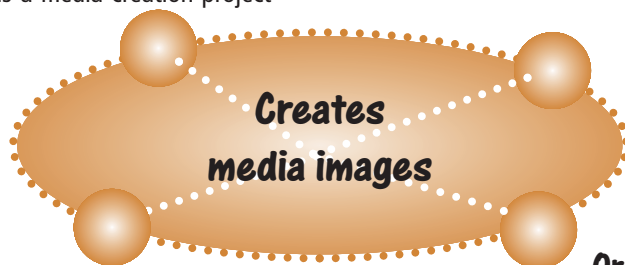
are based on the message to be conveyed visually to a target audience. Students must also plan to step back at times in order to ensure that their media intention is reflected in the image they have created and to validate the image's effectiveness with the target audience. By sharing their experience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

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

## Key Features of Competency 2

### **Uses ideas to create a media production**

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



### **Shares his/her experience of media creation**

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

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

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

### **Organizes his/her media production**

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

## Evaluation Criteria

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

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious and autonomous use of the creative dynamic most of the time. Their productions reflect an attention to authenticity and a search for originality and expressiveness. They contain the information to be communicated and are addressed to a target audience. During the creative process, students explore ideas with their classmates and the teacher, familiarize themselves with the cultural references of the intended viewers, consult documentary sources and produce sketches. Using traditional and digital techniques, students experiment with transforming a variety of materials, control some of their transforming gestures, make use of the properties of materials and tools, and make use of the elements of visual arts language in a personal way. Based on the culture of the intended viewers and the demands of the information to be communicated, their productions grow out of a coherent organization of their components and integrate visual codes specific to communication through images. Students describe and comment on their media-creation experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.



## COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images

### Focus of the Competency

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

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

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

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

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

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

## Key Features of Competency 3

### **Analyzes a work or production**

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



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

### **Shares his/her appreciation experience**

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

### **Interprets the meaning of the work or production**

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

### **Makes a critical and aesthetic judgment**

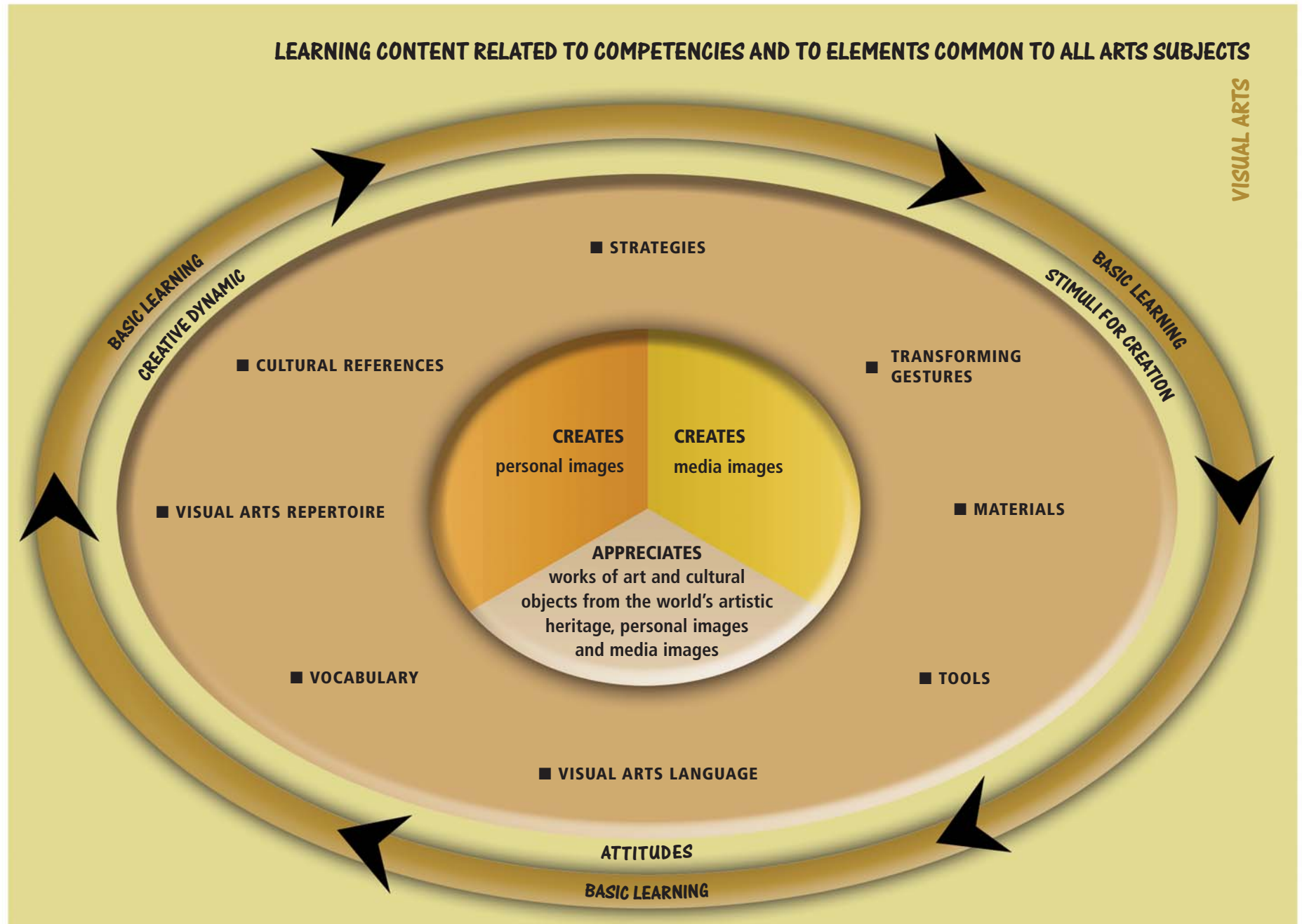
Reviews his/her prior interpretation of the work in relation to the historical context • Builds his/her arguments taking criteria into account and communicates his/her point of view

## Evaluation Criteria

- Coherent relationship between components of the image, what he/she has felt and his/her appreciation of the work
- Relevance of the historical aspects identified in the production
- Consideration of the appreciation criteria retained
- Personal elements in his/her interpretation
- Effective use of subject-specific vocabulary to communicate his/her appreciation
- Appropriate use of spoken and written language to communicate his/her appreciation

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students identify the components of an artistic production as well as the symbolic and expressive elements that move them. They make connections between these elements, historical aspects and what they have felt. Students develop their interpretation of the work, with the goal of communicating it. Their communication reflects their personal interpretation of the work or production, based on previously defined criteria, additional information found and discussions with their classmates and the teacher. Their appreciation incorporates aspects of the expressive and symbolic qualities of the work, and takes into account the context in which it was produced. Using appropriate subject-specific vocabulary, students describe and comment on their appreciation experience and highlight what they have learned from it as well as the strategies and methods they used. They show an interest in the comments of other students and in the diversity of ethical, aesthetic and critical opinions expressed.



## Program Content

The program content<sup>6</sup> corresponds to all the resources that students integrate in order to create and appreciate works of art or artistic productions and that they can independently use in complete, complex and meaningful learning situations by the end of the cycle. In addition to the program content listed below, the elements common to all four subjects presented in the Arts Education section must be taken into account.

### Strategies

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

6. The elements of program content in italics represent new additions to secondary school content. Elements in normal font serve as a reminder of the essential knowledge acquired in elementary school and may be applied in secondary school.

### Transforming gestures, materials and tools

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

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

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

## Vocabulary

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

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



### Visual arts appreciation repertoire

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

### Visual arts productions

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

### Cultural references

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

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

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

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

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

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

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

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

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

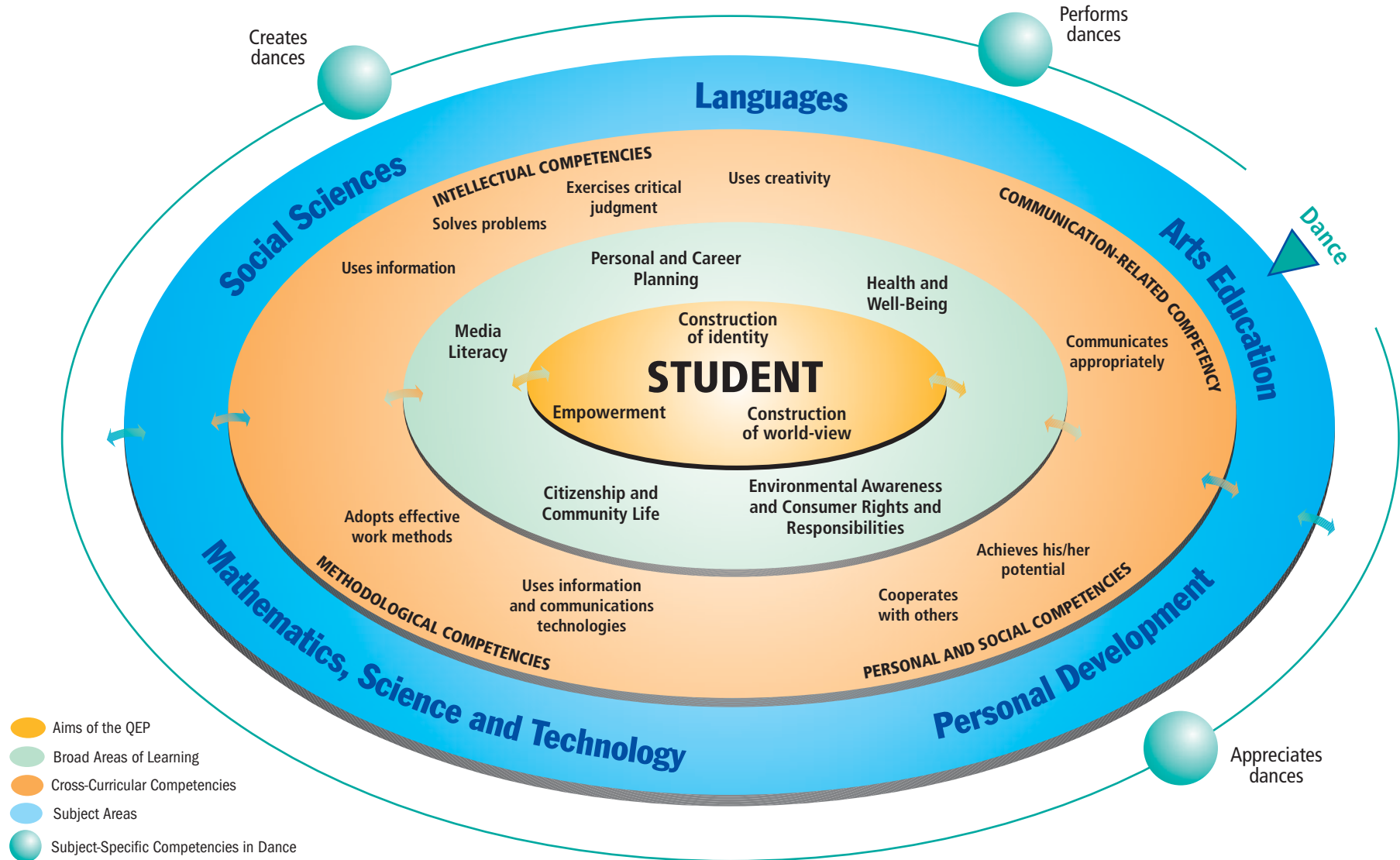
## Bibliography

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



**Dance**

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







## Introduction to the Dance Program

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

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

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

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

- Creates dances
- Performs dances
- Appreciates dances

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

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

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

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

1. The creative dynamic is described in the introduction to the Arts Education subject area.
2. In a school setting, the audience is generally limited; a performance can be given for another student, a team, the class or other classes. Occasionally, it can be given in a larger auditorium, for all students at the school, their parents or the general public.



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

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

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

### Connections With the Broad Areas of Learning

The stimuli for creation provide a useful introduction to the broad areas of learning. Planning and carrying out artistic or interdisciplinary projects, appreciating arts productions, working in teams, performing works and expressing viewpoints are all activities that meet, in a practical way, the educational aims targeted by each of the broad areas of learning. The themes addressed may deal with aspects students face in their personal, physical and social environment. Some of the broad areas of

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

### Connections With the Cross-Curricular Competencies

Thanks to the creation, performance and appreciation of dances, students develop all the cross-curricular competencies, particularly those involving the use of creativity, which is closely linked to the ability to solve problems of an artistic nature. By appealing to different kinds of intelligences<sup>3</sup> and by valuing an intimate relationship with oneself, dance is also an ideal way of learning to achieve one's own potential. Furthermore, carrying out artistic projects requires the students to use information, particularly when looking for their own stimulus for creation, and to adopt effective work methods in order to carry their project through. The use of new technological tools, if need be, will enable them to enrich their methods for creating, representing and analyzing dances and will make conducting research and consulting information sources easier. Situations involving group creation are good opportunities for students to learn to cooperate with others since they entail a large measure of collaboration, task-sharing and exchange of ideas. Finally, when students appreciate a choreographic work, they are encouraged to exercise critical judgment and to communicate their point of view appropriately.

### Connections With the Other Subject Areas

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

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

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

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

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

## Pedagogical Context

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

### The Dance Class: A Dynamic Place

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

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

### Complex and Meaningful Learning Situations

The learning and evaluation situations must enable students to explore the broadest possible range of sensory, kinesthetic, motor and play experiences. They must be meaningful enough to capture the students' interest, elicit a personal response from each of them and generate a creation. They may also be familiar, metaphorical or fantasy-based. They are inspired by the themes of the broad areas of learning, the students' interests, cultural references or other subjects. The learning situations become increasingly complex over the course of the cycle. The focus is on authenticity and on the search for originality<sup>4</sup>

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

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

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

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

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

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

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

Students are primarily responsible for their learning. With the teacher's support aimed at promoting their autonomy and helping them engage in a reflection process, students explore the phases and movements of the creative dynamic by focusing on the personalization and authenticity of their responses and on the search for originality and expressiveness. They show open-mindedness and perseverance with respect to their research and the choices they make. However, they do not hesitate to assess their choices when it comes time to step back and reflect on the meaning of their production and on the process they used to carry it through. They record the steps of their creation, performance and appreciation. This helps them to become aware of the strategies and procedures they used. Such an awareness fosters the transfer of subsequent learning into similar situations or other contexts.

### **Evaluation as Support for Learning**

Evaluation must be considered as a support for learning. This presupposes that each learning situation includes a system of regulation that allows adjustments to be made to help develop competencies. For this reason, it is more accurate to speak of learning and evaluation situations. Regulation can include direct observations or observations recorded using verification, self-evaluation or coevaluation checklists. Other tools, such as the electronic portfolio, are recommended for recording more important productions or performances. As a result, the teacher and the students will be able to see progress with respect to competency development and to adjust, if need be, the means used to reach the level of competency development expected at the end of the cycle.

5. This expression is adapted from the French *passeur culturel*, a term coined by Jean-Michel Zakhartchouk in his book *L'enseignant, un passeur culturel*, Paris, ESF, 1999.

## COMPETENCY 1 Creates dances

### Focus of the Competency

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

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

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

## Key Features of Competency 1

### **Uses ideas to create a choreographic work**

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



### **Shares his/her choreographic experience**

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

### **Uses elements of dance language and movement technique**

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

### **Organizes his/her choreographic creation**

Tries out combinations of movement sequences and experiments with composition procedures • Organizes the content of his/her movement improvisations based on his/her creative intention • Reviews his/her choreographic choices and makes adjustments • Refines certain elements of his/her creation, if necessary

## Evaluation Criteria

- Coherent relationship between the stimulus for creation, the development of ideas, the development process and the result of his/her creation
- Varied use of elements of dance language
- Personalized use of elements of dance language
- Original use of choreographic elements
- Coherent organization of the chosen choreographic elements
- Integration of periods of reflection and review into the creative experience

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious use of the creative dynamic. Their productions convey their perception of reality, are authentic and reflect a search for originality and expressiveness. They also reflect the development of the students' social, cultural, affective and cognitive interests. During the creative process, students look for ideas and explore elements of dance language and technique in a personal and varied way, in accordance with their creative intentions. To ensure that their creative intentions progress, they make connections between their ideas and their movement and choreographic choices. The production grows out of a coherent and relevant organization of its components. Students make certain adjustments to refine their creations. Most of the time, the creation process involves interaction and cooperation between classmates. Students describe and comment on their creative experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

## COMPETENCY 2 Performs dances

### Focus of the Competency

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

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

*Québec Education Program*

associated with it. Finally, by reporting on their performance experience and on how they proceeded, the students are able to better integrate their learning and apply it to the performance, creation and appreciation of other choreographic works. The key features of the competency thus combine to form a dynamic movement that manifests itself at various moments during the performance experience.

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



## Key Features of Competency 2

### **Becomes familiar with the choreographic content of the dance**

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



### **Shares his/her choreographic performance experience**

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

### **Respects the conventions related to group unity**

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

### **Applies elements of movement technique**

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

### **Becomes familiar with the expressive nature of the dance**

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

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students perform continuously linked movement sequences by integrating elements of movement technique. They adapt their technical knowledge to meet the requirements of the dance. The students' performances convey clear and personal expressive intentions that integrate their emotional, cognitive and sociocultural interests. They reflect the expressive nature and style of the chosen dance, which varies in length. The students adjust their personal performance to individual and group movements in keeping with the conventions related to group unity. Performance usually takes place while interacting and cooperating with peers. Students describe and comment on their performance experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

## Evaluation Criteria

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

## COMPETENCY 3 Appreciates dances

### Focus of the Competency

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

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

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

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

## Key Features of Competency 3

### **Analyzes a dance or an excerpt of a dance**

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



### **Shares his/her appreciation experience**

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

### **Interprets the meaning of the dance or excerpt**

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

### **Makes a critical and aesthetic judgment**

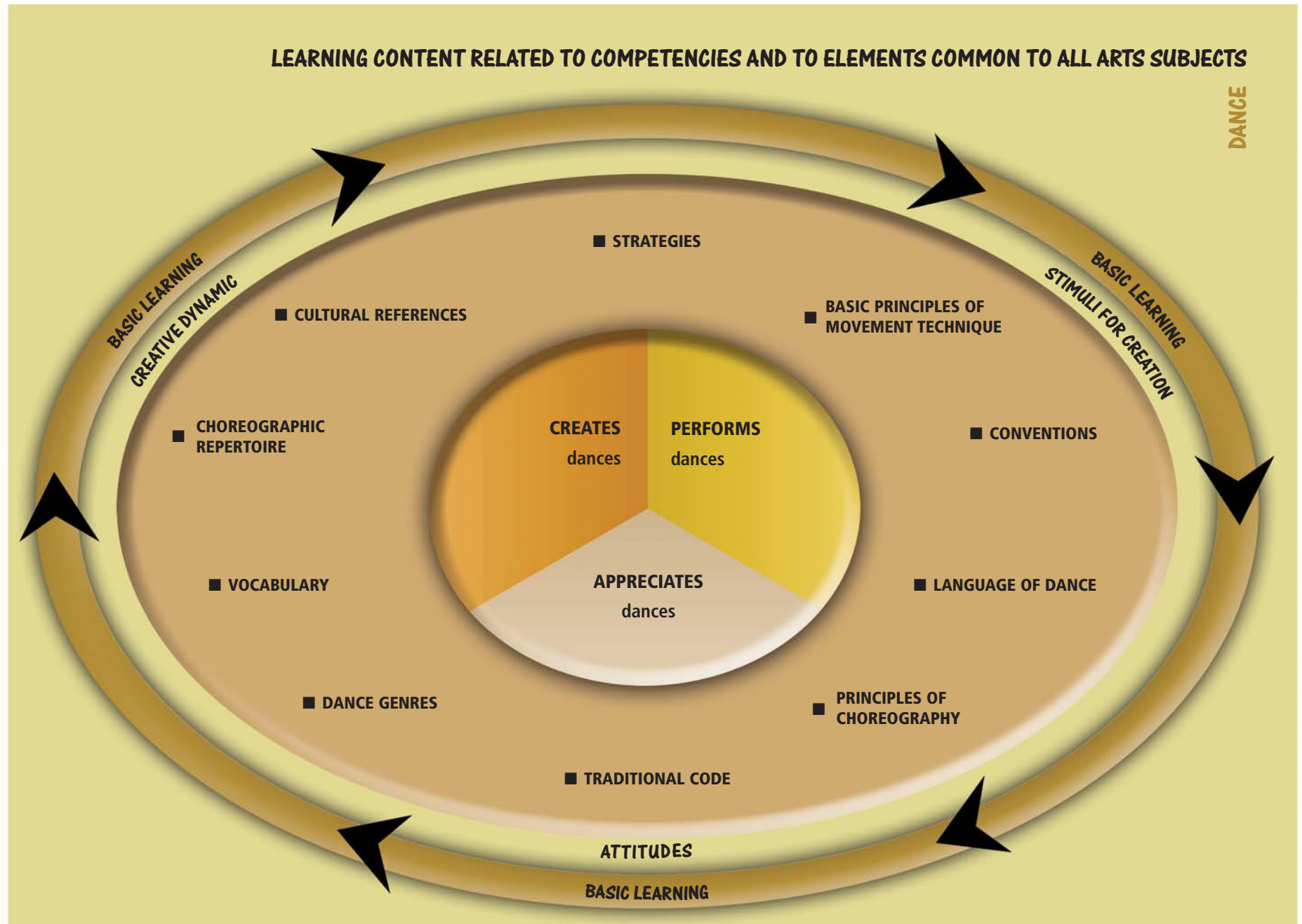
Reviews his/her prior appreciation of the work in relation to the historical context • Builds his/her arguments taking criteria into account and communicates his/her point of view

## Evaluation Criteria

- Coherent relationship between components of the dance, what he/she has felt and his/her appreciation
- Relevance of the historical aspects identified
- Consideration of the appreciation criteria retained
- Effective use of subject-specific vocabulary to communicate his/her appreciation
- Appropriate use of spoken and written language to communicate his/her appreciation

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students identify the components of a dance as well as symbolic and expressive elements that move them. They make connections between these elements, historical aspects and what they have felt. Students thus develop their appreciation with the goal of communicating it. Their communication reflects their personal interpretation of the work, based on previously defined criteria, additional information that they found and comments they exchanged with their classmates and teachers. Students take into account aspects of the expressive and symbolic qualities of the dance and the context in which it was produced. They use an appropriate subject-specific vocabulary to describe and comment on their appreciation experience and identify what they have learned from it as well as the strategies and methods they used. They show an interest in the comments of other students and in the diversity of ethical, aesthetic and critical opinions expressed.



## Program Content

---

The program content<sup>6</sup> reflects all the resources that students assimilate in order to create, perform and appreciate dances and that they can use independently by the end of the cycle in complete, complex and meaningful learning situations. In addition to the program content listed below, the elements common to all four subjects presented in the Arts Education section must be taken into account.

### Strategies

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

6. The elements of program content in italics represent new additions to secondary school content. Elements in normal font serve as a reminder of the essential knowledge acquired in elementary school and may be applied in secondary school.

## Technique

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



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

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

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

### Dance appreciation repertoire

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

#### Types of excerpts

- Students' excerpts or productions related to the subject-specific content
- Students' excerpts or productions related to the educational aims of the broad areas of learning
- A minimum of 10 excerpts of works from different periods and cultures

### Cultural references

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

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

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

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

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

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

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

## Bibliography

---

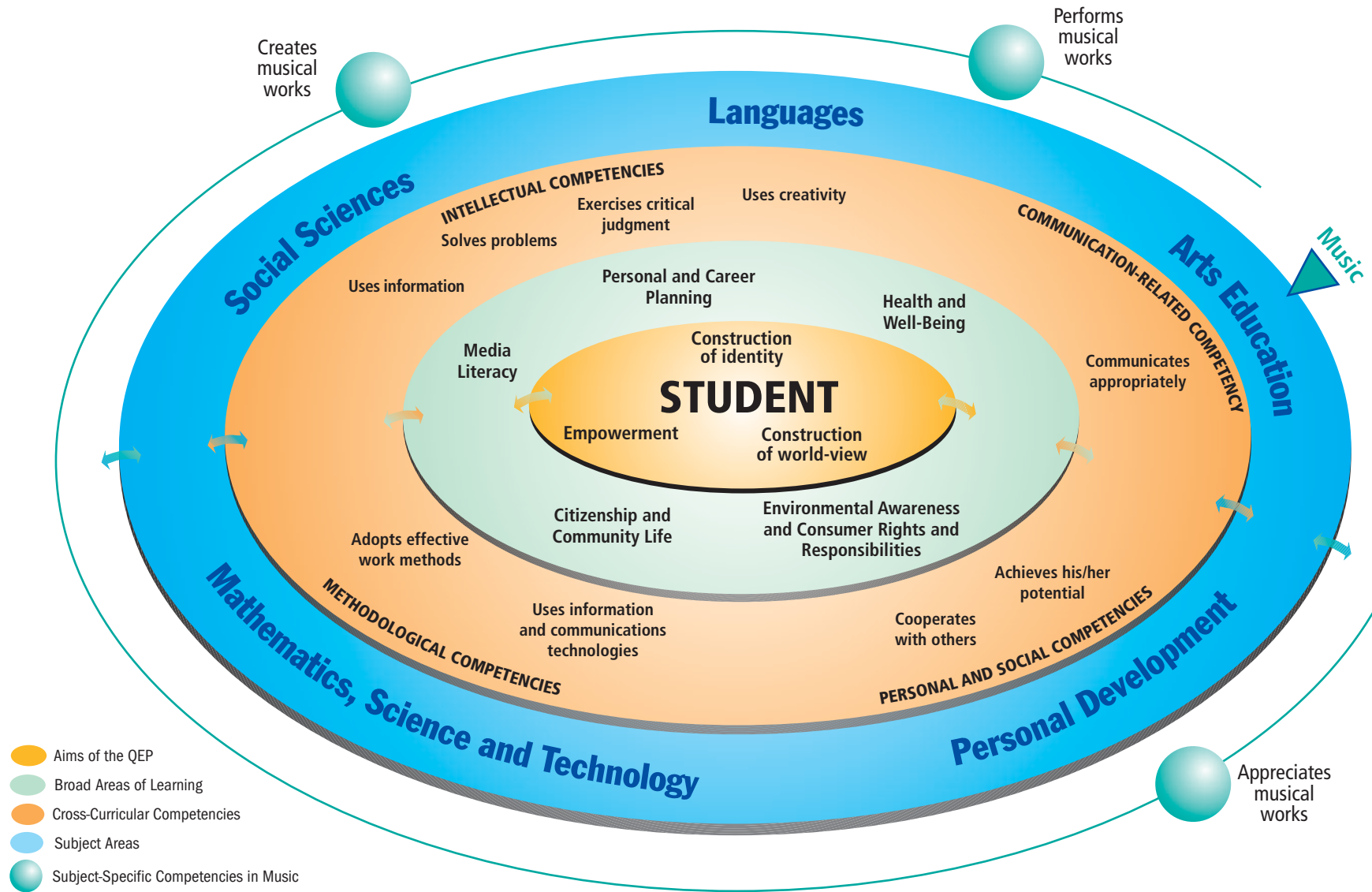
- Arguel, Mireille. *La danse, le corps enjeu*. Paris: Presses universitaires de France, 1992.
- Bourcier, Paul. *Histoire de la danse en Occident*. Paris: Seuil, 1978.
- Bruneau, Monik. "L'évaluation des apprentissages: recherche de solutions pratiques à une réalité pédagogique." *CAHPERD Journal de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



**Music**



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





## *Introduction to the Music Program*

Music is the art of producing and combining sounds in a creative way. As the personal expression of the inner self and the translation into sound of a sociocultural reality, it delivers a structured message using a system of codes that allows expression of feelings and emotions. Stripped of its affective content and its expressive elements, music ceases to be an art and is reduced to a collection of meaningless sounds. Music has been associated with ceremonies, work and dances since the beginning of history. Such connections between musical genres and their former purposes have, however, become tenuous, resulting in an art form that can either be practised independently or be combined with the human voice and body movements. Music plays an essential role in the arts, society and the economy in today's culture. One aspect of its importance lies in its attraction for young people. It is the source of special experiences that bring together sensations, emotion and aesthetic judgment.

Music contributes to students' overall development. On the psychomotor level, it requires flexibility and technical agility, as well as visual and auditory discrimination. On the cognitive level, it solicits memory, creativity, observation skills, analytical ability and the capacity for synthesizing, particularly with regard to the creation of musical works, in which ideas, notions, principles and rules are organized in a personal way. On the affective level, it requires a serious commitment from students to create or perform a musical work. It allows students to develop their sensitivity by exploring and expressing their emotions, becoming aware of their values, beliefs and individuality, and discovering their potential. On the social level, group and individual work foster a sense of respon-

sibility. Creating, playing, understanding, appreciating and being sensitive to music represent a specific form of intelligence through which students acquire knowledge about themselves and the world. Providing students with affective, cognitive, psychomotor, social and aesthetic experiences gives them an opportunity to express their ideas and their world-view and to be sensitive to the ideas of other students and composers.

Secondary music education builds on the learning acquired at the elementary level, regardless of the artistic disciplines introduced to the students. Music education at this level further develops and consolidates the basic learning common to the arts subjects. Secondary education encourages students to develop their creative potential, artistic sensibility, performing and listening skills, as well as the ability to express themselves and communicate through music. The secondary music program entails the development of three complementary and interdependent competencies:

- Creates musical works<sup>1</sup>
- Performs musical works
- Appreciates musical works

These competencies are developed interactively, but the emphasis placed on the elaboration of each is dictated by the particular nature of the subject. Learning which focuses on creating and performing musical works requires more time to acquire. Both of these competencies involve a process of learning the language, rules, principles

1. Throughout the music program, the word "work" is used in its broadest sense; it refers both to the students' productions and those of composers.

and tools specific to music as well as developing complex psychomotor skills. This demands a considerable amount of time—roughly the same amount for each competency. Building on rational and intuitive thinking at the same time, the creation and performance of pieces of music gives students the opportunity to express and develop their artistic potential. The third competency, *Appreciates musical works*, is essential to the development of the students' critical thinking and aesthetic sense. Closely connected with the two other competencies, it increases in importance as students consolidate the learning required for the creation and performance of musical works, in conjunction with their socioaffective and intellectual development.

To produce their own vocal and instrumental pieces using varied and meaningful stimuli for creation, students make use of the creative dynamic<sup>2</sup> and the possibilities of sound sources and musical language. The creation of individual works thus allows them to consolidate their musical learning. In order to interpret a variety of musical selections, students gradually make the transition from instrumental performance to the interpretation of a work, thereby developing their musicality. Direct contact with various pieces of music enriches students' culture. The presentation of pieces in front of an audience<sup>3</sup> allows the students to develop self-confidence and express who they are. Finally, they learn to exercise their critical judgment and develop their aesthetic sense by appreciating not only their own productions and those of their classmates, but also musical works from a variety of periods, cultures and artistic movements. They are also encouraged to use and decode media messages conveyed by music and to identify the values these messages transmit.

As was the case in elementary school, students in Secondary Cycle One are introduced to numerous references from their immediate cultural environment, references which relate to the works they are performing or appreciating. They acquire an openness to the world, discover its particular features and diversity, and become aware of the distinct aspects of their own culture. Attending performances and meeting artists are cultural experiences that give students an opportunity to carefully listen to an entire work and better understand their cultural environment. This renewed and enriched perception of the world helps them construct their personal and cultural identity. This in turn contributes to their development as committed, sensitive and culturally active listeners whose choices are based on their personal values.

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

3. In a school setting, the audience is generally limited; a performance can be given for another student, a team, the class or other classes. Occasionally, it can be given in a larger auditorium, for the students of the school, their parents or the general public.

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

The Music program has a special relationship to the aims of the Québec Education Program. If the students themselves are in some sense the primary material of their artistic endeavours, then music may serve as a tool for identity construction and empowerment. They use their body, voice, instrument, imagination and culture to convey who they are and their world-view when they create or perform a musical work. They also compare their world-view with those of their classmates, composers or other musicians. By means of symbolic language, they learn more about themselves, others and the environment in which they are evolving and interacting, all of which contributes to their empowerment.

The Music program should not be implemented in isolation, as it is part of the greater Québec Education Program. Using a systemic approach makes it possible to establish links with all the other elements of the Program: the cross-curricular competencies, the broad areas of learning and other subject areas.

### Connections With the Broad Areas of Learning

The stimuli for creation provide a useful introduction to the broad areas of learning. Planning and producing artistic and interdisciplinary projects, appreciating artistic productions, working in teams, performing works and expressing points of view are all activities that meet, in a practical way, the educational aims targeted by each broad area of learning. The problems or topics encountered in the works that are performed or created can also serve as strategic links with the focuses of development of the broad areas of learning. From this perspective, all

the areas are likely to be touched upon, while some, such as *Media Literacy, Citizenship and Community Life, Personal and Career Planning*, may be more directly targeted.

### Connections With the Cross-Curricular Competencies

To develop their competencies in music, students make use of all the cross-curricular competencies. In particular, they must *use creative thinking*, especially when developing stimuli for creation and participating in an individual or group musical creation. To carry out such a project, they also need to *use information* and *acquire effective work methods* in order to imagine different hypotheses, plan the stages of their project and complete it. When they appreciate musical works, they *exercise critical judgment* and *communicate appropriately* to share their interpretation and record the stages of their experiences of creation, performance and appreciation. In addition, performance in secondary school increasingly engages students' musicality in the context of ensemble playing, and enables them to *solve problems* of instrumental technique and to *cooperate* with other students. When appropriate, they use new technological tools to enhance their creative methods. They also use *information and communications technologies* to discover new performance situations and to consult electronic documentary resources in order to enhance their communication. Finally, the personal commitment that the creation and performance of musical works demands, and the decisions that students have to make to produce artistic projects help them learn more about themselves, become aware of their abilities and develop greater self-confi-

dence. Such practices are essential to helping students achieve their potential.

### Connections With the Other Subject Areas

Music possesses great potential for making connections with other subjects, primarily by virtue of the symbolic nature of its language. Links can be made, in particular, with the other arts subjects, because they share the same creative dynamic and similar competencies. Interdisciplinary links can also be created with other elements of the Québec Education Program. A few examples will serve to illustrate this here, but many will become apparent simply through experience.

Examining the musical content of a work, its structure, and rhythmic and melodic organization provides an opportunity to draw on certain mathematical concepts involving fractions and operations. The identification and use of physical properties of various sound sources require knowledge of a scientific and technological nature.

When students create a work with their classmates, participate in research on musicians or artistic periods, communicate their appreciation of a work of art or report on their creation, performance or appreciation experiences, they must draw on the resources of language, both spoken and written, as well as music-specific vocabulary. They can also do so using a second language.

By analyzing musical works from various societies and periods, students are able to put them in their historical context, thereby fostering links with the social sciences. For example, since music from the classical and romantic periods is connected with important historical events,

students who appreciate the works from these eras benefit from historical knowledge and the ability to interpret social realities using historical methods.

Reflection, questioning and dialogue—practices traditionally associated with moral education or religious instruction, and aimed at improving self-knowledge and personal fulfillment—can help students connect with their inner self. Such connection is essential for developing any artistic language. Moreover, when they appreciate sacred musical works, students can elicit the knowledge they gained in moral and religious instruction, thereby enhancing their experience of the works while at

the same time enriching their perception of the great traditions of humanity associated with them.

These examples show the many possible connections among the different key features of the Québec Education Program. They also illustrate the added value to students' basic education. All these connections foster the transfer and consolidation of students' learning, help them develop their world-view and enrich the cultural dimension of their education.

## Pedagogical Context

### The Music Classroom: A Dynamic Place

The music classroom is an environment that fosters expression, performance, communication and autonomy. Students feel comfortable expressing themselves and meeting artistic challenges related to musical creation and performance. Risk-taking, a desire for authenticity and a sense of thoroughness and striving are emphasized. In working together on group artistic projects, students discover the importance of such attitudes as openness, tolerance, sharing, listening to themselves and others. They also learn about the perseverance and commitment that all creation and performance requires.

The physical setting of the classroom is functional and suitable for the requirements of musical creation. Students have access to quality artistic and cultural resources as well as different documentary materials, such as encyclopedias, compact discs and CD-ROMs.

*Québec Education Program*

Nevertheless, in-class activities must be extended beyond the confines of the classroom, enabling students to interact with their cultural environment. Visiting concert halls and participation, at school or elsewhere, in activities involving musicians and composers are examples of opportunities that exist for students to enrich their cultural experiences and become aware of career opportunities.

### Complex and Meaningful Learning Situations

The learning situations presented must allow students to explore the largest possible range of sensory, experimental and symbolic experiences. These become increasingly complex throughout the cycle, but always emphasize authenticity, originality and expressiveness<sup>4</sup> in musical creation, performance and interpretation. The stimuli for creation presented must be varied and meaningful enough to meet the students' interests and to elicit a per-

sonal response from each of them. Stimuli may be familiar, fictional, realistic or invented, and are drawn from a specific historical context, students' areas of interest, cultural references or other subject areas.

A situation is also meaningful when it is rich and varied, namely, not confined to a simple mechanical repetition of motor skills and not merely calling for an unequivocal response. A meaningful situation offers the possibility of choosing among a variety of possible approaches, fosters creative work that offers a reasonable challenge to students and requires their commitment in a process of perception, selection and decision. It results in a great number of meaningful activities where links are made

4. In schools, the process is considered authentic, original and expressive when it demonstrates a personal effort and commitment on the part of the students, and when it presents new ideas, which are not clichés or stereotypes, conveying a personal emotion.

among the three competencies. For example, students may be asked to play the role of a critic on a creative team. After students learn an excerpt from a musical work, they may be inspired to do research on an artist or period, and the knowledge they acquire will be subsequently applied to a creative activity.

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

Music teachers play a critical role in encouraging youth to become involved in their music education in a personal and meaningful way, and in developing the attitudes necessary to exercise creative thinking. They act as a guide for their students, introducing them to the richness of music, adjusting to their level of skills and needs, and supporting them throughout the learning and evaluation process. They help students become aware of their own learning style and way of doing things, adapt their expectations to students' viewpoints, and offer them, if necessary, a customized learning path in order to help them make progress in the development, consolidation and mastery of their competencies. As pedagogical experts and having a thorough understanding of adolescent development, teachers can focus on knowledge that is meaningful to the students and help them to establish links between their school experiences and their areas of personal and social interest. Teachers sometimes take on a group leadership role by encouraging reflection and communication among students, and by teaching them to be more attentive to the interaction that group music activities require. Finally, teachers are *cultural mediators*,<sup>5</sup> able to communicate their passion for art and make connections between the past, present and future. They encourage students to make links among various musical works and compare them with representations of cultural diversity.

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

Students are primarily responsible for their learning. Supported by the teacher, who encourages them to be independent and helps them engage in a reflective process, students explore the creative dynamic by placing particular emphasis on authenticity and a search for originality and expressiveness in their responses. They demonstrate openness and perseverance in their search and choices. However, they do not hesitate to assess their decisions when it is time to step back and reflect on the process and product of their creative acts. They record the stages of their creation, performance and appreciation experiences. In so doing, they become aware of the strategies and methods used and anticipate their transfer to similar situations or other contexts.

### Evaluation as Support for Learning

Evaluation must be considered as a support for learning. Each learning situation involves a system of regulation, which allows for adjustments to be made to help develop competencies. For this reason, it is more accurate to speak of learning and evaluation situations. Regulation can be accomplished through direct observation or through observations recorded by way of verification, self-evaluation or co-evaluation checklists. The use of other observation tools, such as the electronic portfolio, is recommended for recording significant creations or performances. Teachers and students will consequently be able to see progress in the development of competencies and, if necessary, make adjustments to the methods used to achieve the level of development expected by the end of the cycle.

5. This expression is adapted from the French *passeur culturel*, a term coined by Jean-Michel Zakhartchouk in his book *L'enseignant, un passeur culturel*, Paris, ESF, 1999.



## COMPETENCY 1 Creates musical works

### Focus of the Competency

Creating vocal or instrumental pieces involves using the language, rules and tools specific to music in order to give concrete and deliberate expression to an idea, feelings or emotions. By creating varied vocal or instrumental pieces that reflect their personalities, experiences, aspirations and world-views, students develop their creativity and apply it in different contexts. They engage in the creative dynamic, mobilize their personal and cultural resources and, at the same time, activate their creative imagination and divergent and convergent thinking. They gradually expand the way they use musical language (sound and its parameters), rules (composition procedures and musical forms) and tools (voice and musical instruments).

The creative contexts, which become increasingly complex over the cycle, encourage students to create musical works in a personal and authentic way by using a variety of stimuli for creation, which reflect their interests and occasionally take into account a target audience. Students may be encouraged to try various approaches. They will sometimes employ *expressive creativity*, where the process is more important than the skills, technical control or the quality of the product. They may also apply *productive creativity*, which stresses the development of technique and the quality of the final product. Finally, they will make use of *inventive creativity*, which involves trying out new materials or ways of doing things.

Students' creations will be of various types: melodic or rhythmic improvisations that spontaneously organize sounds within a specified or unspecified framework; arrangements for small groups, with sounds reorganized by adapting one or several musical elements; compositions featuring sounds organized according to rules, techniques and predetermined principles; inventions in which sounds are organized in unconventional, innovative ways.

Students use a variety of sound sources for their creations: voice, body, sound objects, percussion instruments, various melodic instruments and instruments from information and communications technologies. If appropriate, they graphically represent elements of musical language using a notation code (personal, traditional or nontraditional). The emphasis is on authenticity and the search for originality and expressiveness. Students usually work in groups, but can also work individually. They record the stages of their experience that reflect the creative process and its result.

Performing their musical creations, sharing aspects of their experience with classmates and reporting on how they proceeded enable students to better appropriate their learning and apply it to other creative endeavours and to the performance and appreciation of works or excerpts.

The key features of the competency describe its principal dimensions. They combine to form a dynamic movement that manifests itself at various stages of the creative process. Throughout the process, students are required to use ideas for creating sound media, and to use elements of musical language and subject-specific techniques. They are also expected to organize their creation, and reflect and report on their experience.

## Key Features of Competency 1

### **Uses ideas to create a musical work**

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



### **Shares his/her creative musical experience**

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

### **Uses sound sources, elements of musical language and elements of technique**

Experiments with ways of making his/her idea concrete • Makes use of his/her auditory memory and experiments with sound sources, elements of musical language and elements of technique • Chooses the most meaningful elements in relation to his/her creative intention and perfects methods for using these elements

### **Organizes his/her musical creation**

Creates a series of sound sequences and experiments with composition procedures • Organizes the content of his/her experiments based on his/her creative intention • Reviews his/her musical choices and makes adjustments • Refines certain elements of his/her creation, if necessary

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious use of the creative dynamic. Their productions convey their perception of reality, are authentic and reflect a search for originality and expressiveness. During the creative process, students explore musical ideas as well as elements of musical language, element of techniques and sound sources in a personal and varied way, corresponding to their creative intentions. The production is the result of a coherent and complex organization of its components. Students make certain adjustments to refine their creations, which are usually produced by interacting and cooperating with other students. Students describe and comment on their creative experience and identify what they have learned as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

## Evaluation Criteria

- Coherent relationship between the stimulus for creation, the development of ideas, the development process and the result of his/her creation
- Varied use of elements of musical language
- Effective use of sound sources
- Original treatment of expressive elements
- Coherent organization of musical elements
- Integration of periods of reflection and review into the creative experience

## COMPETENCY 2 Performs musical works

### Focus of the Competency

A musical work needs a performer to reveal its meaning. To perform a work means to bring a creation to life by playing it with the intention of expressing and communicating ideas, feelings, emotions or sensations, whether they be those of the performer or of others. Consequently, the performance of the musical phrases that make up a work requires an understanding of musical expression, in addition to various technical skills.

One of the important aspects of the competency lies in the assimilation of a work's characteristic features, namely the musical content and the expressive character, as well as the preferred techniques and strategies to convey them. When students perform a musical work, they integrate their way of using the language (sound and its parameters), rules (composition procedures and musical forms) and tools (the voice and instruments) specific to a composer's music, whether the composer be another student or a professional musician. This venture into the creative universe of another person allows students to explore and experiment with alternate ways of musical expression and representation. Performance enriches students' technical, linguistic and cultural experiences, and enables them to discover a variety of musical works from various cultures and periods.

The performance situations presented must be varied and meaningful enough to attract the students' interest and to elicit a personal response from each of them. The performance context becomes increasingly complex over the course of the cycle and introduces students to a variety of performance opportunities: students may participate in a large performing group directed by a conductor of an orchestra, or in small groups, where a few students play together, in close aural and visual collaboration. Finally, students may occasionally participate in a solo performance situation within a group.

The musical works that students perform are drawn from a large repertoire. They include their own creations and those of their classmates. When they perform a piece of music, students can use their voice, an instrument or other sound sources in a variety of acoustic contexts. The performance, which usually takes place in groups, may be presented in front of an audience. Participating occasionally in the different segments of a publicly presented music concert, in which they are also a performer, helps them discover the world of musical production and the features associated with it.

Students record the stages of their performance experience, thus charting the course they have followed and its end result. By reporting on their performance experience and on how they proceeded, the students are able to better synthesize their learning and apply it to the performance, creation or appreciation of other musical works.

The key features of the competency describe its principal dimensions. They combine to form a dynamic movement that manifests itself at various stages of the performance experience.

## Key Features of Competency 2

### **Becomes familiar with the musical content of the work**

Immerses himself/herself in the piece of music and, where applicable, decodes the elements of musical language, the structure of the piece and the graphic representation • Recognizes the meaning and, if applicable, the historical aspects that may affect the performance • Experiments with musical phrases in various ways while at the same time taking into account sound sources • Uses decoding and memorization strategies



### **Shares his/her musical performance experience**

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

### **Respects group ensemble performance conventions**

Follows the leader's indications and listens to others • Puts established conventions into practice • Adapts his/her voice or instrumental equipment to those of others

### **Applies elements of vocal or instrumental technique**

Experiments with vocal or instrumental techniques based on the piece being performed • Makes the most of resources and sensory and kinesthetic experiences, taking into account the voice or the instrument in question • Uses appropriate posture, form and tone • Specifies, where applicable, elements of technique in relation to the voice, gestures and coordination of movements required to execute a passage and connect the musical phrases while respecting the structure of the piece

### **Becomes familiar with the expressive nature of the piece of music**

Experiments with the expressive elements conveyed by the piece • Adapts these elements to the performance or to the composer's intention, if applicable • Makes use of expressive resources while taking into account the nature of the piece and its communicative purpose

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students connect the musical phrases throughout in order to re-create the musical content of the chosen piece. They play or sing with an appropriate tone while demonstrating control of the elements of technique specific to the sound sources used. They adapt their technical knowledge to meet the requirements of the piece of music. Their vocal or instrumental performance conveys personal expressive intentions and highlights the expressive nature of the piece. They adjust their individual performance to the group in keeping with the conventions of group ensemble work. Performance usually takes place while interacting and cooperating with other students. Students describe and comment on their performance experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of specific learning to similar contexts or other subject-specific contexts.

## Evaluation Criteria

- Smooth succession of the piece's musical phrases
- Appropriate use of the elements of technique specific to the sound sources used
- Connection between the performance and the expressive nature of the piece of music
- Consistent application of the conventions for group ensemble work
- Integration of periods of reflection and review into the performance experience

## COMPETENCY 3 Appreciates musical works

### Focus of the Competency

The appreciation of a musical work involves exploring its diverse meanings and examining it from a critical and aesthetic standpoint. It also entails a willingness to communicate with the work and to be moved by it in order to subsequently judge the impact it has on oneself and others. Contact with various musical creations—be it their own, those of their classmates or works by composers from other historical periods or cultures—enables students to develop their artistic awareness and their sensibility to the expressive, symbolic, technical and aesthetic qualities of a piece of music. In so doing, they develop a greater understanding of music. They also develop their self-knowledge, enrich their cultural identity and acquire an openness to other cultures. This enables them to cultivate an interest in listening to musical works and visiting cultural sites, and to develop personal appreciation criteria that will guide their choices in order to become sensitive and informed listeners.

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

their perception of the work with that of others, students develop their understanding and refine their judgment.

When appreciating musical works, students refer to an age-appropriate cultural experience, to the content of works or excerpts they have listened to and to different visual, sound or electronic documentary sources. These criteria may relate to the development of the stimulus for creation and to the use of elements of musical language, sound sources or elements of technique. The criteria may also relate to the emotions, feelings or impressions students have experienced, as well as to historical aspects of the work. When they communicate their appreciation orally or in writing, they are encouraged to use subject-specific vocabulary. Students are asked to record the steps of their appreciation experience, thus charting the course they have followed and its end result. Students explain what they have learned about themselves, the works and the artists. In sharing their appreciation experience, students integrate their learning more effectively and learn to apply it in other situations of creation, performance or appreciation.

The key features of the competency describe its principal dimensions. They combine to form a dynamic movement that manifests itself at various stages of the appreciation experience.

## Key Features of Competency 3

### **Analyzes a work or production**

Immerses himself/herself in the musical piece and identifies its components • Identifies significant elements, based on a variety of criteria • Identifies historical aspects, if applicable, using available information • Makes connections between these elements



### **Interprets the meaning of the work or production**

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

### **Shares his/her appreciation experience**

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

### **Makes a critical and aesthetic judgment**

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

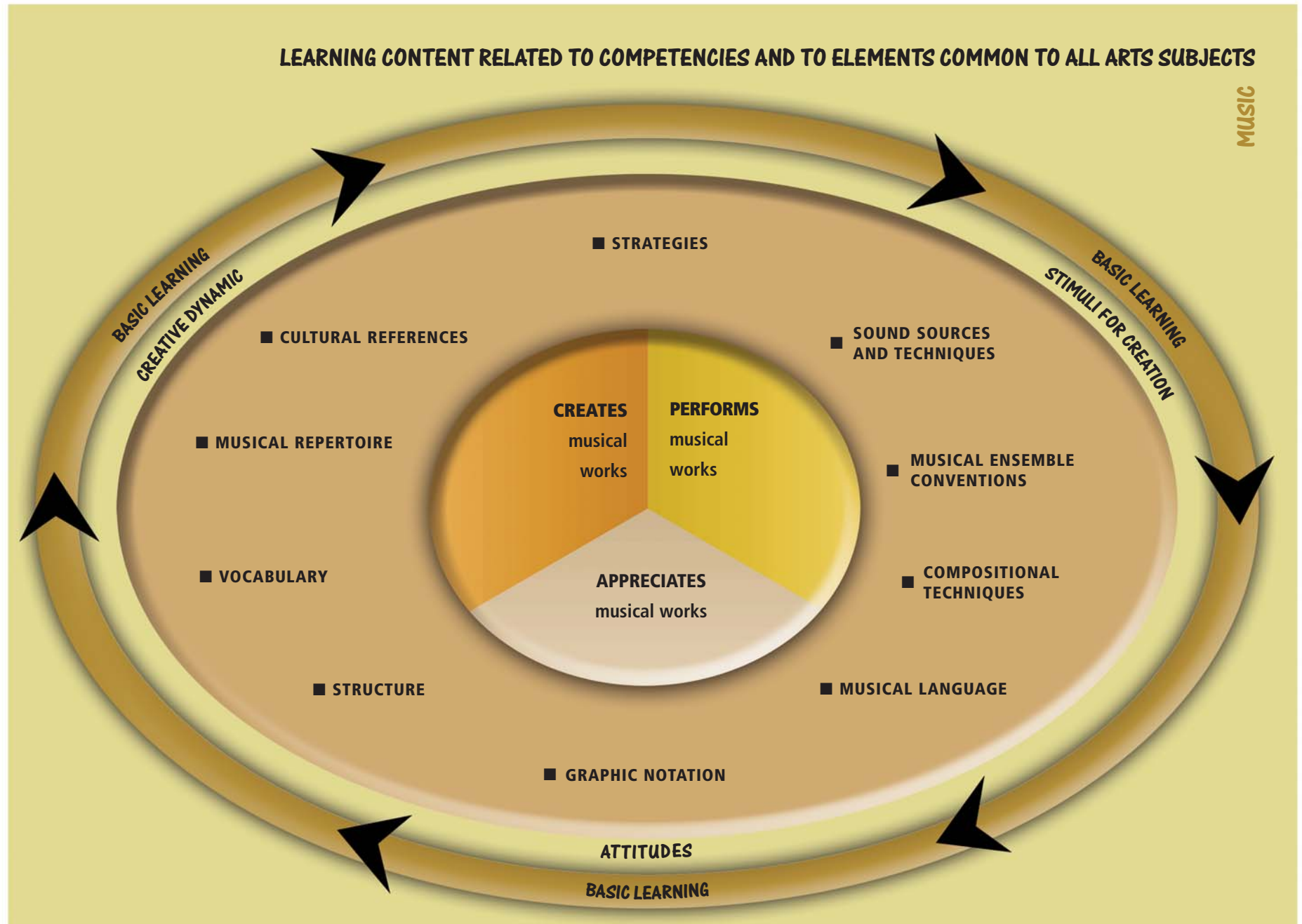
## Evaluation Criteria

- Coherent relationship between components of the work or production, what he/she has felt and his/her appreciation
- Relevance of historical aspects identified
- Consideration of the appreciation criteria retained
- Effective use of subject-specific vocabulary to communicate his/her appreciation
- Appropriate use of spoken and written language to communicate his/her appreciation

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students identify components of a piece of music, as well as the symbolic and expressive elements that solicit a personal aesthetic response. They make connections between these elements, historical aspects and their emotive reactions to works. In this way, students develop their ability to appreciate a work and communicate their appreciation to others. Their communication reflects their personal interpretation of the work, based on previously defined criteria, a search for complementary additional information and discussions with their classmates and teacher. Their appreciation incorporates aspects of the expressive and symbolic qualities of the piece, and takes into account the context in which it was conceived. Students describe and comment on their appreciation experience and identify what they have learned as well as the strategies and methods they used. When they describe their appreciation experience, they make adequate use of the English language and appropriate subject-specific vocabulary. They show an interest in the comments of other students and in the diversity of ethical, aesthetic and critical opinions expressed.





## Program Content

The program content<sup>6</sup> reflects all the resources that students assimilate in order to create, perform and appreciate musical works. By the end of the cycle, students can independently use these elements in complete, complex and meaningful learning situations. In addition to the elements listed below, the elements common to the subjects in Arts Education must be taken into account.

Strategies
<ul style="list-style-type: none"> <li>– Use appropriate methods to decode musical scores based on the different musical notation codes (traditional, nontraditional and individual)</li> <li>– Use various techniques for memorizing rhythms and melodies</li> <li>– Use various techniques for auditory discrimination</li> <li>– Use varied means to become familiar with elements of vocal and instrumental technique</li> <li>– Use operating procedures specific to group work (ensemble music)</li> <li>– Use relaxation techniques to manage stress</li> </ul>

Techniques	
Sound sources <sup>7</sup>	Techniques
Voice	<b>Vocal technique</b> Breathing, intonation, posture, energy, pronunciation  <i>Inhaling, exhaling, sound production, attack, projection, care of the voice</i>
Strings	<b>Instrumental techniques</b>  Posture, form  <i>Breathing (inhaling/exhaling), sound production, attack, articulation, intonation, other appropriate techniques</i>
Winds	
Percussion	
Body percussion	
Information and communications technologies (sounds produced using a sequencer or synthesizer)	

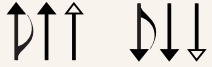
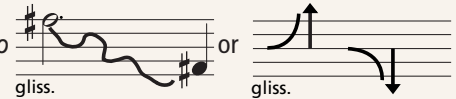

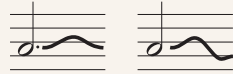




Conventions for group ensemble work
<ul style="list-style-type: none"> <li>– <i>Responding to the sound or visual cues indicating the beginning or ending of a piece, dynamics, the beat and changes in tempo, phrasing, expression and balance between the parts</i></li> <li>– <i>Continuously adjusting to the group (tuning, rhythmic playing, dynamics, etc.)</i></li> </ul>





Compositional techniques
<ul style="list-style-type: none"> <li>– Question/answer, contrast, reproduction of sound, repetition, collage, ostinato, mirror</li> <li>– <i>Augmentation, permutation, integration, manipulation of tone colours</i></li> </ul>

6. The elements of program content in italics represent new additions to secondary school content. Elements in normal font serve as a reminder of the essential knowledge acquired in elementary school that can be subsequently applied in secondary school.

7. According to the instruments used in the class.

Concepts		
Language of music	Graphic representation (traditional code)	Graphic representation (nontraditional code)
<b>Intensity and dynamics</b> Forte, piano, crescendo, decrescendo <i>Pianissimo, fortissimo, mezzo piano, mezzo forte, subito piano</i>	<b>Intensity and dynamics</b> Forte, piano, crescendo, decrescendo <i>Pianissimo, fortissimo, mezzo piano, mezzo forte, subito piano</i>	<b>Intensity and dynamics</b> Loud ○   Soft ◦
<b>Duration</b> Whole note, half note, quarter note, rest, two eighth notes <i>Eighth note, sixteenth note, whole rest, half rest, eighth rest</i> <i>Dotted notes and rests, tie, fermata</i>	<b>Duration</b> Whole note, half note, quarter note, rest, two eighth notes <i>Eighth note, sixteenth note, whole rest, half rest, eighth rest</i> <i>Dotted notes and rests, tie, fermata</i>	<b>Duration</b> Very short •   Short —   Long — Very long ——— Rest (expandable rectangle) <span style="border: 1px solid black; display: inline-block; width: 50px; height: 15px; vertical-align: middle;"></span>
<b>Pitch</b> Register (high, medium, low) Pitches from the diatonic scale	<b>Pitch</b>	<b>Pitch</b> High <span style="text-align: center;">X —</span> Medium <span style="text-align: center;">—X—</span> Low <span style="text-align: center;">— X</span> Ascending sounds     ↗ Descending sounds    ↘

Musical language (cont.)	Graphic representation (cont.) (traditional code)	Graphic representation (cont.) (nontraditional code)
<b>Pitch (cont.)</b> Notes on the staff and ledger lines in the clef that the instrument uses	<b>Pitch (cont.)</b> Notes on the staff and ledger lines in the clef that the instrument uses	<b>Pitch (cont.)</b> Highest note or lowest note E.g.:  Glissando E.g.:  Linear notation E.g.: 
Accidental signs (sharp, flat, natural) and key signatures	Accidental signs (sharp, flat, natural) and key signatures	Modification of the pitch E.g.: 
<b>Tone colour</b> Different musical instruments, according to the repertoire utilized Voice (soprano, alto, tenor, bass) and families of instruments	<b>Tone colour</b>	<b>Tone colour</b>
<b>Quality of sound</b> Articulation signs (staccato, legato, accent, sforzando, etc.) according to the instrument utilized	<b>Quality of sound</b> Crisp/resonant, coarse/smooth Articulation signs (staccato, legato, accent, sforzando, etc.) according to the instrument utilized	<b>Quality of sound</b> Crisp  Resonant  Coarse  Smooth 

Structure	Graphic representation (cont.) (traditional code)	Graphic representation (cont.) (nontraditional code)
<b>Form</b> Personal, AB, ABA, canon in two voices, rondo <i>Canon, theme and variations</i> <i>Repeats (repeat sign, Da Capo, first and second endings, Dal Segno, Coda, Al Fine)</i>	<b>Form</b> <i>Repeats (repeat sign, Da Capo, first and second endings, Dal Segno, Coda, Al Fine)</i>	
<b>Tempo</b> Lento, moderato, allegro, accelerando, rallentando <i>Change in tempo, ad libidum, a tempo, ritenuto</i>	<b>Tempo</b> Lento, moderato, allegro, accelerando, rallentando <i>Ad libidum, a tempo, ritenuto</i>	<b>Tempo</b> <i>Accelerando</i>  <i>Rallentando</i> 
<b>Rhythmic organization</b> Unmeasured or based on a definite number of beats <i>Simple rhythmic units, simple duple or triple metre</i>	<b>Rhythmic organization</b> <i>Simple time signatures</i>	<b>Rhythmic organization</b>
<b>Melodic organization</b> Musical phrase, series of ascending and descending sounds, conjunct/disjunct motion, series of sounds repeated at a fixed pitch, glissando <i>Series of chromatic and diatonic pitches (ascending and descending)</i>	<b>Melodic organization</b>	<b>Melodic organization</b> <i>Single sound</i> •
<b>Harmonic organization</b> <i>Tone cluster, major and minor chords</i>	<b>Harmonic organization</b> <i>Major and minor chords</i>	<b>Harmonic organization</b> <i>Tone cluster</i>  <i>Cluster</i>  E.g.:
<b>Graphic representation (other codes)</b>		
Graphic representation invented by the student, if applicable		

Vocabulary					
The knowledge of the subject-specific vocabulary is particularly useful for appreciating musical works and for communicating this appreciation.					
Intensity and dynamics	Duration	Pitch	Voice ranges	Articulation	Form
Pianissimo	Eighth note	Sharp	Soprano	Accent	Repeat sign
Fortissimo	Sixteenth note	Flat	Alto	Legato	First and second endings
Mezzo Piano	Whole rest	Natural	Tenor	Staccato	Coda
Mezzo Forte	Half rest		Bass	Sforzando	Da Capo
Subito Piano	Eighth rest				Dal Segno
	Dotted notes and rests				al Fine
	Fermata				Theme and variations
	Tie				
Tempo	Rhythmic organization	Melodic organization		Harmonic organization	
Ad Lib	Time signatures	Series of diatonic pitches		Chord	
A tempo		Series of chromatic pitches		Single sound	
Ritenuato				Clusters	
				Tone clusters	
Sound sources					
Names of the instruments used					



### Music appreciation repertoire

Excerpts from works may be drawn from the following artistic periods and styles: contemporary music (new, serial, electroacoustic, aleatoric, popular, chansonnier, blues, jazz, country, rock, musical comedy, movie music, etc. including music used in the mass media), folk music, music of a religious nature from the present and past, music from the Impressionist, Expressionist, Neoclassical, Romantic, Classical and Baroque periods, the Renaissance and the Middle Ages. These excerpts may come from the musical repertoire of Québec and the repertoire of other cultures. The teacher can also refer to musical works presented at concerts or shows that the students have attended.

### Types of excerpts

- Students' excerpts or productions related to the subject-specific content
- Students' excerpts or productions related to the educational aims of the broad areas of learning
- A minimum of 15 excerpts of works from different cultures and periods

### Cultural references

Cultural references are important aspects of culture related to the subject. Their use in class enriches the students' perception 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 resources must take into account regional differences and the local community.

**Music history:** composers, sociocultural context, historical context, artistic periods, styles, genres, historical figures, celebrities, etc.

**Cultural experiences:** concerts presented at the school or in cultural venues, contact with professional composers or musicians, exhibitions (music history, musicians, singer-songwriters, opera, musicals, etc.), conferences on music, participation in music festivals, visits to cultural sites (concert halls, recording studios, training schools, resource centres, etc.).

**Careers related to music:** author, composer, instrumentalist, singer, chorister, arranger, recording studio technician, critic, cultural activities organizer, columnist, music teacher, etc.

**Media:** musical scores, televised musical programs, documentaries or stories about music, sound or visual recordings of concerts or musical shows, film scores, cultural programs, advertising media for a show (press releases and reviews, publicity, interviews, programs, posters, invitations), books or Web sites on composers and musicians, shows or venues, etc.

**Cultural venues:** Theatres, concert halls, recording studios, rehearsal rooms, music schools, heritage sites, etc.

**Works from the musical repertoire:** see the section *Music appreciation repertoire*.

## Bibliography

---

- Attali, Jacques. *Bruits*. Paris: Fayard, 2001.
- Farber, Anne. "Speaking the Musical Language," *Music Educators Journal*. December 1991: 31-34.
- Herzfeld, Friedrich and Thomas Wimmer-Ring. *L'encyclopédie de la musique*, [CD-ROM]. Alsyd Multimédia, 1995.
- Honegger, Marc. *Dictionnaire usuel de la musique*. Paris: Bordas, 1995.
- . *Connaissance de la musique*. Paris: Bordas, 1996.
- Jensen, Eric. *Teaching With the Brain in Mind*. Alexandria, Virginia: Association for Supervision and Curriculum Development, 1998.
- Kalman, Helmut, Gilles Potvin and Kenneth Winters. *Encyclopédie de la musique au Canada*. Montréal: Fides, 1983.
- Kratus, John. "Structuring the Music Curriculum for Creative Learning," *Music Educators Journal*. May 1990: 33-37.
- Leonhard, Charles and Robert W. House. *Foundations and Principles of Music Education* (2nd ed.) New York: McGraw-Hill, 1972.
- Ley, Marcel. *La mise en scène du conte musical: Éveil esthétique et thèmes d'ateliers*. Paris: Fugeau, 1985.
- Mcluhan, Marshall. "The Eye and the Ear and the Hemisphere of the Brain." *Future Canada*, vol. 2, no. 4, 1978.
- Michels, Ulrick. *Guide illustré de la musique*. France: Fayard, 1988, vol. 1 and 2.
- Québec. Ministère de l'Éducation. Direction de la formation générale des jeunes. *Comment faire parler les sons* (working document). Québec: Gouvernement du Québec, 1990.
- Québec. Ministère de l'Éducation. Direction de la formation générale des jeunes. *Programme d'études: Musique, 1<sup>re</sup> et 2<sup>e</sup> secondaire*, Québec: Gouvernement du Québec, 1996.
- Québec. Ministère de l'Éducation. Direction de la formation générale des jeunes. *Québec Education Program: Éducation préscolaire, enseignement primaire*, Québec: Gouvernement du Québec, 2000.
- Québec. Ministère de l'Éducation. Direction de la formation générale des jeunes. *On peut parler de création sonore et/ou musicale. On peut aussi parler de composition expérimentale et/ou musicale* (working document), Gisèle Ricard. Québec: Gouvernement du Québec, 1990.
- Paré, André. *Créativité et pédagogie ouverte*. Laval: NHP, 1977.
- Reimer, Bennet. *Une philosophie de l'éducation musicale*. Québec City: PUL, 1976.
- . *A Philosophy of Music Education* (2nd ed.) Englewood Cliffs (New Jersey): Prentice Hall, 1989.
- Renard, Claire. *Le geste musical*. Paris: Hachette, 1982.
- Schafer, R. Murray. *L'oreille pense*. Toronto: Berendol Music, 1974.
- . *Creative Music Education: A Handbook for the Modern Music Teacher*. New York: Schirmer Books, 1976.
- . *Le paysage sonore*. Paris: Lattès, 1979.
- . *The Thinking Ear: Complete Writings on Music Education*. Toronto: Arcana, 1988.
- Self, George. *Make a New Sound*. London: Universal Edition, 1976.
- Sloboda, John A. *L'esprit musicien: La psychologie cognitive de la musique*. Bruxelles, Pierre Mordaga, 1988.
- Snyders, Georges. *La musique comme joie à l'école*. Paris: L'Harmattan, 1999.
- Sousa, David A. *How the Brain Learns*. Thousand Oaks, California: Corwin Press, 2000.
- Stone, Kenneth. *Music Notation in the Twentieth Century*. London/New York: Norton and Company, 1980.



## Chapter 9

### Personal Development



## *Introduction to the Personal Development Subject Area*

The subject area of Personal Development enables individuals to develop their full potential, to reflect and work on themselves, to understand themselves, to recognize their true value, and to take action in order to make improvements in these various dimensions of their lives. The subjects in this area<sup>1</sup> encourage students to interact with others, to take an interest in other cultures and to appreciate their diversity. They also allow students to learn about their cultural heritage by familiarizing themselves with works that attest to beliefs and currents of thought from various places and times. Finally, they help students to better understand how our culture can encompass various ways of seeing and doing things.

### **Contribution of the Personal Development Subject Area to the General Education of the Student**

Students aged 12 to 14 are entering an intense period of change. They are leaving the world of childhood and entering into that of adolescence. This period, which is marked by accelerated and destabilizing transformations on the physical and psychological levels, gives rise to questioning and makes their search for a new identity particularly important. Driven by doubt and the need to affirm themselves, adolescents call into question the ideas, beliefs and values that have been handed down to them. They like to compare them with those exemplified by their peers and by adult authority figures. This questioning and the positions and actions that derive from it enable young people to better understand themselves and to gradually find their place within their community. Moreover, attending secondary school gives rise to new social relation-

ships due to the number and diversity of people with whom they come into contact.

Each subject in the area of Personal Development contributes to the students' overall development. They take into account the physical, cognitive, affective, social, moral and spiritual dimensions of the students' growth, and guide them toward an awareness of how these dimensions are related and how important they are for each student's personal development. These subjects play a particularly important role in the construction of the students' identity and in the development of their world-view. Indeed, they lead adolescents to comprehend the ever-changing nature of their personal development. They empower students within various contexts and help them to develop tools that they can use in working towards their self-fulfillment as individuals. Finally, these subjects make students more aware of the unique role they will play in improving society.

### **Making Connections: The Personal Development Subject Area and the Other Dimensions of the Québec Education Program**

The problems and issues covered in the subject area of Personal Development are closely linked to the five broad areas of learning. In order to be equipped to deal with

1. The subject area of Personal Development comprises Physical Education and Health, Moral Education, Catholic Religious and Moral Instruction and Protestant Moral and Religious Education. While the first of these is compulsory, students may choose which one of the other three they wish to take.

these issues, the students must draw upon knowledge acquired within other subject areas. For example, when they ask questions about current issues relating to health, ethics and religion, they use language skills such as a good vocabulary and the ability to construct meaning, advance their opinions, decipher messages, appreciate subtleties, and so on. When they ask questions about ethical problems having to do with the environment or health, they make use of knowledge acquired in mathematics, science and technology in order to more accurately interpret the underlying issues. At other times they are asked to evaluate the media's treatment of certain events by looking at these events in the light of what they learned in geography, history or citizenship education. Finally, they make good use of knowledge acquired in the subject area of the arts when they exercise their judgment in relation to various cultural activities.

The cross-curricular competencies are essential tools that enable students to analyze and deal with the complex situations that arise in a perpetually evolving world. The learning situations associated with each or all of the subjects in the area of Personal Development will lead students to acquire and draw upon these competencies.

### **Elements Common to the Subjects in Personal Development**

Beyond their differences, these subjects promote a common aim, which is to have students develop a concern for their physical and mental health, as well as a desire to improve community life. All four subjects encourage students to reflect on and raise questions about themselves and their relationships with others and the environment. They help students find answers to the questions raised by their need to grow as individuals within society and to meet the challenges inherent in a period of intense personal change. These subjects allow students

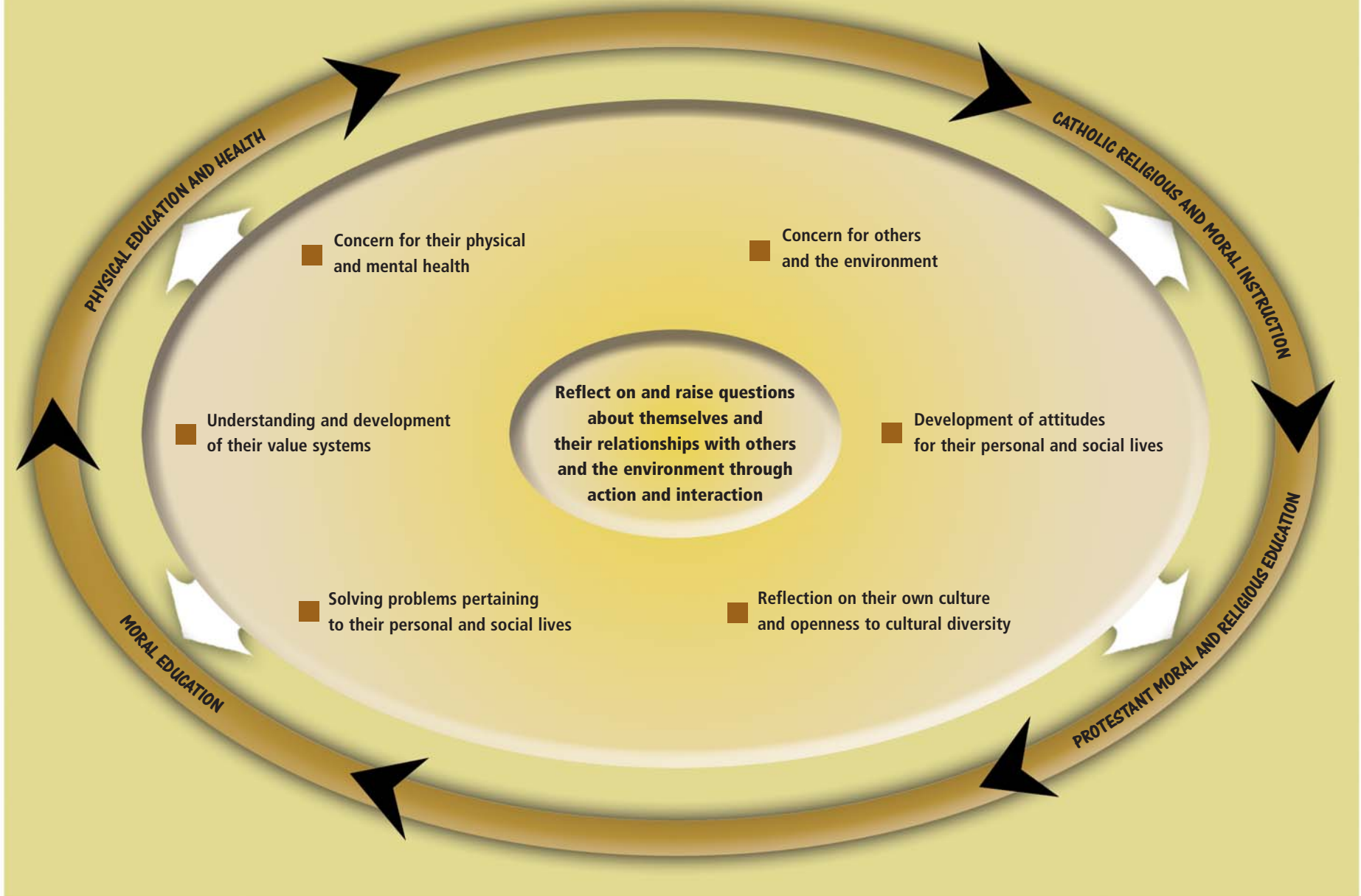
to forge the tools they need in order to seek their own solutions to personal or social problems, and to broaden their understanding of realities that affect them directly, such as health, interpersonal relationships, consumption and the environment. They help students develop a framework of values that will guide their decisions now and in the future. This frame of reference will, in addition, enable them to explore ways in which they might act in response to questions pertaining to their personal growth, motor development, physical condition, mental and spiritual equilibrium and relationships with others. Students thereby learn to discern what is or is not appropriate in various situations of everyday life.

The learning acquired through these subjects enables students to recognize values such as commitment, self-affirmation, solidarity, equality and dignity, and to integrate them into their relationships with others and with the environment. It also facilitates the development of attitudes such as self-confidence, trust in others, courage, a work ethic, the desire to surpass oneself, independence and a sense of responsibility. Moreover, these subjects encourage open-mindedness, respect for the opinions and beliefs of others, and the acceptance of differences with respect to physical or intellectual abilities and forms of cultural expression. They call upon students to recognize the obligations that come with living as a member of a group, and to prepare themselves to act as responsible citizens.

The following diagram illustrates the elements common to the four subjects in the area of Personal Development.



## ELEMENTS COMMON TO THE SUBJECTS IN PERSONAL DEVELOPMENT

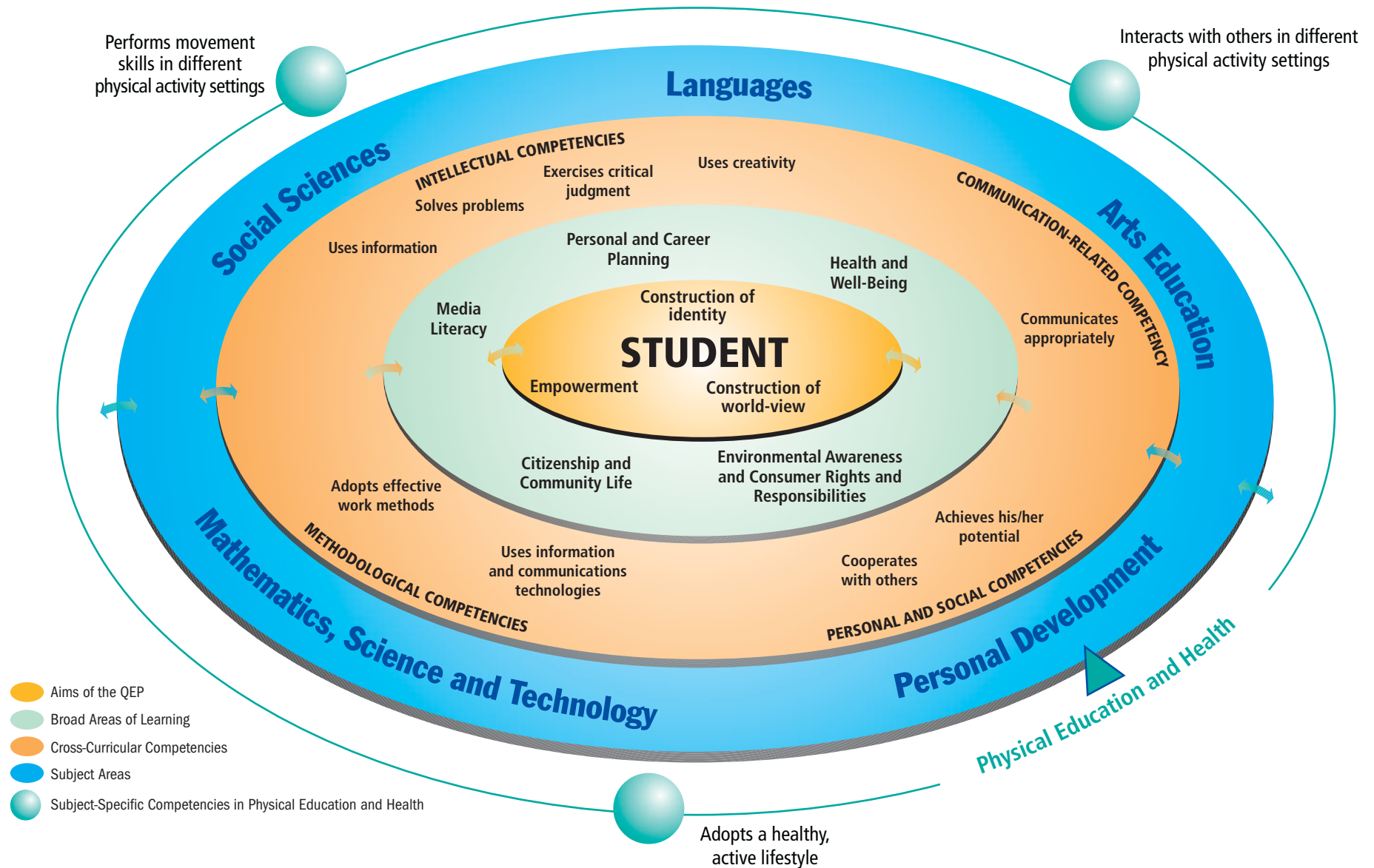






## Physical Education and Health

## Making Connections: Physical Education and Health and the Other Dimensions of the Québec Education Program (QEP)





## *Introduction to the Physical Education and Health Program*

The Physical Education and Health program was designed with a view to fostering students' overall development. Although one of its main objectives is to help students increase their motor efficiency through regular physical activity, the program also aims to help students develop psychosocial skills and acquire the knowledge, strategies, attitudes and safe and ethical behaviours required to properly manage their health and well-being. Therefore, upon completion of the program, students will have developed the tools they will use throughout their lives to feel physically and mentally healthy, to feel good about themselves and to live in harmony with others. The program specifically contributes to the general education of students and helps them construct their identity and world-view and become empowered through unique educational contexts specific to the subject.

One of the challenges secondary schools face is finding ways to ensure that physical activity plays a greater role in students' daily lives. This seems all the more important as studies show that the majority of adolescents exhibit at least one risk factor associated with cardiovascular disease by the time they reach secondary school (obesity, high blood pressure, smoking, nutrient deficiency, sedentary lifestyle). We have also seen students in this age group who have problems related to muscle mass development and bone density or who have mental health problems such as anxiety or anorexia.

Physical education at the secondary school level has traditionally focused on the development of motor efficiency and on technical control, based on the assumption that, as students mastered motor skills, they would be motivated to engage in various physical activities on a regular basis. Yet, findings on young people's lifestyles indicate that we must go beyond motor efficiency if we hope to succeed in getting young people to adopt a more active lifestyle. Certain factors are currently thought to provide students with strong incentives that could lead them to better understand the importance of their learning and encourage them to develop and maintain an active lifestyle. For example, it is important to take into account students' interests by offering them a selection of physical activities that are likely to be practised in daily life, whether at school or elsewhere. We also need to help students analyze the benefits of physical activity for their health and well-being. In addition, motivating students to engage in physical activity and to adopt healthy lifestyle habits is not solely the responsibility of physical education and health teachers. Rather, it is a responsibility shared by all school staff, parents and the community.

This new program is an extension of the former secondary level program in that both are aimed at increasing and consolidating students' repertoire of movement skills. This program is different, however, in that it focuses on the learning of other elements, such as helping students to:

gain a sense of self-responsibility in terms of what to do to ensure their health and well-being; become autonomous in developing, carrying out and assessing their learning process; improve their capacity to cooperate with peers; and become aware of the importance of adopting behaviours consistent with safety rules and ethics. As such, it ensures a continuation of learning acquired in elementary school.

The program consists of three interrelated competencies, which students began to develop at the elementary school level:

- Performs movement skills in different physical activity settings
- Interacts with others in different physical activity settings
- Adopts a healthy, active lifestyle

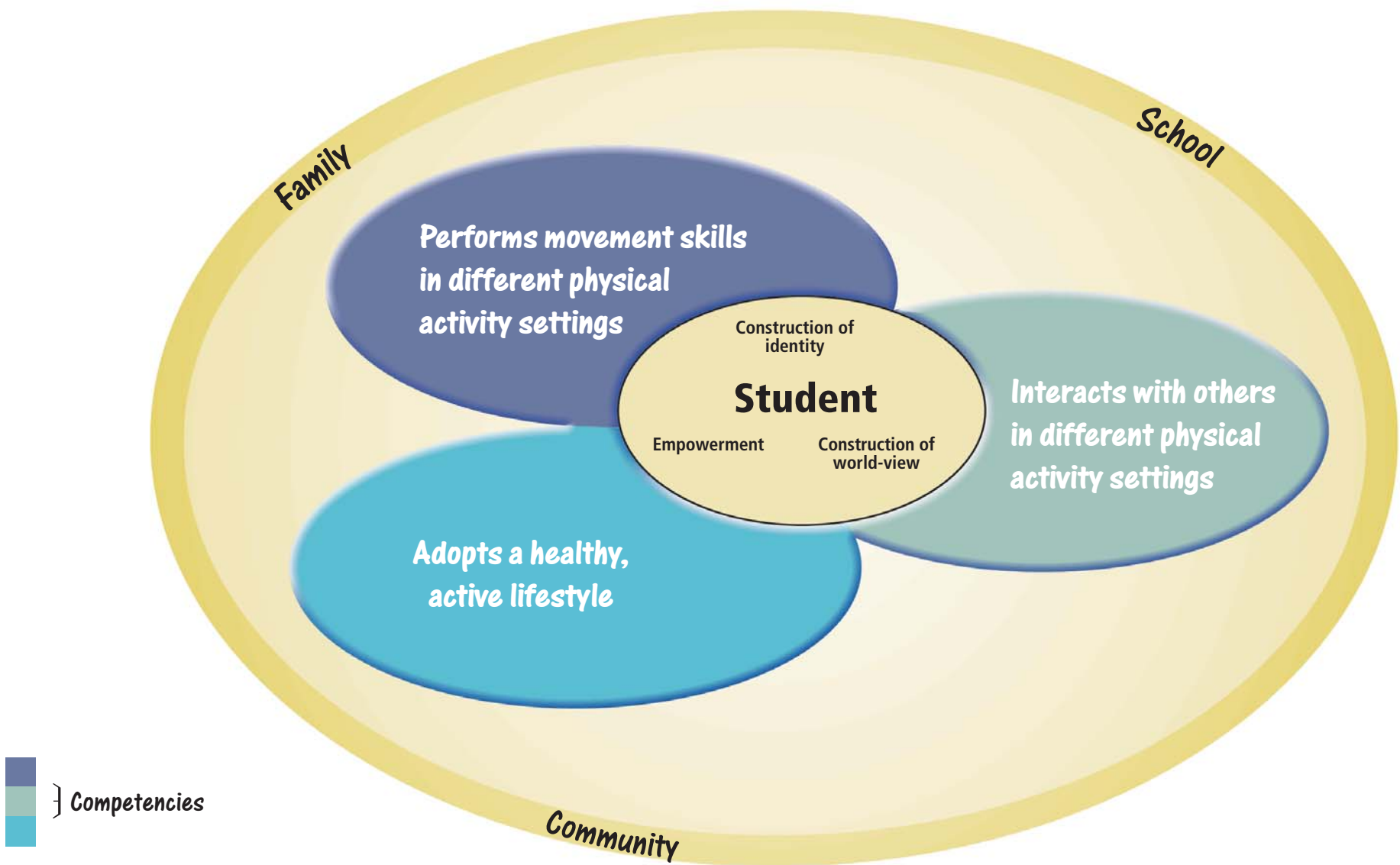
When developing the competency *Performs movement skills in different physical activity settings*, students are encouraged to expand their repertoire of movement skills, increase their motor efficiency by engaging in individual physical activities and apply what they learned to different contexts. It is demonstrated by analyzing the situation and the requirements of the activity to be carried out, by performing movement skills adapted to the constraints of the physical environment and by assessing their physical and motor efficiency and process in relation to a set goal.

The development of the competency *Interacts with others in different physical activity settings* helps students to expand their repertoire of movement skills and develop their social skills by practising group activities. This competency is demonstrated by developing group action plans, by performing movement skills adapted to others during group physical activities and by assessing how these activities were carried out.

To develop the competency *Adopts a healthy, active lifestyle*, students must commit to a process geared toward changing some of their lifestyle habits. It is demonstrated, on the one hand, by developing and implementing a plan that must include regular physical activity and, on the other hand, by the ability to criticize their own process and lifestyle habits and to analyze the impact on their health and well-being.

The competencies *Performs movement skills in different physical activity settings* and *Interacts with others in different physical activity settings* are complementary: when students interact with others, they draw on the competency *Performs* because when they interact with others in different physical activity settings, they must necessarily perform movement skills. The competency *Adopts a healthy, active lifestyle* is based on the other two competencies. Through the learning that occurs in different physical activity settings, students will be able to observe the impact their choices have on their health and well-being. The following figure presents the competencies and how they are related.

# How the Physical Education and Health Competencies Work Together



Competencies



## Making Connections: Physical Education and Health and the Other Dimensions of the Québec Education Program

The Physical Education and Health program must be understood and used in a systemic manner, which enables connections to be established among the other fundamental components of the Québec Education Program. It contributes to the ongoing development of the educational aims of the broad areas of learning. It also promotes the development of the cross-curricular competencies in a number of ways and calls on many of the competencies developed in other subjects.

### Connections With the Broad Areas of Learning

The learning situations of the Physical Education and Health program provide opportunities to make connections to the educational aims of the five broad areas of learning. More particularly, the learning and experience students gain through the Physical Education and Health program help them find answers to the many issues addressed in association with the area *Health and Well-Being*. To develop the competency *Adopts a healthy, active lifestyle*, students will need to engage in various physical activities on a regular basis, be they activities carried out in a recreational or competitive environment, or even daily activities such as walking, biking, rollerblading or skateboarding to school. Students must also reflect on the meaning of “being active and healthy” and on the importance of adopting safe practices.

Outdoor activities enable students to reflect on issues, become aware of their responsibilities and consider possible actions related to pollution and the destruction of the natural environment as a result of an individual or collective lack of conscience. Students are encouraged to explore

ways to protect plant life, limit consumption to their actual needs and collect waste to preserve a clean environment. This increases their awareness of the impact their actions have on the environment. This process brings into play several educational aims of the broad area of learning *Environmental Awareness and Consumer Rights and Responsibilities*.

Issues related to *Personal and Career Planning* may also be introduced, when appropriate, as part of an interdisciplinary project such as the organization of a sports competition. Several of the tasks involved in this type of project are closely related to the world of work, e.g. writing an ad or an article for the local paper, installing electronic or mechanical equipment or using information and communications technologies to promote the event and to gather and transfer data on participants’ performances. By taking part in such activities, students acquire strategies, develop tastes and discover interests. They can make connections between different projects and the world of work, and learn about employment prospects, social roles and occupational and professional opportunities in the field. The physical education teacher as well as other school staff members, coaches, facilitators and parents can support students in their progress.

The messages conveyed by the media can have major repercussions on the behaviour of adolescents. Therefore, it is important that students be encouraged to maintain a critical distance with regard to the media. For example, during a big sports event, certain networks show violent images involving the athletes. Reports on doping, which some athletes resort to, raise ethical questions about respecting rules and about honesty and fair play. Advertising uses

an infinite amount of female body images to demonstrate the effects of products that enable you to obtain the perfect body with no physical effort. This sometimes contradictory information cannot help but challenge students, who must exercise critical judgment when they situate this information in relation to the various contexts in which they develop the subject-specific competencies. The broad area of learning *Media Literacy* is thus part of this program.

Several behaviours and attitudes needed to develop the competencies of this subject can also contribute to the learning of the area *Citizenship and Community Life*. Commitment to action, open-mindedness, acceptance of differences in others and respect for codes of ethics are all values that the Physical Education and Health program portrays, in both victory and defeat. By engaging in physical activities, students acquire a sense of fair play through self-control and respect for others and the environment.

### Connections With the Cross-Curricular Competencies

Like all the other subjects, Physical Education and Health involves all the cross-curricular competencies and contributes to their development. Students develop: personal competencies (recognizes his/her personal characteristics, takes his/her place among others, makes good use of his/her personal resources); social competencies (participates in forming teams and assigning roles, develops a sense of belonging to a team); methodical competencies (plans strategies and adjusts to game situations); intellectual competencies (solves problems in different physical activity settings); and the communication competency



(presents a report of achievements in terms of physical activities or the results of his/her research).

The competency *Uses information* is thus developed in a number of situations related to movement skills in an individual or group setting or to the determinants of health and well-being, as a wealth of information is available on each of these topics. Critical judgment is also a valuable tool when, for example, discriminating between factual and speculative information or determining which lifestyle habits or type of diet should be adopted. Other cross-curricular competencies such as *Uses information and communications technologies*, may also be called upon. For example, students could use a video camera or software programs to identify the technical elements of different movement skills. Throughout the process, they evaluate the effectiveness of using this technology in other situations.

### Connections With the Other Subjects

Like the other programs of the subject area, the Physical Education and Health program contributes to the development of the personal and social aspects of the students' identity, to the construction of their world-view and to their empowerment. All these programs value the educational aspect of the experience, the depth of reflection on values, liberty and diversity of thought, the quality of the relationship that students have with their surroundings, the ethical aspect of their choices of actions, and, finally, the responsibilities they must take on to develop all aspects of their being.

The Physical Education and Health program also provides many opportunities to develop language competencies. For example, students can communicate their results in connection with a physical activity or create reports using information and communications technologies. During technical/artistic activities practised in Physical Education

and Health, such as, putting on a circus or acrobatics act, students may tap into some of the resources of the Arts Education subject area (dance or music). Finally, doing different types of statistical analyses or comparative studies as part of learning activities related to the competencies in Physical Education and Health provide ways of using the competencies of the Mathematics or Science and Technology programs.

## Pedagogical Context

---

Learning is considered to be an essentially active process by which students develop knowledge. In order to promote the development of the three competencies of the program, students should be presented with situations that challenge them and put into question their learning and the way they view themselves. It is essential that a variety of pedagogical approaches be used, such as collaborative learning, problem solving, project-based learning, etc. In Physical Education and Health, students must be placed in contexts that enable them to use different resources, both internal (what they have learned in school or from past sport experiences, their fields of interest, etc.) and external (the teacher, peers, written and electronic documents, sports equipment, etc.). This will help them become familiar with and make deliberate use of the curriculum content and use the necessary movement, intellectual or social skills to bring projects to completion and find appropriate answers to questions and needs. Using a variety of evaluation approaches (direct observation, self-evaluation, video recordings, peer evaluation) is in line with this perspective. Depending on the learning targeted, teachers can use or suggest to students different tools such as progress sheets, logbooks, student guides, etc. to monitor their progress. While the primary objective of these evaluation procedures is to support students in their learning process, they can also provide teachers with useful information for drafting progress reports and for identifying the students' level of competency development at the end of the cycle.

The three competencies of the program may be developed in a school, family or community setting. At school, activities planned as part of the Physical Education and Health program may be held indoors—in a gym or spe-

cially equipped room, for example—or outdoors. Learning and evaluation situations must take into account the various factors that apply to the practice of physical activities in Québec, and that are related to the changes in seasons, the weather conditions and the geographical diversity of the land. To pursue the development of the competencies, students may participate in intramural or interscholastic activities in a recreational or competitive context (alone or with others). They may also visit natural parks with services or accessible outdoor or indoor, urban or rural spaces, or participate in sports activities alone, with family or with friends.

## COMPETENCY 1 Performs movement skills in different physical activity settings

### Focus of the Competency

The performance of movement skills involves action, movement, coordination, adjustment, control, sensation and self-expression. At adolescence, the body undergoes changes, hence the importance, particularly during this period, of making students aware of these different aspects of performance so that they can work on them in a more deliberate and systematic way. Both at the secondary and elementary school level, the teacher must help students understand and apply the principles of balance and coordination, and combine movement skills and adapt them more efficiently to different physical activity settings.

This competency is developed in learning situations related to various types of activities: cyclical activities (e.g. cross-country skiing, rollerblading, bicycling); single-action activities (e.g. jumping, throwing); skill activities (e.g. juggling, precision throwing); technical/artistic activities (e.g. rhythmic gymnastics, floor gymnastics). These learning activities must allow students to become more aware of their bodies and of their physical environment, to move with confidence and to act safely in both physical activity settings and in everyday life. Different constraints related to, for example, variation in objects, implements, obstacles, targets, the types of surface, the space available or the time allowed may be associated with these activities. A combination of these constraints determines the complexity of the learning and evaluation situations.

### Developmental Profile

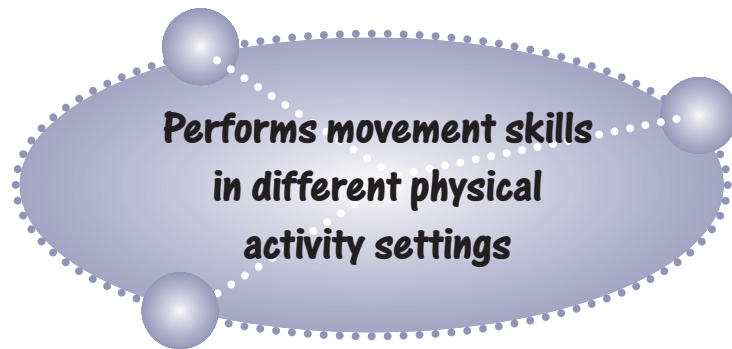
By the end of elementary school, students have integrated the principles of balance and coordination, which enable them to have greater control over their movement sequences in different physical activity settings adapted to this level of instruction. Students understand what they are doing and are capable of evaluating their actions. They are also able to act safely when engaging in physical activities and in everyday life.

Throughout Secondary Cycle One, students learn to better analyze the constraints and demands related to different physical activity settings. As they progress in their learning, they gain a better understanding of the principles involved in the performance of movement skills and demonstrate greater control over these skills in different settings. They may, for example, create a sequence of movements that are synchronized to a rhythm within a determined space while using manipulative and gymnastic equipment. They broaden their repertoire of locomotor, nonlocomotor and manipulation skills. In cross-country skiing, for example, they may learn how to perform a stem turn after learning how to do the snowplow turn. They show better judgment in selecting information when choosing appropriate and safe movement skills. They learn to evaluate their process and the final results in an increasingly structured fashion and make connections between what they learn in the classroom and how it can be applied in other school, family or community settings.

## Key Features of Competency 1

### **Analyzes the situation according to the requirements of the setting**

Establishes connections among the goal pursued, instructions and game rules, safety rules, the constraints associated with the physical environment and own ability and fitness levels • Considers a variety of possible choices and their consequences • Selects one or more movement skills • Visualizes them • Chooses a type of physical preparation (warm-up or stretching) appropriate to the setting



### **Performs movement skills taking into account the different constraints of the physical environment**

Applies the principles of coordination and balance to different movement skills, according to objects, tools, obstacles, space and performance time

- Takes into account own ability and fitness level
- Pays attention to kinesthetic feedback from the body
- Observes codes of ethics and safety rules
- Consolidates and broadens own repertoire of movement skills
- Performs a variety of movement sequences

### **Evaluates own motor efficiency and process in light of the goal pursued**

Assesses own results, performance and choices of movement skills • Critically analyzes the steps taken • Identifies possible improvements • Decides which improvements to make

- Recognizes elements that may be applied in other settings

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students take into account the characteristics of a physical activity setting in order to make appropriate choices regarding the performance of an activity. They combine movement skills of each of the following different types of activities: cyclical, single-skill, skill and technical/artistic. They have significantly improved their motor efficiency by applying principles that respect the constraints of the physical environment and by mastering the performance of movement skills. They assess their own performance in order to identify their strengths and weaknesses according to the principles associated with performing movement skills. They apply safety rules and code of ethics determined by the setting.

## Evaluation Criteria

- Performance of a variety of locomotor, nonlocomotor and manipulation skills in different settings
- Critical analysis of own process and motor efficiency in light of the result obtained
- Identification of elements that can be applied in subsequent activities

## COMPETENCY 2 Interacts with others in different physical activity settings

### Focus of the Competency

Participating in physical activities with others requires a number of skills and resources, which go beyond the simple mastery of movements or strategies. Although such mastery is a basic condition for participation in any kind of physical activity with others, it does not cover the full scope of what is intended here. The competency *Interacts with others* encourages students to commit to a process whereby they develop various plans of action to adapt their movements to those of others, to synchronize their movements with those of others and to communicate with each other. Students learn teamwork for they must perform a joint task and demonstrate fair play, in both victory and defeat. Given that students will encounter similar situations in their daily lives, these should be used to good advantage to help students develop social skills and ethical judgment conducive to harmonious interpersonal relationships.

### Developmental Profile

By the end of elementary school, students know how to prepare plans of action with their peers, taking into account their own strengths and weaknesses. They apply the plans of action and adapt them to the different physical activity settings specific to this level of instruction. They are able to use different types of acoustic and visual communication and follow codes of ethics and safety rules.

Throughout Secondary Cycle One, students exhibit increasingly greater autonomy in taking responsibility for their own learning process. They learn to further develop a plan of action with their peers and design strategies for performing movements and using tactics in different physical activity settings. Their choice of strategies and

modes of communication reflect their sense of cooperation and concern for facilitating interaction with their peers. This plan is based on activities focused on cooperation, opposition or a combination of both. At the elementary level, the activities associated with this competency are modified and simplified. At the secondary level, they more closely resemble sports activities: group activities (e.g. basketball, soccer, intercrosse, ultimate Frisbee, flag football), combat activities (e.g. wrestling, aikido, judo), duelling activities (e.g. badminton, tennis) and cooperative activities (e.g. acrobatics, rock climbing, canoeing in pairs). For activities associated with the competency *Performs movement skills in different physical activity settings*, the constraints related to the physical environment as well as those related to the social environment (number of partners, number of opponents and roles to be played) determine the degree of difficulty of the learning and evaluation situations. When students apply their plan of action, they observe a code of ethics. They further develop their ability to evaluate their process and their results in an increasingly organized fashion and make connections between what they learn in the classroom and how they can apply it in other school, sports or community settings.

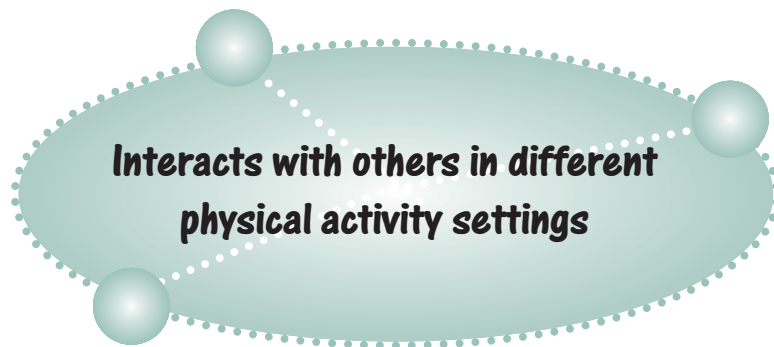
For the purposes of this competency, a *plan of action* is defined as a plan laid out according to the strategies developed from principles of action and known parameters. Its purpose is to achieve a goal that varies according to the focus of the activity. *Principles of action* are elements of a cooperative, offensive or defensive nature that guide students or teams' actions, based on the specific characteristics of the activities. The *known para-*

*eters* are instructions, games rules, constraints associated with the physical environment, participants' ability and fitness level, and the roles to be played. There are individual and group *tactics*. Individual tactics refer to a set of offensive or defensive technical moves used by a player to adapt to a situation involving opposition. Group tactics are the way in which a team has chosen to organize itself in order to ensure that the offensive or defensive moves of its players will be coordinated, concerted and effective in countering the opposing team or achieving the goal pursued. Tactics and technical moves are not discussed in detail in the program content, as they will vary according to activity.

## Key Features of Competency 2

### **Cooperates in developing a plan of action**

With others helps set effective rules for the group or team • Establishes connections among known parameters such as the goal pursued, instructions and game rules, safety rules, the constraints associated with the physical environment, and participants' ability level, fitness level and role • Considers possible strategies and what they involve • Selects one or more movements or tactics and the roles to be played



**Interacts with others in different physical activity settings**

### **Cooperates in evaluating the plan of action**

Assesses, with teammates, the effectiveness of own strategy or that of a peer or another team • Explains the reasons for achievements and difficulties • Critically analyzes the steps taken • Evaluates own and peers' contribution • Evaluates own interest, enjoyment, well-being and desire to apply what has been learned to different contexts • Identifies desirable improvements with teammates • Identifies, with teammates, strategies that can be used again in different contexts

### **Participates in carrying out the plan of action**

Applies game rules and safety rules  
• Performs movements or tactics according to constraints and the chosen strategy • Applies the principles of balance, coordination, communication and synchronization  
• Plays different roles with one or more partners or against one or more opponents • Demonstrates fair play

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students establish strategies with teammates that describe the role of each player and the corresponding movements or tactics, according to the setting. They take into account their partners and opponents when performing the movements or when applying the tactics set out in the plan, while adjusting to unexpected situations. Based on their process and its results, they identify, with their partners, improvements to be made and elements worth keeping for use in other settings. They observe safety rules and demonstrate fair play.

## Evaluation Criteria

- Justification of team's chosen strategy
- Performance of appropriate individual movements to achieve the group or team goal
- Demonstration of fair play in different stages of the activity
- Determination of elements that can be reapplied in subsequent activities
- Evaluation of own contribution and that of his or her peers and of the strategy, based on results



## COMPETENCY 3 Adopts a healthy, active lifestyle

### Focus of the Competency

For Secondary Cycle One students, adopting a healthy, active lifestyle means seeking a quality of life characterized by an overall well-being. It also means taking an interest in the many factors that influence health in the short, medium and long term. It means acquiring healthy habits, seizing opportunities to engage in new forms of stimulating physical activity, and adequately feeding the body and mind. In short, it means incorporating into their daily lives ways of striking a balance between their choice of physical activities and behaviours that are conducive to their health and well-being.

### Developmental Profile

In elementary school, students learn to apply a process geared toward adopting or modifying lifestyle habits related to their health and well-being such as: personal hygiene, relaxation, safe behaviour, and so on. By the end of elementary school, students are able to make connections between lifestyle habits and their effects on health, such as, for example, the benefits of regular physical activity on mental relaxation. They learn to exercise critical judgment regarding information on various subjects related to health. Lastly, they acquired or consolidated some lifestyle habits that involve regular physical activity.

Throughout Secondary Cycle One, students are encouraged to examine and document the impact of their lifestyle habits on their health and well-being. To do this, using critical judgment, they gather information from various sources: they ask for their parents', friends' and teachers' opinions, conduct surveys, surf the Internet or read print materials. This search for information encourages reflection and discussion, and challenges adoles-

cents' perceptions about their lifestyle habits, particularly regarding the practice of physical activities, diet, substance abuse, sleep, stress and personal hygiene. Students assess their fitness level based on observable facts related to their own practices. They then develop and apply a plan to improve some of their lifestyle habits, which takes account of the services offered in the school and community.

The plan is designed to sustain the students' determination to apply strategies for change. It focuses mainly on everyday practices that are meant to change unhealthy lifestyle habits. Moreover, it involves the practice of a variety of physical activities that relate to the competencies *Performs* and *Interacts* or that take place in a family or community setting. In the Physical Education and Health program, the practice of physical activity is a compulsory element of the students' plan of action. To improve or maintain their fitness level, the students' plan of action must include at least three periods of physical activity a week. These activities must be of moderate to high intensity and last for a minimum of 20-30 minutes each. While engaging in physical activities, students must be sure not to injure themselves by practising safe behaviour. Students must then assess their overall process and their lifestyle habits, and find ways of applying their learning in other contexts.

Members of the school team are also invited to support the students in their efforts. During complementary activities and in other subjects, students should continue the critical analysis that they initiated in Physical Education and Health dealing with specific learning elements of this program. The more general learning elements (e.g. diet) could be dealt with during activities related to the broad area of learning *Health and Well-Being*.

## Key Features of Competency 3

### **Analyzes the impact of certain personal lifestyle habits on own health and well-being**

Keeps an open mind toward information on health and well-being • Consults relevant resources while maintaining a critical stance • Compiles observable facts on own lifestyle habits • Identifies which habits are conducive or detrimental to own health and well-being

### **Develops a plan designed to change some personal lifestyle habits**

Identifies own tastes and aptitudes • Uses the human and material resources available at school, at home and in the community • Sets a realistic goal • Develops the strategy that seems most promising to change some personal lifestyle habits • Uses a planning tool • Assesses what personal choices demand and what they imply in terms of consequences



### **Evaluates own process and lifestyle habits**

Records data concerning changes to personal lifestyle habits • Using tools, measures whether own fitness level has been maintained or improved • Evaluates own progress and determination in changing lifestyle habits, and the effectiveness of the plan in terms of health and well-being • Assesses own motivation and desire to apply what has been learned to different contexts • Critically examines the steps taken • Makes a decision based on own evaluation

### **Carries out the plan**

Applies own strategy for doing regular physical activity and for integrating healthy lifestyle habits such as sleep and personal hygiene into his/her daily life • Perseveres in spite of difficulties encountered

## Evaluation Criteria

- Improvement or maintenance of at least two lifestyle habits other than the practice of physical activity
- Interpretation of results obtained
- Demonstration of safe behaviour when engaging in physical activities
- Performance of a physical activity of moderate to high intensity for a minimum of 20-30 minutes

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students have a good fitness level (flexibility, endurance, cardiorespiratory and strength endurance) according to Canadian standards for their age group. They also demonstrate that they have integrated healthy lifestyle habits into their daily life. They are able to develop a plan, apply it and assess their progress and results. They can identify desirable improvements or elements worth maintaining.

## Program Content

The program content consists of a repertoire of resources that are essential for developing and carrying out the competencies. It is divided into four categories: *Concepts to be learned*, *Skills*, *Behaviour* and *Cultural References*.

The category *Concepts to be learned* sets out what the students must learn.

The category *Skills* lists the principles, movement skills and roles associated with certain strategies. It also includes elements specifically related to the development of healthy lifestyle habits. The tactics and techniques are not set out in the program content as they vary according to activity.

The category *Behaviour* presents the attitudes and conduct that students must develop.

The category *Cultural References* consists of cultural topics that are associated with physical activity, sports, leisure and physical education and health. A variety of resources can be tapped to find these references: everyday objects, research, architecture, lifestyles, heritage objects, values or key figures in the history of sports. They lend a cultural dimension to instruction and can be integrated into the curriculum in order to make learning meaningful for students. For example, the teacher can teach students to establish links between how apparel, equipment or techniques associated with a particular sport have improved over time and how this influences athletes' performances.

Content from other subjects can also be used to enrich the program content. For example, students can apply the concepts of displacement, speed and force from the Science and Technology program to understand the performance of throws and jumps. Similarly, the technique

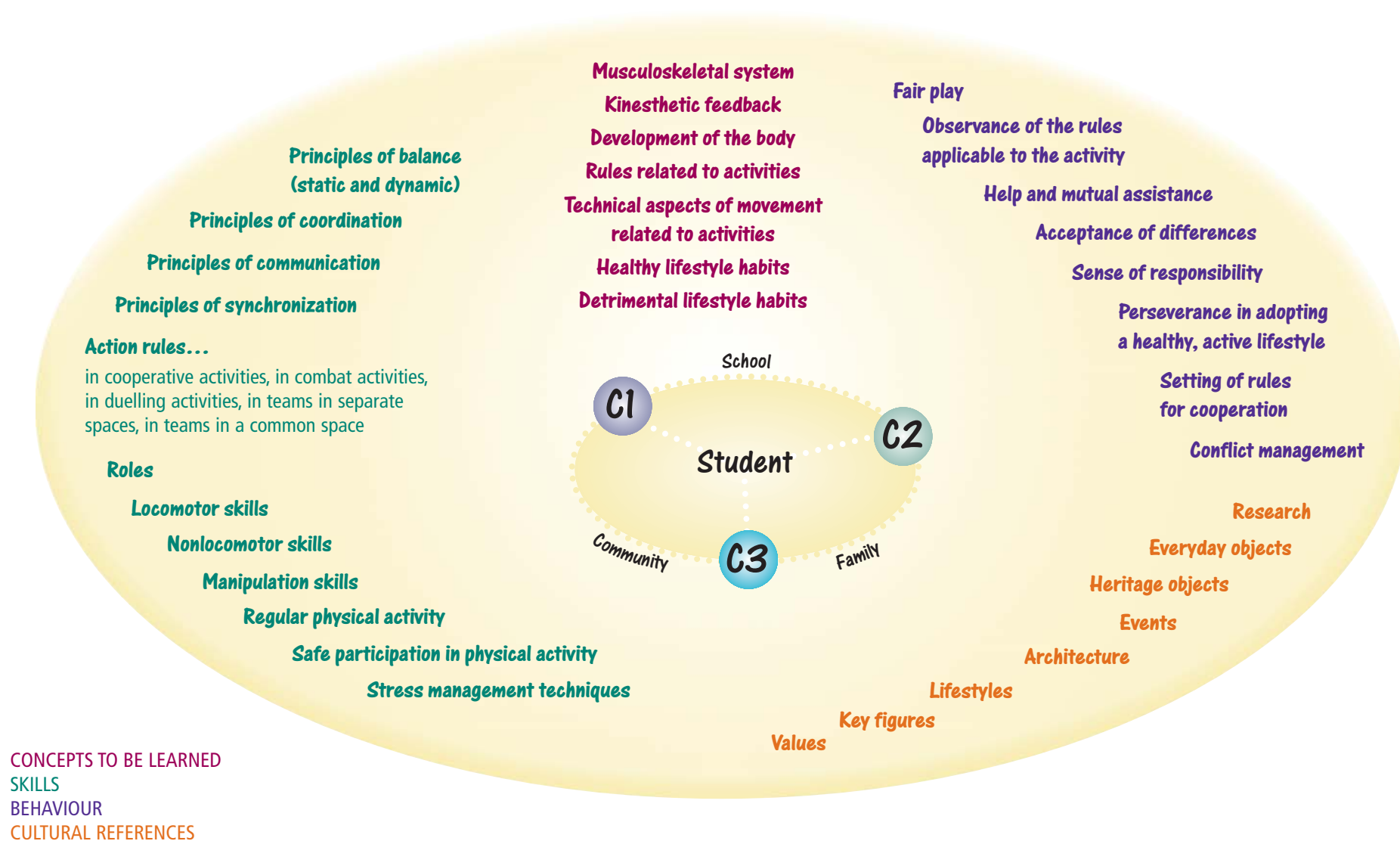
for interpreting a map associated with the Geography program could be applied during an orienteering activity.

The elements of these categories are followed by letters that enable teachers to identify the competency they involve and to connect them with what was learned in elementary school.

- the letter "E" represents essential knowledge from the elementary-level Physical Education and Health program that must be studied further or applied at the Secondary Cycle One level
- the letter "P" involves the competency *Performs movement skills*
- the letter "I" concerns the competency *Interacts with others*
- the letter "A" relates to the competency *Adopts a healthy, active lifestyle*

The following figure demonstrates the connections among the four categories of the program content at the secondary school level and some essential learning elements from the elementary level that relate to the three competencies of the program.

## The Four Categories of the Program Content



CONCEPTS TO BE LEARNED  
SKILLS  
BEHAVIOUR  
CULTURAL REFERENCES

## CONCEPTS TO BE LEARNED

### Musculoskeletal system

- Location of joints, bones and muscles involved in movement: shoulder, elbow, wrist, spine (cervical and lumbar regions), hip, knee, ankle
- Role of ligaments
- Role of stabilizing and agonist muscles (flexor, extensor, rotator, abductor, adductor)

E

P

### Kinesthetic feedback

- Body segments in stable position or in motion
- Speed of movement and travel

E

P

### Development of the body

- Link between rapid growth and diminished coordination and relative strength
- Impact of menses on the practice of physical activity

P A

### Rules related to activities

- Code of ethics
- Safety rules
- Game rules

E

P I A

### Technical aspects of movement related to activities

E.g.: Jumpshot in basketball: position of the hands on the ball, direction of the gaze, position of the body, leg action, dissociation of body segments when the arms release the ball, trajectory of the ball

E

P I

### Healthy lifestyle habits

- Regular physical activity
  - Psychological benefits
    - Mental relaxation
    - Better sleep
    - Sustained or improved concentration
    - Positive emotions

A

– Physiological benefits

- Faster recovery, increased capacity for work, improved response to emergency situations
- Improved muscle tone and posture
- Effects on body weight
- Improved flexibility
- Effects on muscle mass and strength
- Improved cardiovascular endurance

• **Fitness level**

- Flexibility
- Cardiorespiratory endurance
- Strength endurance

• **Personal hygiene related to the activity**

– Benefits

- Personal well-being
- Well-being of others

• **Nutrition**

– Food intake and energy expenditure

- Needs vary according to the intensity of the activity
- Needs vary according to the weather

• **Sleep**

– Benefits

- Physical well-being
- Psychological well-being

**Detrimental lifestyle habits**

• **Comparison of beneficial and detrimental effects of various substances: tobacco, drugs, alcohol, steroids, supplements, foods**

– Side effects on different systems

- Long-term effects (diseases)
- Short-term effects

– Psychological effects

- Effects on performance and training

• **Excessive use of multimedia technology**

- Psychological effects
- Effects on physical capacity

E

A



## SKILLS

### Principles of balance (static and dynamic)

- The position of the body used for support
- The surface used for support
- The position of the centre of gravity
- The relative position of the body segments
- The movement of body segments
- Transfer of weight

E

P I

### Principles of coordination

- Use of an optimal number of joints
- Use of the joints in the appropriate order
- Flow in the performance of a movement
- Optimal performance time
- The direction of the movement

E

P I

### Principles of communication

- Recognition of messages
- Communication of clear messages (acoustic or visual signals, verbal cues, touch) appropriate to the activity
- Communication of misleading messages appropriate to the activity

E

I

### Principles of synchronization

- Performance of movements or actions in the right place at the right time (e.g. throwing an object to attain a moving target, receiving an object by moving to the point where the object will fall)
- Synchronization of collective movements or actions
  - Simultaneous with respect to another person or other persons (e.g. tug of war)
  - Successive with respect to another person or other persons (e.g. 200-metre relay race)
  - Alternating with respect to another person or other persons (e.g. *give-and-go* drill with another player)

E

P I

### Action rules in cooperative activities

- Positioning oneself and moving in relation to teammate(s) (e.g. when building a pyramid)
- Varying force, speed and direction when performing movements or movement skills
- Keeping one's balance
- Reacting to position and movements of teammate(s)
- Synchronizing own movements or actions with those of teammate(s)

E

I

**Action rules in combat activities**

- Moving in relation to the performance space and the opponent
- Varying force, speed and direction when performing movements or movement skills
- Keeping one's balance
- Attacking the opponent when he/she is off-balance
- Reacting to the opponent's attacks

**Action rules in duelling activities**

- Moving in relation to the opponent, the space available and the object
- Using the full width and depth of the playing field
- Varying the force, speed and direction of strokes or moves
- Moving into the space left open by the opponent

**Action rules in activities in teams in separate spaces**

- Moving in relation to the opponent, partners and the object
- Using the full width and depth of the playing field
- Moving the object into the other person's or team's space
- Moving into the space left open by opponents

**Action rules in activities in teams in a common space**

- Using the space available
- Moving away from the carrier
- Moving into open space
- Moving the object toward the other team's target
- Attacking the other team's target
- Counterattacking
- Preventing the other team from moving the object toward own team's target
- Moving in relation to the target to be protected, teammates, opponents and the object
- Scoring
- Protecting own team's target

**Roles**

- Before the game or activity or in a support capacity: team captain, observer, goal judge, referee, secretary or scorekeeper
- During the game or activity: offensive player (carrier, noncarrier), defensive player, position played during the activity (goaltender, forward, back)

**E****I****E****I****E****I****E****I****E****I**

<b>Locomotor skills</b> <ul style="list-style-type: none"> <li>• Walking, running, hopping, crossing, going down, going up, going around, changing directions, braking, going over, jumping, rolling, climbing</li> </ul>	E	P I
<b>Nonlocomotor skills</b> <ul style="list-style-type: none"> <li>• Turning, pivoting, pirouetting, adopting postures</li> </ul>	E	P I
<b>Manipulation skills</b> <ul style="list-style-type: none"> <li>• Handling (dribbling, juggling)</li> <li>• Projecting (throwing, hitting, shooting)</li> <li>• Receiving (catching, blocking, deflecting)</li> </ul>	E	P I
<b>Regular physical activity</b> <ul style="list-style-type: none"> <li>• Repeated self-evaluation of cardiovascular capacity and other determining factors of fitness</li> <li>• Definition of a training plan               <ul style="list-style-type: none"> <li>– Characteristics of a good session of physical activity</li> <li>– Pacing and target heart rate</li> <li>– Recovery</li> <li>– Exercises to avoid</li> <li>– Appropriate safety rules, spotting</li> <li>– Prevention of sports injuries</li> </ul> </li> </ul>		A
<b>Safe participation in physical activity</b> <ul style="list-style-type: none"> <li>• Appropriate clothing: shoes, jewellery, garments, protective equipment</li> <li>• Proper setup, use and storage of equipment</li> <li>• Proper handling of heavy objects</li> <li>• Compliance with standards and rules set by a sports federation, if applicable</li> <li>• Matching with a partner of similar weight and build</li> <li>• Treatment of ailments and injuries</li> </ul>		P I A
<b>Stress management techniques</b> <ul style="list-style-type: none"> <li>• Relaxation techniques               <ul style="list-style-type: none"> <li>– Mental imagery</li> <li>– Breathing techniques</li> </ul> </li> </ul>	E	A

## BEHAVIOUR

- Fair play
  - Self-control
  - Respect for others and for equipment and the environment
    - In words and facial expressions
    - In actions
- Observance of the rules applicable to the activity
  - Cooperation in setting rules
  - Honesty
- Help and mutual assistance
- Acceptance of differences
- Sense of responsibility
- Perseverance in adopting a healthy, active lifestyle
- Setting of rules for cooperation
  - Compliance with roles assigned
- Conflict management

**E**

**P I A**

## CULTURAL REFERENCES

### Research

- Improvements in sportswear, sports equipment and their impact on performance
- Evolution of techniques used in sports

### Everyday objects

- Gear, equipment, objects and tools used in physical education and health
- Clothing worn to do sports activities according to the season and according to the customs of different countries

### Heritage objects

- Ski equipment used in 1960
- Snowshoes made by Native peoples

### Events

- The history of sports events (e.g. the Olympics, the Commonwealth Games, sports events held as part of carnivals)
- Sports- or leisure-related exhibitions (e.g. hall of fame)
- Major events in the news in connection with physical activity and sports

### Architecture

- Facilities designed for sports events (e.g. the Olympic Stadium)
- Facilities designed for practising different sports (e.g. velodrome, diving pool, speed skating track)

### Lifestyles

- Lifestyle habits at home, in the community, at friends' homes and in Québec society
- Lifestyles in the history of our society
- Lifestyle habits in other societies
- The health of young people, Quebeckers
- Physical activity as practised at home, in the community, in friends' homes, in Québec society, outdoors, indoors, in sports or recreational centres
- Leisure and sports activities practised here and elsewhere

### Key figures

- Key figures in sports here and elsewhere
- Political figures who have had an impact on amateur and professional sports

### Values

- Values that are promoted in the media and that influence behaviours
- Sports ethics

## Bibliography

- Ade, David. "Des niveaux d'habileté pour optimiser l'apprentissage." *Revue EPS* 231 (1991): 16-19.
- Amade-Escot, Chantal. "The Contribution of Two Research Programs on Teaching Content: Pedagogical Content Knowledge and Didactics of Physical Education." *Journal of Teaching in Physical Education* 20 (2001): 78-101.
- Bayer, Claude. *Approche actuelle d'une épistémologie des activités physiques et sportives*. Paris: L'Harmattan, 1999.
- . *L'enseignement des jeux sportifs collectifs*. Paris: Éditions Vigot, 1990.
- Beunard, Patrick, and Guy Dersoir. *Éducation physique: Sport collectif. Articulation des savoirs, compétences, projets*. Nantes: Centre régional de documentation pédagogique des Pays de la Loire, 1994.
- Cardinal, Charles H. *Planification de l'entraînement en volley-ball*. Montréal: Fédération de volley-ball du Québec, 1993.
- Cazorla, Georges, and Robert Geoffroy. "L'évaluation en activité physique et en sport." In *Actes du Colloque international de la Guadeloupe*. Guadeloupe: Association des cadres techniques du sport de haut niveau guadeloupéen, Association pour la recherche et l'évaluation en activité physique et en sport, 1990.
- Commission scolaire de Laval. *Projet d'évaluation de la condition physique au secondaire*. (Ed.Thierry Fauchard) Québec: n.p., 2001.
- Daniel, Marie-France, and Michael Schleifer, eds. *La coopération dans la classe: Étude du concept et de la pratique éducative*. Montréal: Éditions Logiques, 1996.
- Daren, Dale, Charles B. Corbin, and Thomas F. Cuddihy. "Can Conceptual Physical Education Promote Physically Active Lifestyles?" In *Pediatric Exercise Science*, Vol. 10, 1998.
- Daren, Dale and Charles B. Corbin. "Physical Activity Participation of High School Graduates Following Exposure to Conceptual or Traditional Physical Education." *Research Quarterly for Exercise and Sport*, Vol. 71, no. 1, 2000.
- Delignières, Didier, and Pascal Duret. *Lexique thématique en sciences et techniques des activités physiques et sportives*. Paris: Éditions Vigot, 1995.
- Desharnais, Raymond, Gaston Godin et al. *Étude des facteurs associés à l'adoption de la pratique régulière des activités physiques au secondaire: Rapport de recherche*. Sainte-Foy: Université Laval. Groupe de recherche sur les aspects psychosociaux de la santé, 1996.
- Docherty, David, ed. *Measurement in Pediatric Exercise Science*. Champaign, Illinois and Windsor, Ontario: Human Kinetics, 1996.
- Florent, Jacques, Jean Brunelle, and Ghislain Carlier. *Enseigner l'éducation physique au secondaire: Motiver, aider à apprendre, vivre une relation éducative*. Paris: Université De Boeck, 1998.
- Fluri, Hans. *1000 exercices et jeux de plein air*. Collection Sports et Enseignement. Paris: Éditions Vigot, 1988.
- Glover, Donald R., and Daniel W. Midura. *Team Building Through Physical Challenges*. Champaign, Illinois: Human Kinetics, 1992.
- Gréhaigne, Jean-Francis, and Paul Godbout. "Tactical Knowledge in Team Sports from a Constructivist and Cognitivist Perspective." *Quest* 47 (1995): 490-505.
- Gréhaigne, Jean-Francis, Paul Godbout, and Daniel Bouthier. "The Foundations of Tactics and Strategy in Team Sports." *Journal of Teaching in Physical Education* 18 (1999): 159-174.
- Grelon, Bruno. *L'entraînement en athlétisme*. Paris: Éditions de Vecchi, 1996.
- Larouche, René. *Un peuple moins sédentaire et en meilleure santé à travers l'éducation physique et la vie active: Un projet de société très rentable pour l'enfant et sa famille, l'élève et son école, le travailleur et son entreprise, ainsi que la personne retraitée vivant à domicile ou en institution*. Sainte-Foy: Éditions L'Impulsion, 1995.
- Levinson, David, and Karen Christensen, eds. *Encyclopedia of World Sport: From Ancient Times to the Present*. Santa Barbara, California: ABC-CLIO, 1996.
- Loquet, Monique. *EPS au collège et gymnastique rythmique sportive*. Paris: Institut national de recherche pédagogique, 1996.
- Midura, Daniel W., and Donald R. Glover. *More Team Building Challenges*. Champaign, Illinois: Human Kinetics, 1995.

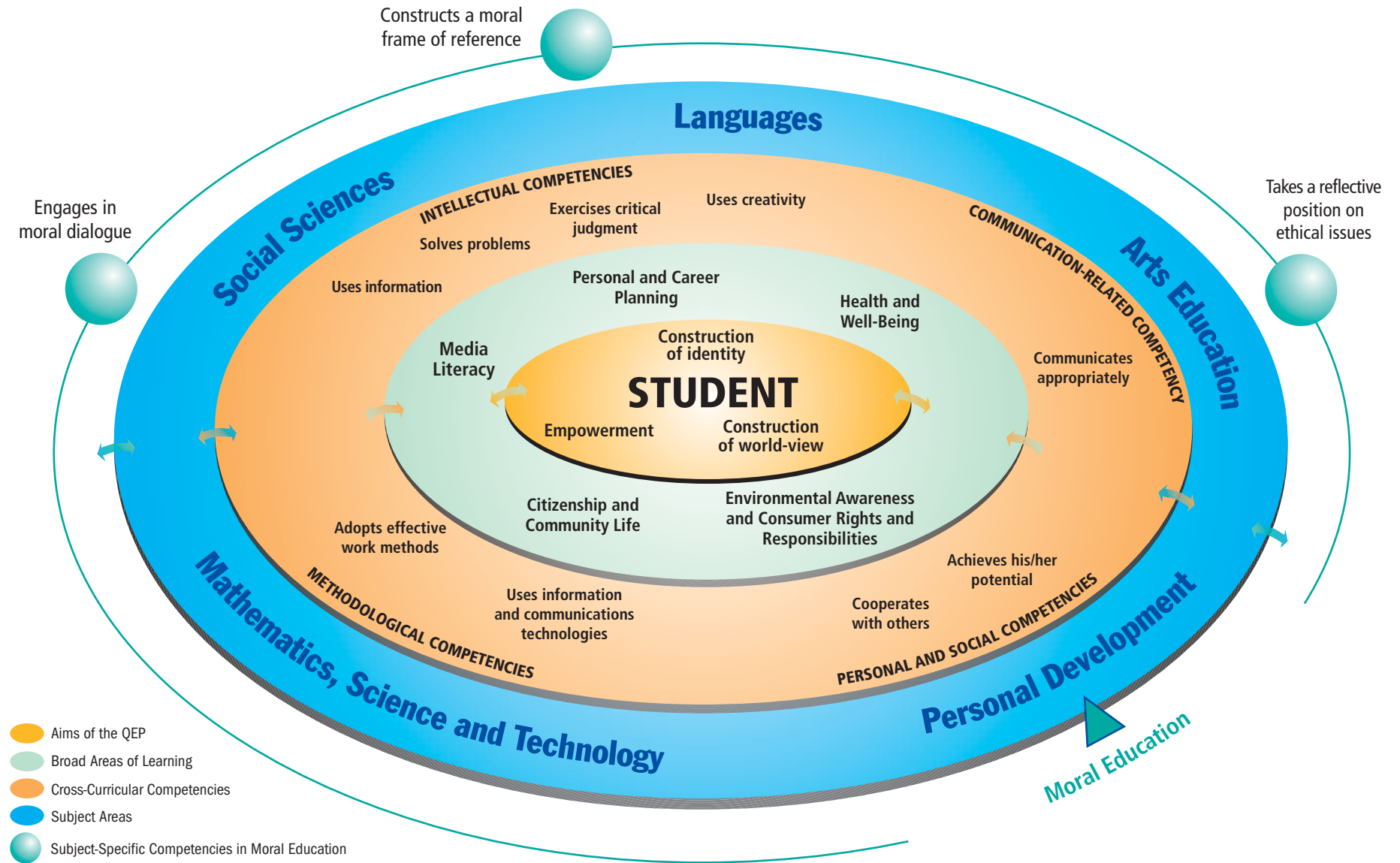


- Parlebas, Pierre. *Contribution à un lexique commenté en sciences de l'action motrice*. Paris: Publications INSEP, 1981.
- . *Jeux, sports et sociétés: Lexique de praxéologie motrice*. Paris: Publications INSEP, 1999.
- Paye, Burrall, and Patrick Paye. *Youth Basketball Drills*. Champaign, Illinois: Human Kinetics, 2001.
- Payne, V. Gregory, and Larry D. Isaacs. *Human Motor Development: A Lifespan Approach*. Third ed. Mountain View, California: Mayfield Publishing, 1995.
- Petiot, Georges. *Le Robert des sports*. Paris: Le Robert, 1982.
- Québec. Kino-Québec. *Dossier Éducation populaire du programme Kino-Québec: Recommandations relatives au choix et à la pratique d'activités physiques visant le développement de la condition physique*. Prepared by Yvan Girardin and François Péronnet. Québec: Gouvernement du Québec, 1980.
- . *Dossier Éducation populaire du programme Kino-Québec: Vingt-deux questions et réponses sur la pratique d'activités physiques visant le développement de la condition physique*. 29 sheets. Prepared by Yvan Girardin and François Péronnet. Québec: Gouvernement du Québec, 1982.
- . *Le choix et la pratique d'activités physiques en vue de l'amélioration de la condition physique: Un résumé des notions essentielles*. Prepared by Yvan Girardin and François Péronnet. Québec: Gouvernement du Québec, 1982.
- . *Plan d'action 2000-2005 en matière de lutte à la sédentarité et de promotion de l'activité physique*. Prepared by Diane Le May. Québec: Gouvernement du Québec, 2000.
- Québec. Kino-Québec. Comité scientifique. *L'activité physique, déterminant de la santé des jeunes: Avis du comité scientifique de Kino-Québec*. Brief written by Guy Thibault. Québec: Gouvernement du Québec, 2000.
- . *Quantité d'activité physique requise pour en retirer des bénéfices pour la santé: Avis du Comité scientifique de Kino-Québec*. Brief written by Claude Bouchard and Paul Boisvert. Québec: Gouvernement du Québec, 1999.
- Québec. Santé Québec. *Un profil des enfants et des adolescents québécois: Enquête sociale et de santé*. Monography no. 3. Prepared by Jocelyne Camirand. Québec: Santé Québec, 1992-1993.
- Ringgenberg, Scott W. "The Effects of Cooperative Games on Classroom Cohesion." Master's thesis, University of Wisconsin, Lacrosse, 1998.
- Sallis, James F. and Kevin Patrick. "Physical Activity Guidelines for Adolescents: Consensus Statement." *Pediatric Exercise Science*. Vol. 6, 1994.
- Schleifer, Michael, et al. "Concepts of Cooperation in the Classroom." *Paideusis: Journal of the Canadian Philosophy of Education Society* 12, no. 2 (1999): 44-56.
- Seners, Patrick. *Enseigner des APS: Activités physiques scolaires, du collège au lycée*. Paris: Éditions Vigot, 1997.
- . *L'athlétisme en EPS: Didacthétisme 2*. Paris: Éditions Vigot, 1996.
- Thibault, Guy. "L'activité physique." In *6-12-17, nous serons bien mieux!: les déterminants de la santé et du bien-être des enfants d'âge scolaire*. Montréal: La Direction, 2002.
- Thibault, Guy, et al. *Guide de mise en forme: Activités physiques, activités sportives, santé, équipement, alimentation*. Montréal: Éditions de l'Homme, 1998.
- Thomas, Jerry. R., Jin H. Yan, and Georges E. Stelmach. "Movement Sub-Structures Change as a Function of Practice in Children and Adults." *Journal of Experimental Child Psychology* 75 (2000): 228-244.
- Yacenda, John. *Fitness Cross-Training: Running, Cycling, Walking, Swimming, Aerobics, Weight Training*. Champaign, Illinois: Human Kinetics, 1995.
- Yan, Jin. H., Jerry R. Thomas, and Katherine T. Thomas. "Children's Age Moderates the Effect of Practice Variability: A Quantitative Review." *Research Quarterly for Exercise and Sport* 69 (1998): 210-215.



## Moral Education

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





## *Introduction to the Moral Education Program*

### **Toward the Development of Ethical Competence**

For many people, the notion of morality refers to a set of predetermined rules that should govern the conduct of individuals in society. Such a view of morality requires following an imposed code of conduct without questioning its validity or trying to understand why one should behave as it says. Morality is defined as a set of norms, prohibitions, obligations, rights, laws, values, principles and ideals that make a distinction between good and evil. In contemporary society, pluralism and changing values lead to ongoing questioning of fixed beliefs. It is no longer enough to refer to predetermined rules in response to the moral question: "What must be done?" One must look further and also show interest in the question: "What is the best way of fostering community life?" Considered from this perspective, morality takes us into ethics, which pertains to the exercise of freedom and concern for others; it is based on questioning with respect to both the foundations of morality and its applications in different life contexts. With this new approach, values become the main focus for reflection on the art of living within a community. It is important, therefore to develop what is referred to as "ethical competence"<sup>1</sup>; this fosters "the development of basic aptitudes for inquiry and dialogue, criticism and creativity, autonomy and commitment,"<sup>2</sup> which are required to support this process of questioning. These aptitudes cannot be taught; they must be developed through reflection on action and reflective dialogue.

The Moral Education program is designed to develop ethical competence and to instill in young people greater awareness of themselves, of others and of the effects of human action on community life. It helps students to construct a moral frame of reference by questioning concepts specific to morality; it encourages them to consider the emotions and reasons behind their decisions and actions, and to ask questions about the consequences of these and the moral references that guide them. It also enables them to acquire the tools needed to make balanced decisions in the uncertainty of the moment.

Whereas the focus in elementary school is on helping students to develop tools for constructing their moral frame of reference<sup>3</sup> through inquiry and dialogue, secondary school emphasizes the process of questioning, deliberation, dialogue and the exercise of critical thinking. The classroom, considered a micro-society, becomes the ideal place to reflect on the various moral frames of reference at the core of individual and group decisions and to develop the art of living together on a daily basis. The students learn to feel concern for others, in the process

1. Centred on questioning and dialogue, the subject-specific competencies call upon students to think in an independent, critical and creative manner, and to make a commitment through action. In this way, they contribute to the development of ethical competency as defined by the Conseil supérieur de l'éducation.
2. Conseil supérieur de l'éducation, "Developing Ethical Competence for Today's World: An Essential Educational Task," *1989-1990 Annual Report* (Sainte-Foy: Conseil supérieur de l'éducation, 1991), p. 9.
3. The moral frame of reference includes moral references such as a vision of the world and of human beings, values and social precepts.

developing their ethical sense. Students draw on their creativity to envisage action that they could take to improve their quality of life and that of their environment. This reflection leads them to a greater awareness of who they are, the kind of people they are becoming and the place that they are gradually coming to occupy in their society. It also helps them to have a better idea of the world in which they live. While structuring their identity, students construct their world-view and develop capacities likely to help improve community life. In this sense, the Moral Education program fosters the achievement of the aims of the Québec Education Program.

Together, the students are invited to review their relationships to themselves, society and the world in general by examining various subjects of particular interest to them: the many changes they are experiencing, their relationships in their networks of belonging, their relationship to the environment and the media, and to consumer society. This reflection is based on an accumulating knowledge base and is enriched by the diverse experience of people in their community, or of influential contemporary figures. It also draws upon the knowledge and wisdom acquired throughout the history of humanity.

The Moral Education program focuses on the development of three interdependent competencies:

- Constructs a moral frame of reference
- Takes a reflective position on ethical issues
- Engages in moral dialogue

Competency 1 deals with the process of constructing a moral frame of reference, which is done by means of group inquiry and an examination of moral references in contexts that concern young people personally. Competency 2 emphasizes the process by means of which students take a personal stance in problem situations. Competency 3 is essential to the development of the other two and makes it possible to fully delve into the meaning of ethical competence. It is through moral dialogue that young people become aware of the diversity of beliefs, values and ways of dealing with moral or ethical issues.



## Making Connections: The Moral Education Program and the Other Dimensions of the Québec Education Program (QEP)

### Connections With the Broad Areas of Learning<sup>4</sup>

The broad areas of learning, because of their interdisciplinary nature and the type of issues they give rise to, serve as anchors for learning in moral education. Each broad area of learning corresponds to realities of young people and the problems that concern them. For example, the intensive period of growth that Secondary Cycle One students experience raises questions that could be associated with the area *Health and Well-being*. Their efforts to know and understand each other involve an awareness of their lifestyles and of the consequences of their decisions on themselves and on society in general. Other realities pertaining to the area *Citizenship and Community Life* also give rise to many questions. The many relationships that adolescents establish through their groups of belonging lead them to reflect on the obligations and expectations of each group. This analysis is necessary for them to understand the importance of assuming their responsibilities and of becoming involved to transform their milieu. The students also have an opportunity to ask questions about their habits of consumption and their relationship to the environment. Their reflection leads them to greater awareness of their responsibility with respect to the rational use of different resources, in order to protect their natural and built environments. Furthermore, the broad area of learning constituted by the *Media* invites them to question the place that television, the Internet, magazines, newspapers and films play in their daily lives. It calls for a critical look at the models that are presented, the values they convey and the credibility of sources of information.

### Connections With the Cross-Curricular Competencies<sup>5</sup>

Like the other subjects in the Québec Education Program, the Moral Education program mobilizes all of the cross-curricular competencies, thereby contributing to their development. Based on inquiry, questioning, and the comparison of different viewpoints, values and beliefs, moral education is a key subject in that it provides students with opportunities to exercise critical judgment. It also places special emphasis on the use of information, problem solving and creative thinking as students analyze moral or ethical problems, determine their position with respect to them, and propose actions likely to contribute to individual or collective well-being. The information and communications technologies (ICT) support the students in their studies and contribute to the enrichment of their learning. Moreover, the three subject-specific competencies, in focusing on dialogue and group inquiry, are based on the competencies *to communicate* and *to cooperate with others* while also ensuring their development. Finally, moral education, by virtue of its goals and the approach used to attain them, fosters self-awareness and helps the students to develop their potential.

### Connections With the Other Subjects<sup>6</sup>

The Moral Education program is linked to other subjects in numerous and diverse ways. These connections concern both competencies and learning situations, and can be discovered through experience. Moral education, therefore, like history and citizenship education, reflects an interest in the foundations of democracy. Reflection on moral values can help students to obtain a clearer picture of the concepts of freedom, equality and justice studied within the context of this other subject.

In moral education, students learn to establish links between specific contexts, actions likely to ameliorate problem situations and the consequences of these actions. This learning contributes to the development of global awareness, which is one of the competencies targeted in geography.

The problem-solving process specific to mathematics is an opportunity for students to exercise their judgment and, in so doing, helps them in analyzing the moral and ethical issues. By giving students the ability to understand and interpret statistical data, mathematics also provides them with the tools to nourish their reflection and support

4. Teachers are invited to consult Chapter 2, which covers the broad areas of learning, to obtain a more detailed picture of how the latter might relate to their own subject.
5. Teachers are invited to consult Chapter 3, which covers the cross-curricular competencies, to obtain a more detailed picture of how the latter might relate to their own subject.
6. Teachers are invited to refer to other programs and to consult with teachers of other subjects in order to explore the range of options open to them and to design, together with their peers, meaningful learning situations.



their argument when analyzing certain social problems. In science and technology, students become familiar with the stages of human development, the changes they undergo during puberty, the reproductive system and birth-control techniques. They can put all of this knowledge to good use by taking it as a starting point for reflection on the impact of physiological change on their identity and responsibilities.

In the practice of moral dialogue, students draw upon their language arts skills to convey their ideas or their stance on the topics of discussion. They reapply what they have learned in connection with the competency “Communicates appropriately in various situations by expressing his/her thoughts in an organized and coherent manner, orally and in writing.” The current or literary texts that the students read in their French and English courses often raise moral and ethical questions that can be subjected to a critical analysis using moral references.

The arts offer young people other means of expression to convey their ideas. Ideas generated by the analysis of a moral or ethical problem can translate into the creation of images, musical works or a dance.

In physical education and health, the competency “Interacts with others in different physical activity settings” could provide an opportunity for students to deepen their understanding of moral references, such as concern for themselves and others, a sense of cooperation or the idea of rules.

## Pedagogical Context

### The Classroom: A Real-life Laboratory

As a place for inquiry and dialogue, the classroom must provide, especially for moral education, the conditions that will help students to learn how to question, listen and inquire as a group. The classroom should resemble a real-life laboratory in which students share their learning and experiences. It becomes a forum where openness and cooperation foster the pooling of ideas, knowledge, impressions and feelings, a place that enables students to pursue their inquiry as individuals and as members of a community. This implies that they can draw upon the culture in which they live as they, together with their peers, strive to give meaning to words, concepts and realities. The classroom setting must also facilitate access to a wealth of diversified documentation—newspaper articles, magazines, reference works, charters, the Internet, etc.—that will fuel reflection by proposing different viewpoints.

### The Role of the Teacher

As both leaders and guides, teachers help young people to develop attitudes of conciliation and openness by creating a climate of cooperation and interaction that is conducive to the exercise of critical and creative thinking. They make it possible for students to evolve in a flexible framework and in an atmosphere where they feel they can take risks and initiative, while respecting rules of conduct that have been developed, understood and accepted by the learners themselves. Teachers ask questions to encourage students to analyze, share and summarize their thoughts with precision and rigour. They invite students to become aware of what they are learning, give them time to take stock of their personal progress and help

them to keep records of their work. Teachers also encourage students to use various information and communications technologies to perform tasks.

Much like orchestra conductors, teachers encourage each student to contribute to group reflection by accommodating classmates' contributions. They give their students increasing freedom to choose their learning situations and different ways of making these effective. They encourage their students to explore the various aspects of a situation, be they emotional, cognitive, social, legal, economic, etc. They ensure that their students participate fully in activities devoted to reflection, in the process analyzing questions or situations connected to their concerns and experience, and promoting openness to the diversity of values, beliefs and cultures. The teacher's goal in all this is to enable students to develop a critical sense and the ability to build a consensus, rather than have them memorize a set of predefined or decontextualized concepts, values or social precepts.

### Learning and Evaluation Situations

Learning and evaluation situations that foster the development of the three competencies can come from different sources. They are particularly meaningful when they grow out of the students' daily experiences. This is the case, for example, when students deal with the effects of the transition from childhood to adolescence. Their reflection on this topic can bring out the positive aspects of this phase of life, but also raises issues related to the growth of adolescents. This is also the case when reflection on the richness and importance of interpersonal relations in school provokes a discussion of the conditions for creating and preserving harmony among people. The

study of these questions could, in turn, delineate issues related to group life. The tensions caused by the disparity between the school's requirements and young peoples' desire for freedom, or those that mark personal relationships based on discrimination or exclusion, are just two examples of such issues.

Students could also suggest problems for discussion as they share their thoughts after reading novels or historical accounts conveying specific beliefs and values, or after viewing documentary films. Ethical questions could also emerge from salient facts of contemporary life that profoundly trouble young people and lead them to ask questions about what is acceptable and unacceptable. The practice of dialogue in the classroom can be a source of conflict when beliefs and values differ, and thus give rise to questions and discussion.

This process of reflection and analysis usually takes place in large groups participating in moral dialogue. It would be useful, however, to set aside time for inner dialogue, to allow students to reflect individually before becoming involved in the sharing of ideas. One-on-one dialogue is also possible on occasion, as is dialogue in small groups of two or more followed by feedback sessions with the group as a whole. Learning takes place gradually through interaction with peers. The students might also establish rules to ensure that dialogue runs smoothly and effectively, rules that they will take into account when they evaluate how the process is working.

The analysis of situations becomes increasingly complex as learning progresses. The realities and issues analyzed require students to establish links between various aspects of the situation, such as power relationships, motivating factors, influences, the reactions experienced

by those involved, and tensions between the moral references in question. To situate themselves in relation to the context, students make individual summaries comprising all the elements at their disposal and the information that has been gathered. They gradually come to step back from their own arguments and move, instead,

toward others and what they think and feel. Moral dialogue presents each student with the challenge of working with others in a spirit of cooperation. The goal is not to be right at all costs, but to engage in dialogue with a constructive attitude.

### Characteristics of the Learning and Evaluation Situations

#### *Main catalysts in the learning and evaluation situations:*

- A reality of interest to young people
- An issue arising from reflection on a reality of interest to young people
- A problem specific to a community
- An ethical question raised in other subjects
- An ethical question raised by current events

Constructs a moral frame of reference	Takes a reflective position on ethical issues	Engages in moral dialogue
<ul style="list-style-type: none"> <li>• A situation that concerns community life</li> <li>• A situation in which different visions of human life, values and social precepts are brought together and examined</li> </ul>	<ul style="list-style-type: none"> <li>• A situation that creates tensions among different visions of human life, values and social precepts</li> <li>• A situation that requires students to raise questions about the consequences of a problem on the immediate community or on the world at large</li> <li>• A situation that leaves room for different forms of action and options</li> </ul>	<ul style="list-style-type: none"> <li>• A situation that calls for inner dialogue, awareness of one's own thought processes and feelings and, sometimes, of the tensions that exist among them</li> <li>• A situation that requires dialogue between groups of two or more students</li> <li>• A situation that calls for individual and group evaluation of the practice of dialogue</li> </ul>

## Evaluation of Learning

Evaluation in moral education, as in the other subjects of the Québec Education Program, aims primarily to help students in their learning. It allows both teachers and students to assess the progress made and to adjust the teaching and learning strategies, if necessary. To facilitate this continual observation, teachers work with the evaluation criteria and the end-of-cycle outcomes to better understand what is expected of students. Depending on the activities, different evaluation methods such as direct observation, self-evaluation, peer evaluation and co-evaluation will be used. Consequently, they will take on different forms, such as open-ended questions, opinion texts, debates, solving moral or ethical problems and expressing ideas through a medium other than language.

It is important to keep evidence of what students do, because this information will be necessary for the end-of-cycle evaluation. These records will help teachers come to an informed decision on the development of competencies, as described in the outcomes. The strictly evaluative tasks must emphasize the resolution of moral or ethical problems, because this is the preferred method of verifying whether students have properly understood the process and the meaning of the moral references they use. In addition, debates are an appropriate activity to verify whether students have made progress in moral dialogue through the use of vocabulary specific to morality: rights, values, rules, etc. Finally, special attention must be paid to the cross-curricular competencies that are constantly evoked when instilling the competencies of moral education.

## COMPETENCY 1 Constructs a moral frame of reference

### Focus of the Competency

#### Contribution of the Competency

Adolescents are entering a period of their lives characterized by intense changes and, at times, by anguished introspection regarding the choices that they must make. They need to understand, question and compare the values and social norms that are part of their immediate world. They also want to broaden their horizons in order to create some distance from the people, values and ways of doing things that shaped their childhood.

Students share their vision of human beings with others, as well as their understanding of the values and social precepts specific to their environment. They work along with their peers to construct a set of moral references, distancing themselves from their prior learning in order to enrich and expand their knowledge. This joint endeavour fosters an attitude of critical inquiry and gives students the opportunity to assimilate the values of their social environment by transforming them via concrete action. It also allows students to see that a moral frame of reference does not provide a ready-made answer to every question. This awareness of the incomplete and uncertain nature of the responses contributes to the development of ethical competence.

#### Key Features of the Competency

This competency is developed through two key features: putting life situations and moral references into perspective, and deliberating on the elements of a moral frame of reference. Together, the students question the meaning, validity and usefulness of moral references in various contexts. They examine the characteristics and

requirements of their relationships with others, with the environment and with the media. They create nuances and distinctions between commonly used words and concepts such as *right*, *norm* and *rule*. They seek to create a concrete picture of values and social precepts, which do not take on their full meaning unless put into context. They also become aware of the changing nature of this picture.

Young people develop their understanding of the world by sharing different views and by comparing representations, customs and beliefs. They identify the similarities, differences and tensions that emerge from this diversity. They verbalize personal opinions, feelings and impressions in a spirit of sharing and cooperation.

#### Connections Between the Elementary- and Secondary-Level Programs

In elementary school, students learned to question the necessity and usefulness of moral references and to refer to them when analyzing problems that concern them. They had opportunities to reflect on the nature and form of prohibitions, rules, rights and values by placing them within the context of meaningful life situations. They studied certain prohibitions pertaining to the interdependence of human beings, the rules governing group relationships and the norms and laws that guide interpersonal relationships. They considered the place that these moral references have in their lives and in their relationships with others. They also gained awareness of the diversity of moral references by comparing certain references with those of young people their age from other cultures or time periods. In addition, they worked to construct their

own moral frame of reference through dialogue with others.

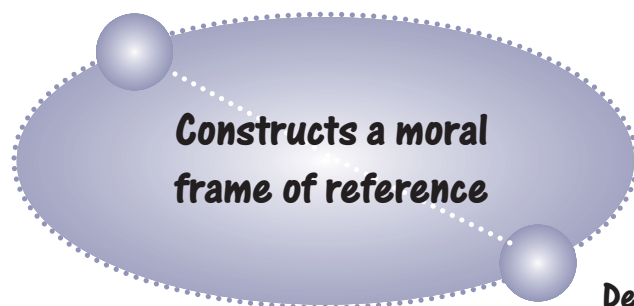
In secondary school, students go further in that the construction of the moral frame of reference involves more group effort. This frame of reference is comprised of values, rights, norms, laws, prohibitions, and so forth, which they will use as guidelines for making decisions and for situating themselves in an environment in constant flux. While students once more reflect on realities or situations that directly affect them, these realities and situations now take on a broader scope and relate, for the most part, to issues related to the broad areas of learning. Analysis becomes more complex at this point: the students show how obligations, influences and moral references are interrelated and refine their individual understanding of these references by questioning their importance, usefulness and effects in different contexts. They deepen their understanding by drawing on the viewpoints<sup>7</sup> of experts or people who have made their mark on human history. They also explore the wide range of visions and viewpoints of the members of their group. Finally, they deliberate with others in order to build a picture that takes the improvement of community life into account.

7. While opinions pertain to convictions, beliefs, judgment or the positive or negative ideas of an individual or group, viewpoint relates a person's perspective to the ways in which a question may be considered (e.g. the viewpoints of school authorities, scientists and experts).

## Key Features of Competency 1

### **Puts life situations and moral references into perspective**

Makes connections between meaningful situations, their requirements, the influences at play, and the presence of known values or social precepts • Identifies his/her own moral references • Explores the diversity of beliefs, customs, visions of human beings, values and social precepts related to the same situation • Identifies differences, similarities and tensions between different opinions and viewpoints



### **Deliberates on the elements of a moral frame of reference**

With others, looks for the words to define moral references • Compares definitions, opinions and viewpoints • Questions values and social precepts, their validity and how they are applied depending on the context • Considers the effects of diverse visions of human beings on community life

## Evaluation Criteria

- Relation of meaningful situations to values or corresponding social precepts
- Explanation of different viewpoints and opinions on a life situation
- Definition of the moral references involved in a situation
- Demonstration of the effects on community life of the diverse visions of human beings

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students make connections between a life situation and its requirements, the influences at play, and the tensions and moral references involved. With their classmates, they build a picture of social precepts by defining concepts such as rules, norms, laws, rights and prohibitions. Through dialogue with their classmates, the students define values and give examples of the gestures, actions and attitudes that reflect them in everyday life. They are able to use examples to demonstrate the impact of these references in real situations. They enrich their viewpoint by sharing their experiences, learning about the lives of known figures and drawing on other sources of information. They recognize the impact of the different visions of human beings on community life. They are able to explain how elements of the moral frame of reference analyzed in a specific situation contribute to a better individual and collective way of living.



## COMPETENCY 2 Takes a reflective position on ethical issues

### Focus of the Competency

#### Contribution of the Competency

Scientific discoveries, global warming, the depletion of natural resources, hunger and world poverty provide opportunities to take a position on ethical questions. Choices regarding these realities require individuals to use reflective judgment, which is based on comparing different frames of reference and carefully examining diverse options. These choices also imply responsibility and commitment, as opposed to non-interventionism, relativism and rigid fundamentalism.

Although world problems matter to them, adolescents are more concerned about questions directly related to their personal experience: fashion, sexuality, rejection, drugs, suicide, bullying, taxing, injustice, lifestyle and consumer habits, recycling, the influence of the media, etc. It is therefore through consideration of issues arising out of situations that interest students personally that they will learn to exercise critical and moral judgment, and to discern what is appropriate in terms of a better individual and collective way of living. This way of living is reflected in what humans need to achieve self-fulfillment in all their dimensions.

The situations proposed for the students may raise moral or ethical questions. Whatever the case, the situation requires students to reflect on what they should do to foster better ways of living together. Concern for others lies at the heart of such questioning, deliberation and decision-making. Instead of falling back on a set of preestablished norms or rules, students are led to raise questions about the values involved and the effects of their decisions on the well-being of the community. They can, on occasion, enrich the process of reflection by referring to global

issues that are connected to day-to-day situations, and that incorporate a wider perspective. Thus, for example, their consumer needs and habits take on another dimension when they consider the hunger and poverty in the world, just as their visions, values and beliefs may be shaken when they study the salient facts of contemporary life.

#### Key Features of the Competency

This competency is developed through four key features: identifying the ethical issues of a situation; analyzing the tensions that exist among different viewpoints, opinions, visions of human beings, values and social precepts; imagining possible options and their consequences; and translating their choices into action. These key features highlight essential aspects of the competency, namely questioning, analysis, reflection and involvement. Students first must recognize a problem in a given situation and determine what is involved in terms of morality or ethics. They must also be able to distance themselves from their personal viewpoints in order to consider those of others, to envisage possible options and to choose the option that seems the most desirable for themselves, for others and for the community. Deliberation is an essential element of the process that helps to support reflection and analysis and provide a basis for judgment. In this exercise, students distinguish between emotional and rational reasons, and set out the social precepts at stake as well as the values concerned. They reveal the different visions of human beings underpinning the situation. They ask themselves questions, explore possible options and actions with their classmates, select one or more of them and give reasons for their choices. Finally, they work together with their classmates to find possible ways to improve community life. During their studies, they become aware not only of the tensions at the heart of the problem, but also of those that exist in

the classroom due to the diversity of ways of seeing and understanding. They open up to the fact that all of these issues call our ways of living in society into question.

#### Connections Between the Elementary- and Secondary-Level Programs

In elementary school, students used daily life situations as a point of departure for individual reflection on problems associated, for example, with the interdependence of living beings, the requirements of life as a member of a group and respect for differences. They learned to explain these problems by taking account of the context, and to recognize the possible effects of these problems on themselves, others or the environment. They also became aware of the tensions that exist between different ways of seeing the same situation. They were asked to make decisions, to justify them by referring to moral references and to become aware of the consequences of their decision on those concerned by the problem.

In secondary school, students deal with more complex situations that sometimes go beyond the framework of daily life. The issues involved are usually associated with the broad areas of learning, but they may also arise within the context of other subjects or emerge from salient facts of contemporary life. Secondary school students also refer to a broader range of references and are increasingly able to establish relationships among them. They learn to analyze the tensions that exist among different opinions, viewpoints, visions of human beings, values, social precepts and beliefs, including those that emerge from discussions with their peers. They are required to momentarily set aside their own arguments in order to better understand those of others. They use criteria to evaluate the options open to them and the potential consequences of each option, as well as the action to be taken in certain situations.

## Key Features of Competency 2

### **Identifies the ethical issues of a situation**

Describes the situation • Explains how and why the situation poses a moral or ethical problem • Identifies the consequences of the problem on himself/herself, on others and on the environment • Draws upon a variety of information sources and the viewpoints of experts



### **Translates his/her choices into action**

Uses criteria to evaluate different options • Expresses his/her preferred choice and gives the reasons and emotional factors behind his/her decision • Delineates the individual and collective responsibilities entailed in his/her choice of options • Explores individual and group ways of taking action

### **Analyzes the tensions that exist among different viewpoints, opinions, visions of human beings, values and social precepts**

Situates himself/herself in relation to the problem • Expresses feelings generated by the problem • Considers the viewpoints of classmates and those primarily concerned by the problem, and takes cultural references into account • Identifies the reasons put forth in support of opinions and viewpoints • Highlights the underlying visions of human beings and the social precepts and the values in question • Explains the differences that exist

### **Imagines possible options and their consequences**

Proposes possible options and considers those of others • Examines the consequences on himself/herself, on others and on society • Makes a summary of the options and their possible consequences

## Evaluation Criteria

- Identification of an ethical issue
- Examination of different viewpoints and opinions on the situation
- Description of possible options and their consequences
- Use of criteria to evaluate choices
- Identification of actions likely to improve community life

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students are able to process a problem situation from a moral or ethical perspective. They explain the issue involved in the situation by taking the context into account. They describe the consequences of the problem on people or on the environment. They consider their own opinions, those of their peers and others in their community and the viewpoints of experts or historical figures. They consult various sources in order to be exposed to other ideas. They highlight tensions between different opinions, viewpoints, values and references. They describe possible options. They show concern for the consequences of each option on the human, natural or material environment. They choose an option and indicate the reasons for their choice. They use criteria to evaluate their choice and those of others, while taking into account community life. They describe the actions they envisage in order to translate their choices into action.

## COMPETENCY 3 Engages in moral dialogue

### Focus of the Competency

#### Contribution of the Competency

The practice of moral dialogue is at the heart of the program and makes it possible to develop the other two competencies. Moral dialogue contributes to the development of ethical judgment because it requires concern for others and at the same time, promotes greater awareness of oneself and of one's responsibility. In the classroom, dialogue also makes it possible to identify problems or issues that are deemed important and that should be debated as a group. Moral dialogue is also a way for students to encounter others. While remaining aware of their own concerns, feelings and questions, they step back from them in order to listen to others and to find out what they feel and how they think. In this case, concern for oneself is mirrored by a concern for others and the community, and this is what gives dialogue its dynamic and constructive dimension. Dialogue appears, therefore, as an ideal way of encouraging students to work together to construct moral references and to determine where they stand in relation to ethical questions. As an interactive and reflective process, dialogue calls upon students to become involved and to participate fully in setting up a system of exchange that enables them to think creatively and to express and question themselves. It is a form of engagement in action, where democracy is concretely experienced.

#### Key Features of the Competency

This competency is developed through four key features related to the attitudes and process of questioning to be developed, the involvement required to support dialogue and the reapplication of dialogue. These key features are:

showing consideration for oneself and for others, using questioning, participating in dialogue and envisaging possible ways of using new learning in other contexts.

The practice of moral dialogue is part of a dynamic of cooperation and not competition or opposition. Although the emphasis is on having students learn to deliberate with their peers and work with them toward an agreement, a consensus at any price is not the goal. Openness to others develops in the tension between these two options. When their turn comes to speak, students seek to advance the discussion and not only to defend their viewpoints. They gradually become aware of personal ideas and reactions and learn to distance themselves from them in order to take into account those of others. They discover the richness of questioning, sharing ideas and collaborative inquiry. They benefit from the intellectual and emotional disequilibrium caused by divergent viewpoints and seek to achieve a new balance, thereby broadening their understanding of situations and issues. They learn to exercise critical and creative thinking in an autonomous and responsible manner. Dialogue allows them not only to construct their own references, but also to participate in developing collective references that could be used in other contexts. Along with their peers they attempt to determine the forms of action they can take to improve community life.

#### Connections Between the Elementary- and Secondary-Level Programs

At the elementary level, students were introduced to the practice of moral dialogue. They learned to recognize their ideas and feelings and to express them in a dis-

cerning manner. They also had opportunities to justify their positions using reasons and examples. They developed a greater awareness of others, as well as of their feelings and opinions. They were asked to consider the effects of their verbal and nonverbal modes of expression on others. They developed critical judgment in relation to their own ideas and those of others, and were able to question a number of actions and determine whether, or to what extent, they reflected prejudicial attitudes. Finally, they were encouraged to identify the conditions that foster or obstruct group discussion.

At the secondary level, students are invited to become more aware of their thoughts and feelings, and to be open to the ideas of others. They become involved in a process of inquiry that requires them to answer questions about realities that affect them directly. They are thrown into discussions with people whose beliefs, values and cultures may be different from their own. In these discussions, they make use of critical and creative thinking. They attempt to make collaborative decisions with their peers and strive for consistency in their actions by relating them to their discussions. They articulate their ideas clearly, using appropriate language. They avoid generalizations and unfounded statements. They move further ahead in reapplying what they have learned, be it in the context of moral dialogue or within their communities, since they must develop strategies that they can use to take concrete action.

## Key Features of Competency 3

### ***Shows consideration for himself/herself and for others***

Becomes aware of his/her thoughts, feelings and reactions, and is willing to express them • Tries to understand the reasons for them • Develops attitudes conducive to listening, openness and concern for others

### ***Uses questioning***

Formulates an ethical question • Questions classmates in order to clarify opinions and obtain explanations • Considers other opinions and viewpoints with peers



### ***Envisages possible ways of using new learning in other contexts***

Identifies what promotes dialogue or causes tension in the group • Suggests ways of proceeding that could improve exchanges • Identifies questions or ideas that could lead to concrete action in the environment

### ***Participates in dialogue***

Establishes and respects rules of conduct • Shows concern with advancing reflection and attempts as much as possible to reach an agreement • Strives for consistency and relevance in his/her actions • Contributes ideas and explores new avenues • Accepts differences • Demonstrates discernment and is sensitive to others • Self-corrects

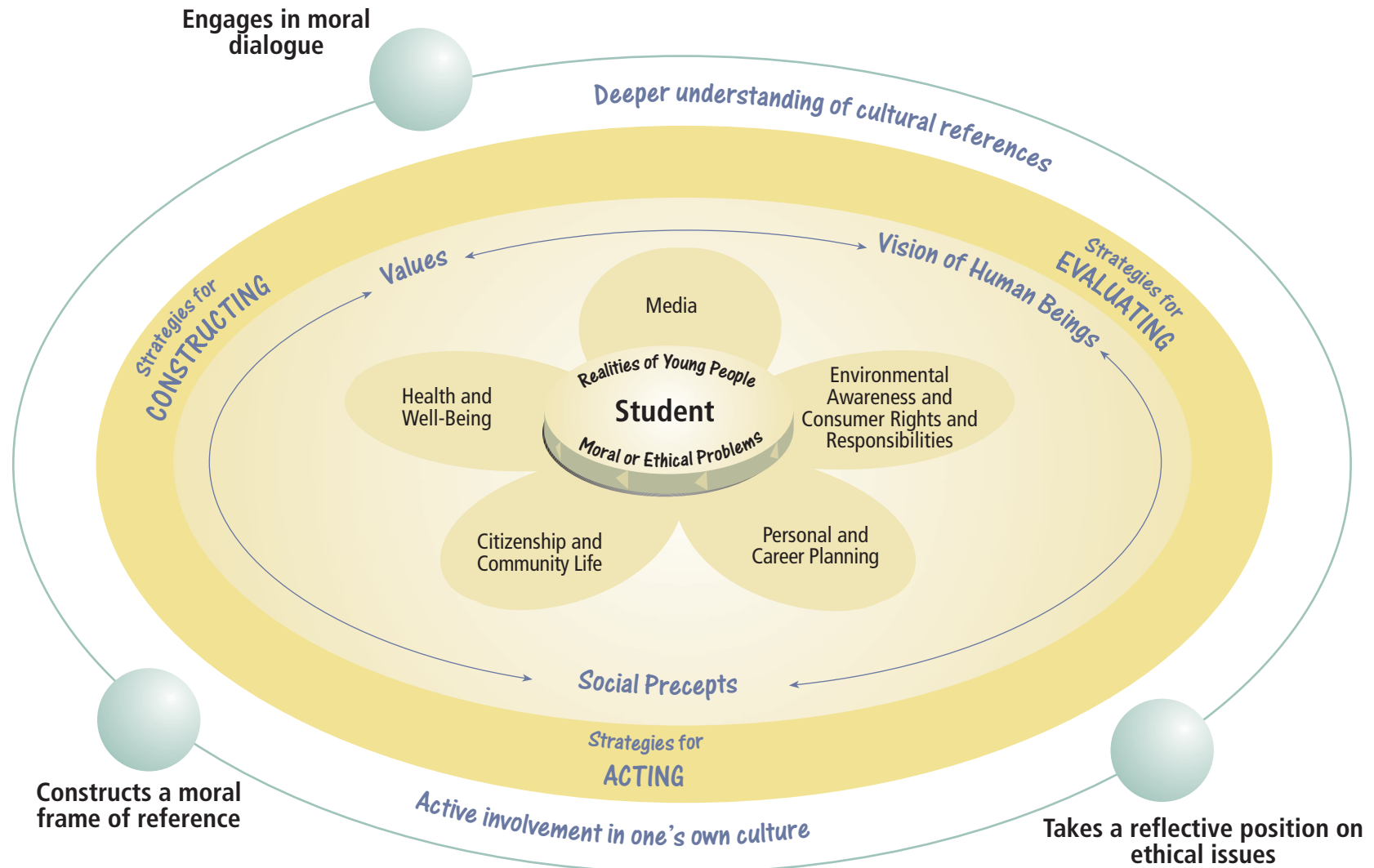
## Evaluation Criteria

- Active participation in the dialogue
- Demonstration of sensitivity to oneself and to others
- Demonstration of critical and creative thinking
- Participation in feedback on the moral dialogue
- A concern with the consistency and relevance of his/her actions

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students are able to formulate questions concerning the moral or ethical dimension of a life situation or issue. They know how to express their opinions by giving the reasons behind them. They are able to reconsider these in the light of the arguments advanced by their peers. They strive to act in ways that are relevant to and consistent with the discussions in which they have participated. They welcome others' comments by listening attentively and demonstrating openness, a concern for others and respect for differences in ideas or opinions. They question their classmates to find out the basis of certain statements. They know how to cite a reference source on occasion. They use criteria to question the reasons given in support of options or a position taken. They summarize the ways in which dialogue has changed how they view the topic discussed. They verbalize their feelings, recognize conflicts in the group and propose means for effectively channelling them. They evaluate the atmosphere, the procedure employed, the interactions and the quality of exchanges, and propose actions likely to improve the practice of moral dialogue.

## Mobilization of Resources



## Program Content

---

This section contains a set of resources that are essential to the development of the competencies:

- Topics for discussion associated with the broad areas of learning or with other types of issues, and that correspond to the realities of young people and the problems that emerge from them
- Concepts and strategies essential to the development of the competencies
- Cultural references

### Topics for Discussion Associated With the Broad Areas of Learning

This section presents various topics for discussion, each of which comprises a moral or ethical component. They relate to the realities of young people and to the problems or issues associated with these realities, which are grouped around five broad areas of learning corresponding to various aspects representative of adolescent life. Reflection focuses on the positive aspects of these realities, in other words, on the richness and advantages of the situations they suggest, as well as on the issues they may raise. The list of topics is not meant to be exhaustive. The goal is not so much to cover numerous subjects but to encourage students to ask questions, reflect, and make decisions in a thoughtful manner.

The range of topics must reflect the needs of the community involved. In other words, they must comprise questions and interests likely to motivate the students, who must play an active role in determining this selection. Teachers, for their part, guide students in this decision.

### Compulsory Content Over the Two-Year Cycle

- In-depth analysis of at least one of the realities from each of the broad areas of learning, along with issues associated with these realities
- The bringing together of concepts and strategies relevant to the analysis of these realities and issues



Realities of Young People	Problems and Issues
<p><b><i>Health and Well-Being</i></b></p> <ul style="list-style-type: none"> <li>• <b>Awareness of oneself and one's basic needs</b> <ul style="list-style-type: none"> <li>– Paradoxes related to identity (e.g. no longer a child, but not yet an adult; being versus appearing; the desire to assert oneself versus the fear of expressing oneself)</li> <li>– Aspects of growth: physical, sexual, psychological, spiritual</li> <li>– Transition from childhood to adolescence: signs, rites of passage, advantages, tensions</li> <li>– Physical, emotional and intellectual needs (e.g. feeling safe, feeling fulfilled, facing challenges, becoming more independent, being assertive, experiencing new things, being accepted, being loved)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Everyday problems related to basic needs</b> <ul style="list-style-type: none"> <li>– Inadequate diet (e.g. poor nutrition, anorexia, bulimia)</li> <li>– Use of drugs, tobacco and alcohol, and the reasons for using these substances (e.g. to have fun, to do what "everyone else" is doing, to let off steam, to overcome shyness), direct or indirect pressures (e.g. blackmail, manipulation, threats, exclusion, mocking)</li> <li>– Thrill-seeking through risky behaviour (e.g. extreme sports, gambling, experiences that test one's limits)</li> <li>– Other everyday problems in different environments</li> </ul> </li> <li>• <b>Global issues related to individuals' needs</b> <ul style="list-style-type: none"> <li>– Hunger and poverty in the world</li> </ul> </li> </ul>
<p><b><i>Personal and Career Planning</i></b></p> <ul style="list-style-type: none"> <li>• <b>Self-knowledge and awareness of one's potential and how to fulfill it</b> <ul style="list-style-type: none"> <li>– The search for passion and meaning in one's life (e.g. goals, dreams, hopes, beliefs, future projects)</li> <li>– Talents, aptitudes, qualities, interests, personal and career aspirations, responsibility for one's successes and failures</li> <li>– First contact with the world of work: knowledge of requirements of the specific job and underlying values</li> <li>– Influence of personal values and beliefs on one's behaviour</li> <li>– Place of emotions in decision making</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Everyday problems related to self-fulfillment</b> <ul style="list-style-type: none"> <li>– Absence of meaning in one's life in general and at school in particular (e.g. lack of interest, dropping out, depression, suicide)</li> <li>– Lack of self-esteem, withdrawal, passivity, fear of expressing oneself, etc.</li> <li>– Other everyday problems in different environments</li> </ul> </li> <li>• <b>Global issues related to self-fulfillment</b> <ul style="list-style-type: none"> <li>– The problems that some of the world's young people have in gaining access to education</li> <li>– Exploitation of young people at work</li> </ul> </li> </ul>

Realities of Young People	Problems and Issues
<p><b><i>Citizenship and Community Life</i></b></p> <ul style="list-style-type: none"> <li>• <b>Relationships with others in one's networks of belonging</b> <ul style="list-style-type: none"> <li>– Family, friends, romantic relationships</li> <li>– School, leisure, group and authority relationships</li> <li>– Composition of one's networks of belonging</li> <li>– Conception of roles and contribution of each person in relationships</li> <li>– Requirements of relationships: personal involvement, daily actions, expectations of those primarily concerned, responsibilities</li> <li>– Factors that contribute to harmonious relationships in groups</li> <li>– Influences of ideas (values, beliefs) and people (peers, adults, role models); positive and negative aspects of influences</li> <li>– Paradoxes related to interpersonal relationships (e.g. one's way of being versus what groups expect; individual morality versus the morality of the group)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Everyday problems related to interpersonal relationships</b> <ul style="list-style-type: none"> <li>– Tensions in relationships (e.g. violence, discrimination, bullying, manipulation, excessive peer pressure, exclusion)</li> <li>– Illicit practices (e.g. selling drugs, vandalism, plagiarism)</li> <li>– Problems related to sexuality (e.g. violence in romantic relationships, role stereotyping, abuse, harassment, incest, refusal to accept a different sexual orientation, teenage pregnancy, sexually transmitted diseases, discrepancy between one's notion of what is normal and what others think, wanting to please versus respecting one's identity)</li> <li>– Family problems (e.g. rebellion against authority, support versus desire for independence, conflicts in sharing space and tasks, changes in the family unit)</li> <li>– Belonging to marginalized or criminalized groups (values conveyed, beliefs, initiation rites, loss of individual identity)</li> <li>– Other everyday problems in different environments</li> </ul> </li> <li>• <b>Global issues related to interpersonal relationships</b> <ul style="list-style-type: none"> <li>– Tensions due to the coexistence of different cultures</li> <li>– International terrorism</li> <li>– Reconciling values and beliefs</li> </ul> </li> </ul>

Realities of Young People	Problems and Issues
<p><i>Environmental Awareness and Consumer Rights and Responsibilities</i></p> <ul style="list-style-type: none"> <li>• <b>Relationship to consumption and the environment</b> <ul style="list-style-type: none"> <li>– Awareness of the resources in the environment (e.g. financial, natural and material resources)</li> <li>– Distinction between real needs and wants</li> <li>– Link between the satisfaction of needs and wants and the resources available</li> <li>– Rational use of different resources as part of sustainable development</li> <li>– Participation in constructing a viable environment (habits and attitudes promoting environmental protection, conservation and improvement)</li> <li>– Responsibilities in terms of the natural and constructed environment (e.g. small, everyday individual and collective actions such as producing less waste by reducing, reusing and recycling)</li> <li>– Consumer habits: positive and negative influences of people in one's environment on one's behaviour as a consumer; consequences of individual and collective habits on the environment</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Everyday problems related to consumption and the environment</b> <ul style="list-style-type: none"> <li>– Excessive consumption of goods, natural resources, services and products, in one's personal life and in one's immediate environment</li> <li>– Reduction or disappearance of certain resources in one's environment (e.g. natural, financial and material resources)</li> <li>– Tensions between the wants of young people and the financial resources available (e.g. wanting to be in style when purchasing clothing and accessories, sporting goods and computer tools)</li> <li>– Consequences of the scarcity of natural resources on the lives of young people (e.g. difficult living conditions, lack of services, concerns)</li> <li>– Other everyday problems in different environments</li> </ul> </li> <li>• <b>Global issues related to consumption and the environment</b> <ul style="list-style-type: none"> <li>– Depletion of natural resources</li> <li>– Uneven distribution of resources and wealth</li> <li>– Climate change and its effects</li> </ul> </li> </ul>

Realities of Young People	Problems and Issues
<b>Media</b>	
<ul style="list-style-type: none"> <li>• <b>Relationship to the media</b> <ul style="list-style-type: none"> <li>– Awareness of the place of the media in one's everyday life (e.g. television, radio, newspapers, magazines, billboards, the Internet, videos, films, video games)</li> <li>– Usefulness, functions of different media</li> <li>– Critical look at the media in general: influences of role models proposed and values conveyed, credibility of information sources, different interpretations of the same fact, respect for privacy and confidentiality, distinction between what is acceptable and unacceptable, discrepancy between reality and the ways in which it is represented</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Everyday problems related to the media</b> <ul style="list-style-type: none"> <li>– False advertising (e.g. misrepresentation, discrepancy between reality and the message conveyed)</li> <li>– Consequences for one's actions of the discrepancy between reality and how it is represented in the media</li> <li>– Negative influences and effects of the role models proposed in the media (e.g. obsession with the body, desensitization to violence in interpersonal relationships, unreal expectations of life, discrimination)</li> <li>– Media intrusion into private life (e.g. television, newspapers, magazines, the Internet)</li> <li>– Illicit practices (e.g. pirating, computer viruses, misrepresentation, manipulation, exploitation, inappropriate uses of anonymity)</li> <li>– Consequences of illicit practices, lack of judgment regarding Web sites visited, or inappropriate choices of media sources</li> <li>– Other problems in different environments</li> </ul> </li> <li>• <b>Global issues related to the media</b> <ul style="list-style-type: none"> <li>– Media manipulation of ideas</li> <li>– Exclusion of certain people from access to information</li> <li>– Censorship</li> </ul> </li> </ul>
<b>Other Types of Problems</b>	
<ul style="list-style-type: none"> <li>– <b>Problems related to salient points of contemporary life:</b> moral or ethical problems raised by events having a global impact (e.g. attacks, ecological catastrophes), or on the group of students in the school (e.g. suicide of a student, drug seizure)</li> <li>– <b>Problems raised in other subject:</b> moral or ethical problems raised by certain literary works, topics dealt with in science, such as contraception, or in history or geography, such as land distribution and the use of natural resources, etc.</li> </ul>	

## Concepts and Strategies

The topics associated with the broad areas of learning are contexts that call for the application of concepts and strategies. In order to construct a moral frame of reference and analyze realities and issues through moral dialogue, students refer to moral references like their vision of human beings, values and social precepts. They employ various strategies that enable them to deepen their understanding of these references, to evaluate options, sources of information and the practice of moral dialogue, and to facilitate the transition to concrete action.

### Concepts

The following section is comprised of a set of concepts that students draw upon to aid reflection. These are essential since they are the building blocks of a moral frame of reference and are reapplied in the analysis of life situations and issues. These concepts include visions of human beings, and values and social precepts that regulate behaviour.

- **The vision of human beings:**
  - The importance, value and role accorded to human beings in the immediate environment and in the world as a whole
  - Different facets of human beings: as evolving, as bearers of their own history, as supportive of others, as members of networks of belonging, as citizens of society and the world; who have basic needs and potential, who aspire to self-fulfillment, who have a vision of life and death, etc.
  - Awareness of their individual visions of human beings, which condition their decisions and conduct

- **Values and social precepts**

**Values:** cooperation, equality, justice, freedom, autonomy, solidarity, concern for oneself and for others, openness, sense of responsibility, reciprocity and other values that could be actualized in the context of certain learning situations

**Social precepts: rules, rights, prohibitions, norms, laws, and obligations**

- Values and social precepts in one's environment or in a problem situation: actions and attitudes that reflect values, the expression of norms, laws, rights, obligations and prohibitions in everyday life
- Usefulness, necessity, impact and importance of values and social precepts
- Values conveyed by the media (commercials, video games, films, videos, the Internet, magazines, novels)
- Values promoted by well-known figures throughout history

### Strategies

The following section presents strategies that students can use to deepen their understanding of values and social precepts, to evaluate options, sources of information and the practice of moral dialogue, and to facilitate the transition to concrete action.

- **How to enrich his/her representation of values and social precepts**
  - Identify the values that motivate people in various types of action
  - Compare his/her definition of values and social precepts with those of known sources (e.g. the *Québec Charter of Human Rights and Freedoms*, the *United Nations Declaration of the Rights of the Child*, the *Youth Protection Act*, the codes of school conduct)

- Analyze the meaning of the same word used in different contexts (e.g. the right to go to bed late, the right to vote, the right to freedom of speech, to take the right road; to act responsibly, the *Youth Protection Act*, it's all an act)
- Make distinctions:
  - Rules: distinction between explicit and implicit rules, rules of conduct that concern community life, rules affecting personal responsibility (e.g. rules concerning personal hygiene, the sharing of common spaces, healthy diet)
  - Rights: distinction between basic rights, whims and privileges, link between rights and responsibilities
  - Prohibitions: distinction between major prohibitions (murder, incest), social or cultural prohibitions, self-imposed prohibitions
  - Norms: distinction between the norms set by a group (family, friends, schools) and social norms (what is done and not done in society)
  - Laws: distinction between laws and regulations that either directly concern young people or that concern everyone in our society
  - Obligations: distinction between the obligations that we give ourselves and those that are imposed on us; a moral obligation and a social obligation related to a role; obligations related to being a citizen; family obligations
- **How to evaluate options and information sources**
  - Use criteria to evaluate options
    - Requirements for community life (e.g. Does this option take into account only what I want or does it also consider the consequences on how others live? Which option speaks the most to me, and why? Among the options and the reasons put forth, which seems to improve community life?)
- Values concerned (e.g. Which values are involved in this question or option? What value does this message convey? Do the options respect all those concerned? Do the sources convey hate, racist or sexist messages?)
- Personal responsibility (e.g. How much personal responsibility does this option involve? What could be the consequences of not assuming one's responsibilities in this situation? What is the extent of one's personal responsibility in choosing Internet sites or magazines? Does anonymity give us the right to do and say anything on the Internet?)
- Relevance (e.g. Is it a good reason? Is the reason acceptable only from my perspective or from the perspective of different groups of people as well?)
- Use criteria to validate sources of information
  - Credibility (e.g. What are the sources of information on which I am basing the reasons for my options or choices?)
  - Validity of the source (e.g. How do I know if one source is more valid than another? Is it a fact, a belief, a personal opinion?)
  - Truthfulness (e.g. Is everything that is said or shown true? How can it be verified?)
- **How to evaluate the practice of moral dialogue**
  - Evaluate compliance with the rules governing discussion that the group has set.
  - Explain how one's view of the moral or ethical problem or subject discussed changed or was reinforced during the course of the dialogue.
  - Identify the attitudes, actions or interventions that promoted group reflection or interfered with it, by



considering the consequences that they may have on people.

- Express the feelings evoked by the dialogue.
- Identify aspects of the dialogue that are important to keep confidential.

- **How to foster the transition to concrete action:**

- Identify situations requiring a change and over which one has some control.
- Recognize desirable personal changes (before wanting to change everyone else).
- Show discernment in choosing people with whom to engage in joint action.
- Anticipate the effects of certain actions on oneself, on others and on one's situation.
- Use criteria to evaluate action:
  - Moral aim (How does this action improve community life? Which values are behind this action? What means does this action require?)
  - Feasibility (Can this action be carried out, given the possibilities?)
  - Relevance (Is this action adapted to the problem situation?)
  - Validity in terms of past attempts (Has such action already been taken in the community? What were the results? What can we learn from this past experience? What should we not do again?)
  - Realism (Is this option unrealistic, or is it conceivable?)

## Cultural References

Students live in a cultural context that gives priority to a vision of human beings, social precepts and values shared by citizens as a group. The Moral Education program helps them to know these references, to question them and to understand them in ways that are meaningful. Students recognize the cultural particularities of their own environment and can relate them to those of other communities, countries or epochs. Their reflection opens onto more general culture, while their studies enable them to discover certain aspects of our cultural heritage. This is the case, for example, when they take an interest in figures who have played a particular role in our history by contributing to human progress. Finally, they take a critical look at different facets of contemporary culture and become aware that they, together with their peers, can help it evolve. By playing an active role within their group, students become participants in their own culture and prepare to become responsible citizens.

## Bibliography

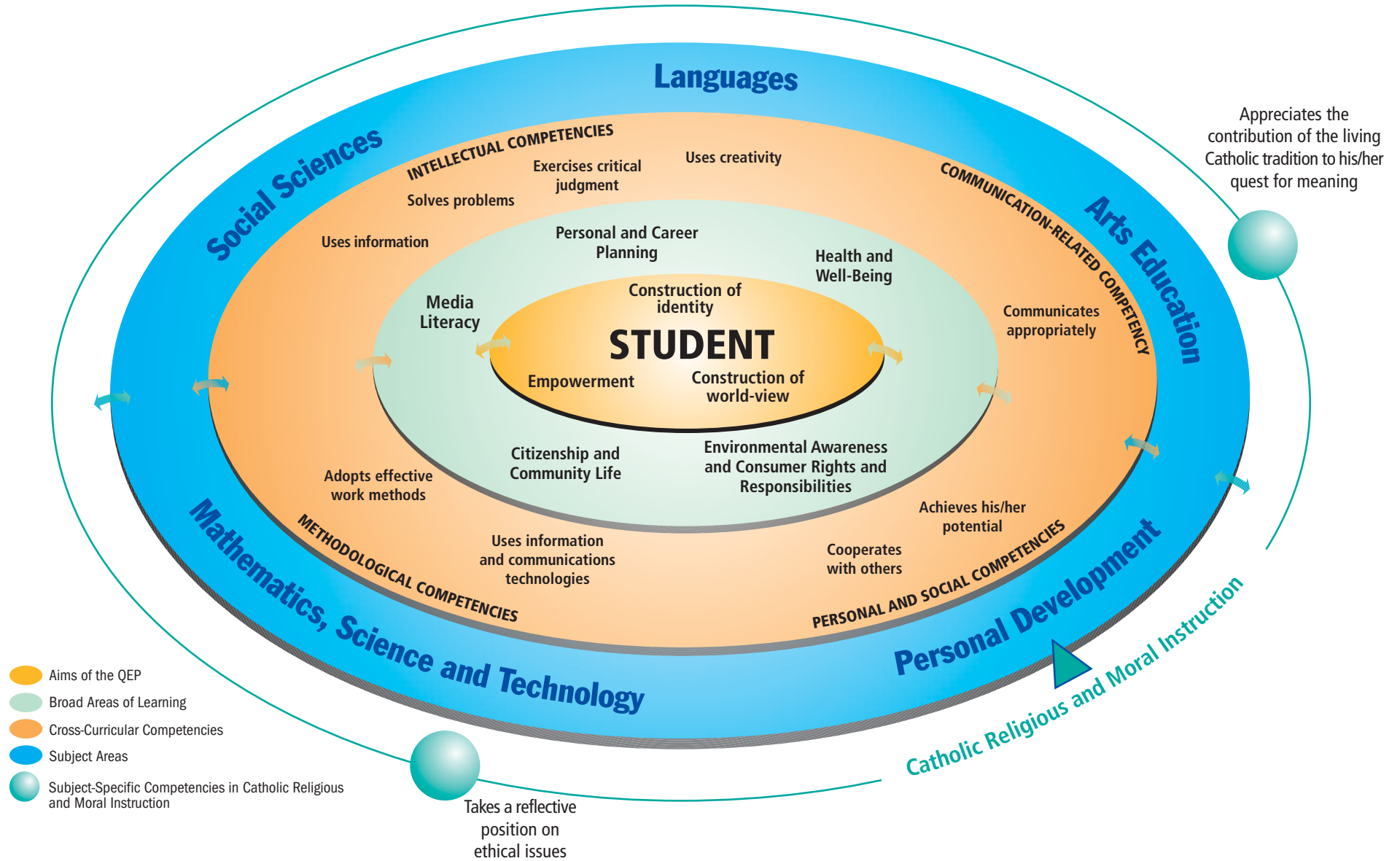
---

- Angers, Pierre, and Colette Bouchard. *L'activité éducative, une théorie, une pratique: le jugement, les valeurs et l'action*. Montréal: Bellarmin, 1990.
- Christensen, C. Roland, David A. Garvin and Ann Sweet. *Education for Judgment: The Artistry of Discussion Leadership*. Boston: Harvard Business School Press, 1991.
- Daniel, Marie-France. *La philosophie et les enfants*. Montréal: Éditions Logiques, 1992.
- Daniel, Marie-France, and Michael Schleifer, eds. *La coopération dans la classe*. Montréal: Éditions Logiques, 1996.
- Desaulniers, Marie-Paule, France Jutras, Pierre Lebus, and Georges A. Legault. *Les défis éthiques en éducation*. Québec: Presses de l'Université du Québec, 1998.
- Etchegoyen, Alain. *La valse des éthiques*. Paris: Éditions François Bourin, 1991.
- Jacquard, Albert. *Petite philosophie à l'usage des non philosophes*. Montréal: Québec Livres, 1997.
- Morin, Edgar. *Les sept savoirs nécessaires à l'éducation du futur*. Paris: Seuil, 2000.
- Murphy, Brian K. *Transforming Ourselves, Transforming the World: An Open Conspiracy for Social Change*. Ottawa: Inter Pares, 2001.
- Noddings, Nel. *The Challenge to Care in Schools*. New York: Teachers College Press, 1992.
- Noddings, Nel. "Conversations as Moral Education." *Journal of Moral Education*, vol. 23, no. 2 (1994):107-118.
- Québec. Conseil supérieur de l'éducation. *Developing Ethical Competence for Today's World: An Essential Educational Task*. 1989—1990 Annual Report on the State and Needs of Education. Sainte-Foy, Gouvernement du Québec, 1991.
- Savater, Fernando. *Éthique à l'usage de mon fils*. Paris: Seuil, 1995.
- Schleifer, Michael, ed. *La formation du jugement*. Montréal: Éditions Logiques, 1992.
- Tappan, M., and Brown, Lyn Mikel. "Stories Told and Lessons Learned: Toward a Narrative Approach to Moral Development and Moral Education." *Harvard Educational Review* 59, no. 2 (May 1989): 182-205.



## Catholic Religious and Moral Instruction

## Making Connections: Catholic Religious and Moral Instruction and the Other Dimensions of the Québec Education Program (QEP)





## Introduction to the Catholic Religious and Moral Instruction Program

*Catholic Religious and Moral Instruction contributes to the general education of students on philosophical, spiritual, religious, moral and cultural levels, and thereby plays a part in achieving the aims of the Québec Education Program.*

Catholic Religious and Moral Instruction<sup>1</sup> contributes in various ways to the general education of students.

- Philosophically, it gives students the opportunity to reflect on the great questions of humanity. This reflection helps them to construct their ideas and better understand the world around them.
- Spiritually and religiously, it initiates them to forms of interiorization and opens their minds to the transcendence and existence of God, who is love and who lies at the heart of the Christian faith, whether Catholic, Protestant or Orthodox. This is achieved by enabling students to learn what characterizes the Catholic tradition and the other great religious traditions, including those of First Nations and Inuit communities. The program also enables students to explore secular currents of thought and humanist endeavours. In addition, it conveys the Christian vision of the individual, the world and life as, over the ages, it is revealed, reinterpreted and constantly reapplied within the Catholic tradition. By learning these elements, students develop an inner life, convictions, beliefs and values. They find answers to their human quest for meaning and work toward overcoming life's hurdles and appreciating the good things.

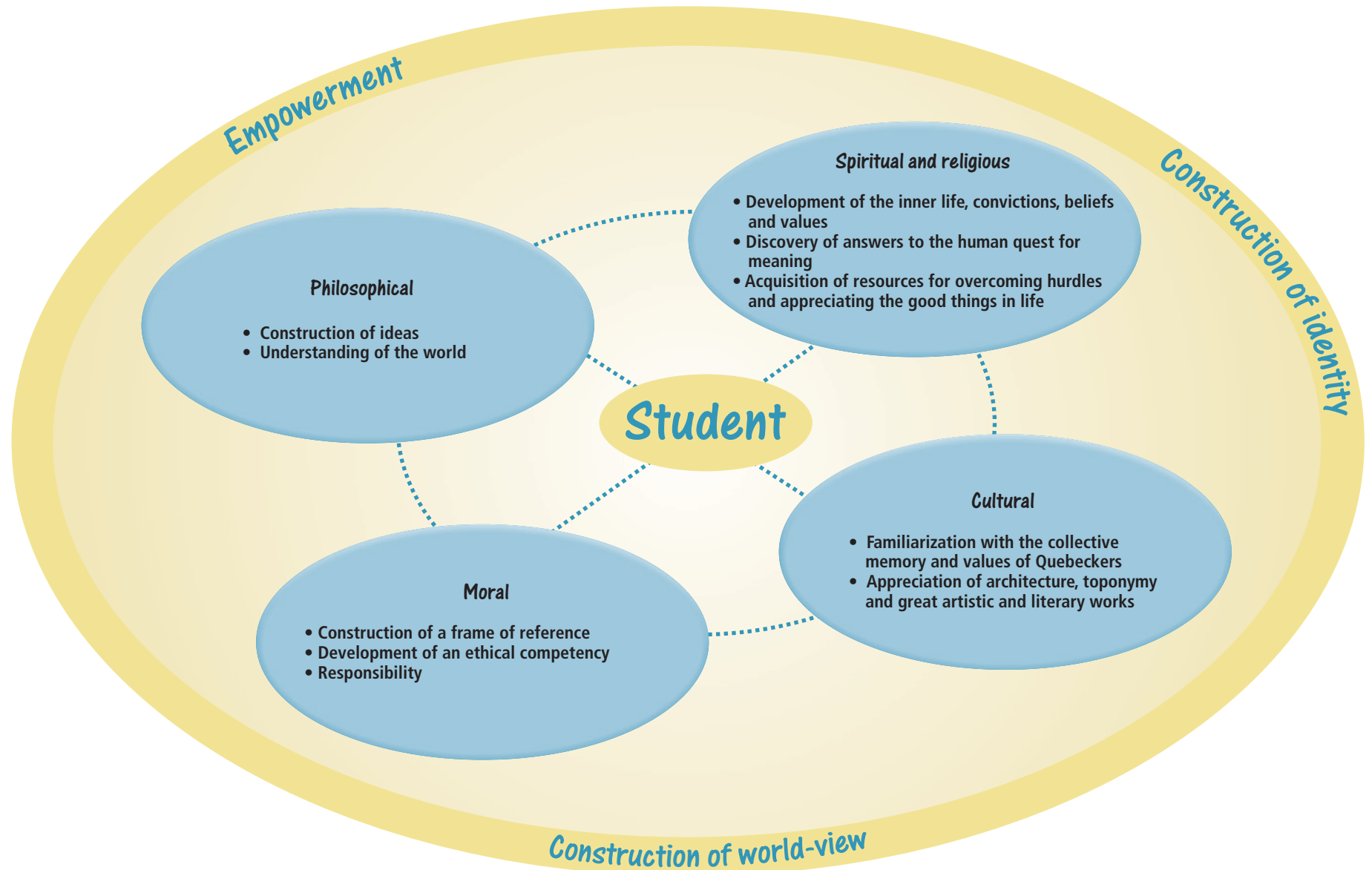
- Morally, the program helps students build, through reflection and research done in class, the frame of reference upon which their choices and actions are based. By raising questions, comparing opinions and using discernment, students gradually develop ethical competency and learn to be more responsible so as to promote better ways of living in the community.
- Culturally, Catholic Religious and Moral Instruction encourages students to become familiar with the characteristic features of the Catholic tradition, which is a major aspect of world culture and a major shaping force of Québec's identity. This exploration is fundamental to immersing students in the collective memory of the people of Québec and the values that drive them, and helps students appreciate Québec's architecture and toponymy as well as a great number of artistic and literary works.

As a whole, these different aspects of Catholic Religious and Moral Instruction contribute to the education of young citizens. They promote the three main aims of the Québec Education Program: to help students construct their identity, construct their world-view and become empowered.

1. In accordance with section 477.18.3 of the *Education Act*, the confessional aspects of this Catholic Religious and Moral Instruction program were approved by the Religious Affairs Committee during its meeting of June 11-12, 2003.



## Contribution of the Catholic Religious and Moral Instruction Program to the Student's Education





## Focus of the Subject

### The Story of the Stone Breakers

During a pilgrimage to Chartres Cathedral, Charles Péguy came across an exhausted stone breaker drenched in sweat. Seeing his dismal mood, Péguy asked him:

“What are you doing, Sir?”

“Can’t you see, I’m breaking stones.”

Further along, he saw another stone breaker. Although the worker looked tired, he seemed relaxed.

“What are you doing Sir?”

“I’m breaking stones to feed my family. It’s the only work I could find.”

Further still, he saw a third stone breaker. This one, however, was beaming with joy. Péguy stopped and asked the man:

“But, whatever are you doing, Sir?”

“I’m building a cathedral.”

Based on one of Péguy’s works, as summarized by Boris Cyrulnik during an interview with Stéphan Bureau. (*Le Point*, November 2002)

Finding a purpose to one’s actions is a source of motivation and satisfaction for human beings. That is why the search for meaning lies at the heart of the Catholic Religious and Moral Instruction program. This step toward inner growth, which is essential to self-fulfillment, involves reflection, hesitation, questioning and experimentation on the student’s part. These processes are often difficult and painful to face, but they must be dealt with in order to live life to the fullest. Human experiences and current events kindle and feed this spiritual quest. Moving forward, appreciating life, working in the community, living freely and contently and turning existential

losses into gain are all possible outcomes of a search for real meaning.

Consequently, teachers are not there to convert students to Catholicism, nor to integrate them into a religious community. While respecting the students’ freedom of conscience and religion, they encourage them to ask questions, guide them and help them formulate their answers, from a Christian vision of the individual, the world and life as conveyed by the Catholic tradition.

### Connections Between the Elementary- and Secondary-Level Programs

The Secondary Cycle One Catholic Religious and Moral Instruction program follows up the elementary-level program<sup>2</sup> in that the quest for meaning remains a central feature. The narration of stories from the living Catholic tradition still plays a predominant role, which is enriched by applying the stories to a modern context through reference to current events or students’ personal lives. Stories illustrating diversity and rituals are still an important part of Catholic Religious and Moral Instruction. In fact, the secondary-level program consists of a greater number of stories and rituals than the elementary program. Other new elements of the program include symbols, concepts and the study of other cultural references. The use of ICT is still essential for processing information and for developing critical judgment with respect to various media, such as the Internet. The quality of oral and written language remains an ongoing concern.

This subject focuses on the development initiated in elementary school of the two following competencies:

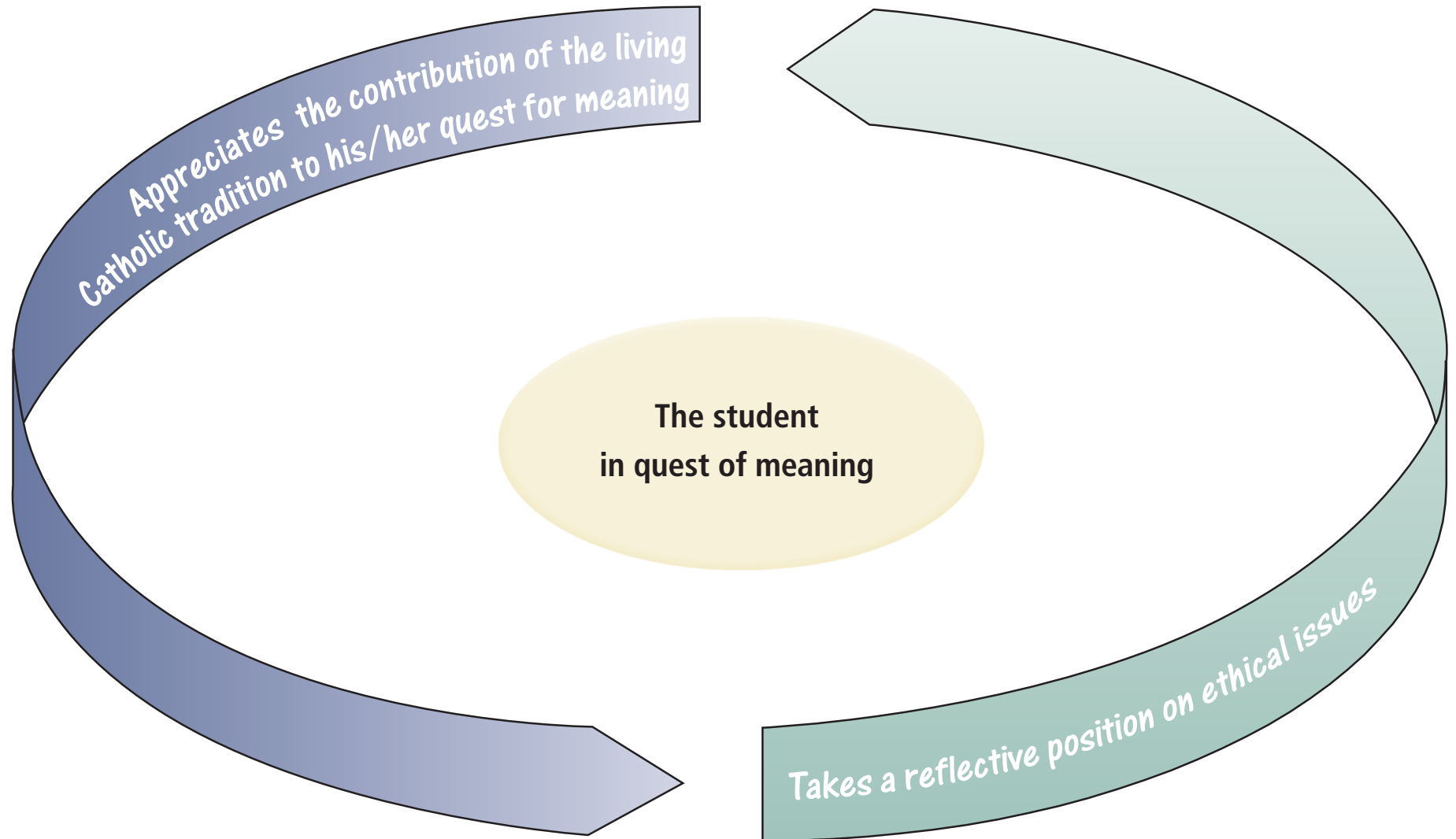
- Appreciates the contribution of the living Catholic tradition to his/her quest for meaning
- Takes a reflective position on ethical issues<sup>3</sup>

The development of these two competencies must be accomplished in an integrated manner so as to sufficiently nurture the student’s quest for meaning. Therefore, the act of appreciating the contribution of the living Catholic tradition cannot take place in a vacuum. It occurs in concrete situations that often involve ethical issues. Taking a reflective position on such issues requires that the student refer to aspects of this tradition.

The figure on the following page illustrates how the competencies work together and their contribution to the educational aim of the subject.

2. Québec, Ministère de l’Éducation, “Catholic Religious and Moral Instruction,” in *Québec Education Program. Approved Version. Preschool Education and Elementary Education* (Québec: Direction de la formation générale des jeunes, 2001), 307-323. Appendix A is a synoptic list of biblical stories studied in elementary school.
3. This competency is also developed in the Moral Education program and the Protestant Moral and Religious Education program. However, the three subjects do not give the same treatment to this common competency and do not necessarily direct students to the same references.

## How the Catholic Religious and Moral Instruction Competencies Work Together



## Making Connections: Catholic Religious and Moral Instruction and the Other Dimensions of the Québec Education Program

The Catholic Religious and Moral Instruction program cannot be treated apart from the other subjects. It must be interpreted and presented in accordance with an integrative approach that allows connections to be made with the other components of the Québec Education Program, i.e. the subject-specific and cross-curricular competencies, the broad areas of learning and the other subjects.

### Broad Areas of Learning

This program contributes to the individual's personal fulfillment and to the development of aware and responsible citizens. It is in line with the educational aims and the focuses of development of the broad areas of learning. The questions it encourages students to discuss are all associated with the essential issues of the broad areas of learning. The stories and rituals, which are the main focus of the program content, all revolve around themes directly related to these areas.<sup>4</sup>

### Cross-Curricular Competencies

Catholic Religious and Moral Instruction draws on all of the cross-curricular competencies and contributes to their development. It provides students with an excellent opportunity to exercise critical judgment because it focuses on the quest for meaning and the construction of values and beliefs. It also draws specifically on students' problem-solving abilities and creativity by asking them to examine moral or ethical issues, discover where they stand in relation to these issues, and propose actions to improve individual or collective well-being. By developing the knowledge specific to the program, students also develop other key competencies: they use relevant information, cooperate with their peers and use infor-

mation and communications technologies. Lastly, through issues raised by the subject and the possible answers it proposes, the program helps students to get to know themselves better to discover and realize their potential.

### The Other Subjects

Catholic Religious and Moral Instruction is also closely related to the other subjects.<sup>5</sup> The numerous different links to the other subjects concern equally program content and competencies, and are established through learning situations. For example, students are often asked to read and write different texts, communicate orally, and appreciate different artistic or literary works, which provides an opportunity to establish links to Language Arts and the subjects of the Arts Education program. The creativity required of students when they narrate stories or communicate inner images, feelings, values or points of view allows them to use steps or movements associated with the creative dynamic as well as resources developed in Arts Education. The program shares common ground with the Mathematics program to the extent that students must apply a problem-solving process and use cultural references. Moreover, some topics treated in the Science and Technology program could be dealt with from an ethical or moral angle. Catholic Religious and Moral Instruction also touches on elements of the History program in that it emphasizes Citizenship Education, particularly by examining problems related to relationships between individuals and different social groups. Research related to issues such as consumption and the environment directly contributes to the construction of students' conscientiousness of global citizenship. In addition, in

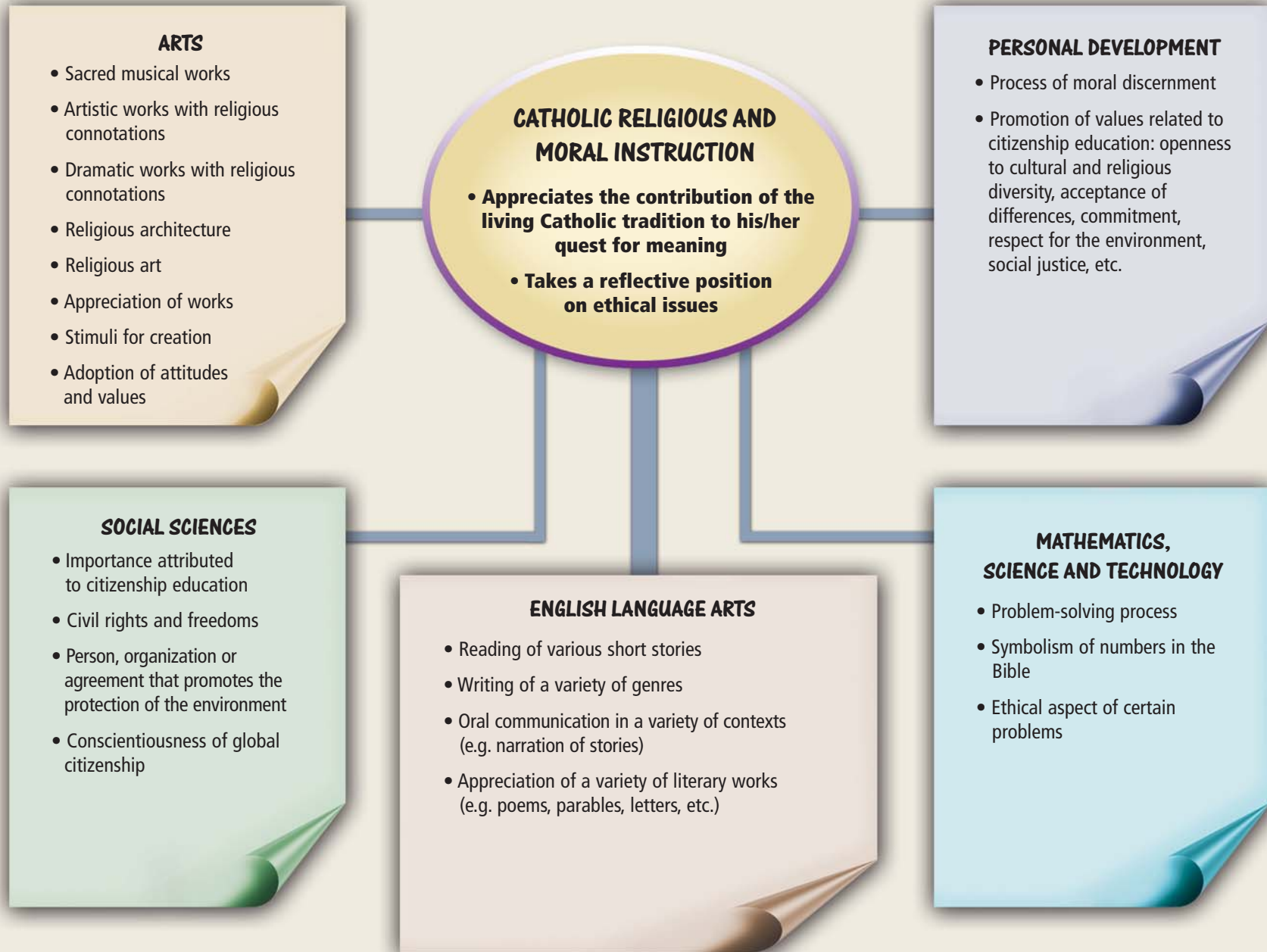
order to understand the contexts of stories from other cultures, periods and religions, students may draw on the concepts, strategies and learning processes acquired in Geography and History and Citizenship Education.

The figure on the following page illustrates the possible links between Catholic Religious and Moral Instruction and the other subjects of the Québec Education Program.

4. See the section *Human, Moral, Spiritual and Religious Experiences: Stories and Rituals* in the program content.

5. The links to the other Personal Development subjects have already been discussed in the introduction to the subject area.

## EXAMPLES OF CONNECTIONS AMONG THE SUBJECTS



## Pedagogical Context

### Situations Adapted to Students' Interests

It is important that the two competencies of the program be developed through learning situations that are closely related to the interests, needs and concerns of today's young people. These situations, which deal with a variety of issues, echo all the broad areas of learning. They can be organized, as illustrated in the table on the right, and may revolve around the following themes: changes, relationships with others, self-actualization and contribution to community life, relationship to consumption, relationship to the environment and certain great questions of humanity.

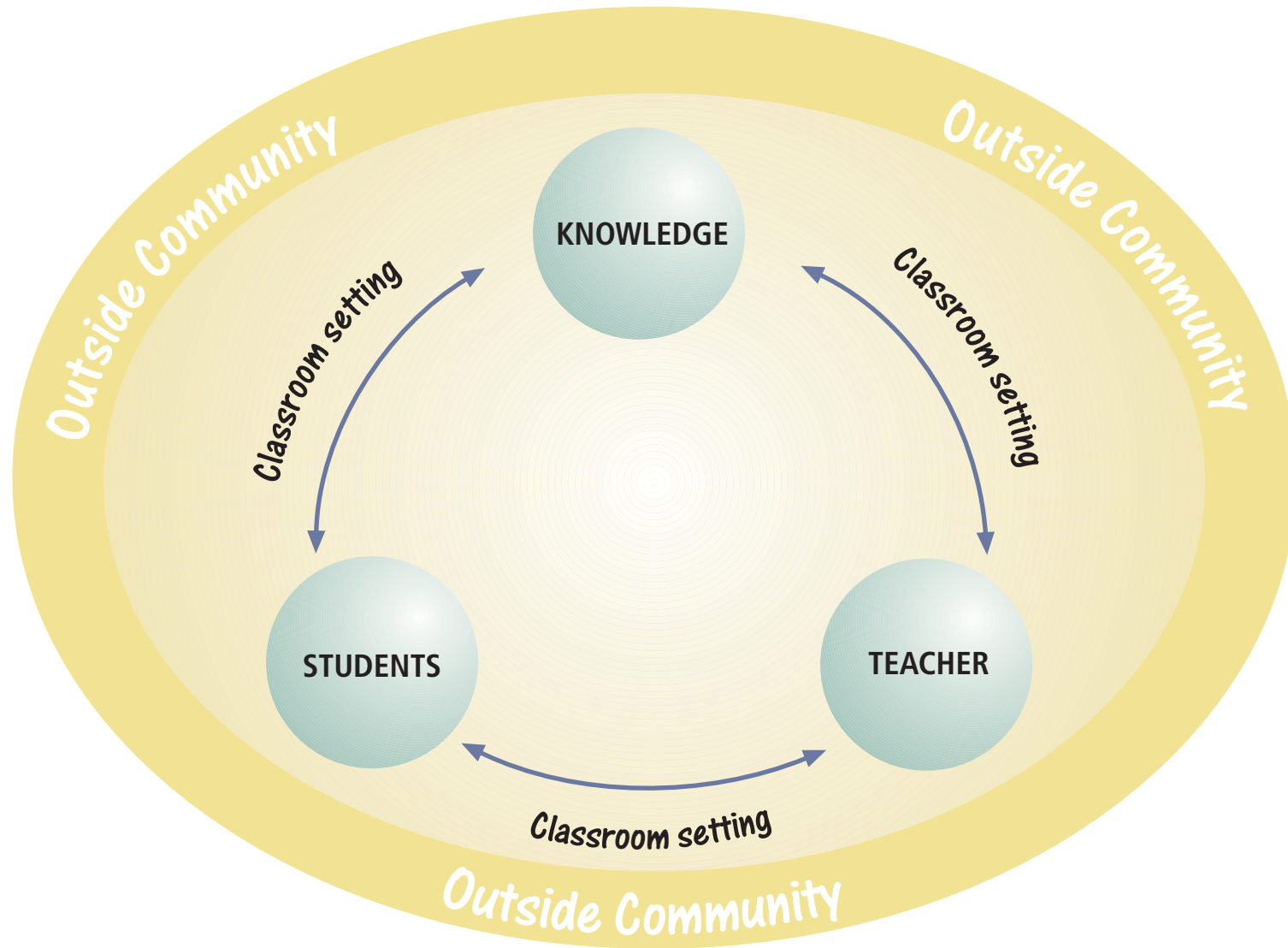
### Student-Centred Education

In Catholic Religious and Moral Instruction, learning is structured around a teaching approach in which, together, students and the teacher manage the use of multiple resources and the construction of knowledge. This approach, which is carried out primarily in the classroom, can also take place in the outside community. To that end, ICT break down the barriers of time and space and facilitate and enrich communication. With this method, students are mainly responsible for their own development, which makes their participation all the more important. Teachers' knowledge and their special relationships with students allow them to play an important and invaluable role. Teachers motivate, facilitate and, at the same time, integrate. They also ensure that students have a sound and critical view of the knowledge used to develop their competencies.

Themes	Examples of topics for learning situations
<b><i>Changes</i></b>	<ul style="list-style-type: none"> <li>• transition from elementary to secondary school</li> <li>• puberty</li> <li>• moving</li> <li>• separation or divorce of parents</li> <li>• loss of a loved one</li> </ul>
<b><i>Relationships with others</i></b>	<ul style="list-style-type: none"> <li>• first love</li> <li>• rejection</li> <li>• difficult relationships</li> <li>• relationships within circle of friends</li> <li>• family relationships</li> </ul>
<b><i>Self-actualization and contribution to community life</i></b>	<ul style="list-style-type: none"> <li>• commitment to the community</li> <li>• extracurricular activities</li> <li>• current and future plans</li> <li>• artistic or sports achievements</li> </ul>
<b><i>Relationship to consumption</i></b>	<ul style="list-style-type: none"> <li>• management of financial resources</li> <li>• solicitation</li> <li>• advertising</li> <li>• influence of trends</li> </ul>
<b><i>Relationship to the environment</i></b>	<ul style="list-style-type: none"> <li>• management of natural resources</li> <li>• recycling and salvage</li> <li>• protection of the environment</li> <li>• international agreements concerning the environment</li> <li>• respect for the surrounding environment</li> </ul>
<b><i>Certain great questions of humanity:</i></b> <ul style="list-style-type: none"> <li>– life after death</li> <li>– existence of God</li> <li>– magical practices</li> </ul>	<ul style="list-style-type: none"> <li>• death of a relative or a friend</li> <li>• war, evil, suffering</li> <li>• questions raised by unusual events</li> <li>• mysterious occurrences</li> <li>• the greatness and beauty of the universe</li> </ul>

## The Dynamics of the Learning Process

---





## The Classroom: An Educational Community

To help students develop the competencies targeted in the Catholic Religious and Moral Instruction program, the teacher ensures that the class constitutes a learning community in which students feel free to discuss and question. He/she encourages them to show patience, to be sensitive to others and to see the diversity of problems and complexity of situations as learning opportunities rather than obstacles to be avoided. Cooperation, collaboration and interdependence ensure the authenticity of this community.

## Numerous and Varied Resources

The classroom comes to resemble a laboratory, offering various technical and instructional resources. These resources include: bibles, dictionaries, magazines, catalogues of works, reference books, globes and historical and contemporary maps. Computers and peripheral equipment, as well as the Internet, are invaluable ways of accessing these resources. Furthermore, the students are open to any outside collaboration and seek help from individuals such as the school's complementary educational services personnel or community resources.

## Evaluation and Learning Go Hand in Hand

The evaluation of learning in Catholic Religious and Moral Instruction must, first and foremost, promote learning. Each learning situation involves ongoing regulation that enables students to develop their competencies. Therefore, it is more accurate to talk about learning and evaluation situations than about singular evaluation situations as such. This regulation is facilitated by direct observations requiring immediate intervention using observation and verification checklists, self-evaluation or coevaluation. Using other tools such as portfolios, especially in electronic format, are recommended for bigger productions.

As a result, the teacher and the student are able to soundly judge the development of the competencies and the process involved.

Other methods may also be used: open question periods, written compositions, drawings or posters, oral presentations, role-playing, roundtables, diagrams, synoptic tables, etc. To ensure that the end-of-cycle progress report and the teacher's judgment truly take learning progress into account, the teacher could propose an integrative project comprised of a mural, exhibit, publication of a book, play, etc.

## COMPETENCY 1 Appreciates the contribution of the living Catholic tradition to his/her quest for meaning

### Focus of the Competency

The Catholic tradition is part of a heritage common to Western countries and is a major element of Québec's identity. As part of a general, overall education, it is essential that students come into contact with the richness of experiences within the Church on cultural, social, spiritual and religious levels. Culturally, it lends itself to symbolism full of meaning and provides the basics needed to better understand and interpret great contemporary and historical works of literature and art. Socially, it offers reference points to better understand society and proposes values for a collective well-being, paying special attention to the disadvantaged. Spiritually and religiously, it constitutes a precious heritage that helps provide answers to the human quest for meaning. In brief, the living Catholic tradition can be an important factor in constructing students' personal and social identities.

#### A living tradition . . .

For students, appreciating the contribution of the living Catholic tradition to their human quest for meaning, above all, involves becoming aware of the most dynamic aspects of this tradition upheld within the Church. Not so much the tradition of great pronouncements, but the one that continually unfolds in daily life, that renews itself, is put into practice and finds its source and inspiration in the Scriptures. Its message is still as meaningful today in that it emphasizes human dignity and the love of God, which transforms the lives of his followers, and begins with discernment, critical appreciation and intelligence with respect to the diversity<sup>6</sup> of beliefs, rituals, currents of thought and ways of committing. This openness must not be normative, but, rather, focused on enriching discussion on universal questions. The vitality

of the Catholic tradition is closely related to this unavoidable discussion.

#### . . . that students continue to appreciate

The competency *Appreciates the contribution of the living Catholic tradition to his/her quest for meaning* is based on issues that concern young people. At the elementary school level, students learned to raise questions based on these issues, sought answers to their questions in biblical stories and stories recounting the lives of contemporary or historical Catholic figures, and told stories and took messages from the experiences of life and faith set out in these stories. In addition, they developed an openness to cultural and religious diversity. Lastly, they learned to appreciate the light shed by the living Catholic tradition on the issues treated. At the secondary school level, students further develop and consolidate what they learned in elementary school. They continue to develop their competency by seeing how the stories and rituals they looked at may be relevant to current events and their own past.

6. Each time that the concept of *diversity* is used in Catholic Religious and Moral Instruction, it refers to the diversity of cultures, religious traditions, secular currents of thought and humanist endeavours. In this subject, elements of diversity are presented from a Catholic point of view, by adopting a self-monitoring procedure. In this way, two stumbling blocks are avoided: these elements will not be treated in a superficial manner, from an outside perspective, and will not be presented as a set of equally useful responses to students' quests for meaning.

## Key Features of Competency 1

### **Shows an understanding of the living Catholic tradition**

Develops a greater understanding of how stories, rituals, symbols and concepts associated with the living Catholic tradition relate to issues

- Makes connections between specific aspects of this tradition and current events or his/her personal life
- Interprets these aspects in light of this connection



**Appreciates the contribution  
of the living Catholic tradition  
to his/her quest for meaning**

### **Develops his/her thinking**

Consults sources containing stories and rituals illustrating diversity

- Identifies information pertinent to questions about meaning
- Makes relevant connections to aspects of the living Catholic tradition

### **Evaluates the contribution of the living Catholic tradition**

Takes aspects of the living Catholic tradition into account when formulating answers • Explains how these aspects influence his/her answers

### **Formulates answers**

Defines his/her questions about meaning on the basis of existential issues • Formulates possible personal answers • Validates them on the basis of aspects of the living Catholic tradition, religious diversity and humanistic thought • Communicates and justifies his/her answers based on the living Catholic tradition and diversity

## Evaluation Criteria

- Clear formulation of questions about meaning with the help of his/her learning community
- Appropriate choice of information regarding the living Catholic tradition and diversity
- Correct interpretation of aspects of the living Catholic tradition based on current realities
- Rigorous justification of personal answers by referring to the living Catholic tradition, diversity and personal experience

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students are able to draw, from particular issues, questions of meaning that concern them. They usually express interest in study aimed at finding answers to their questions by developing a greater understanding of stories and rituals of the living Catholic tradition. During their study, they analyze information selected from various sources and carefully compare this information to current events and their personal experiences so as to interpret the meanings in different times and places. They often consult documentation pertinent to diversity in order to find different views on the questions at hand. They formulate answers that take their studies and the particular context into account. They are open to sharing opinions and accept that opinions may vary depending on the individual or the group. They justify their own opinions by referring to different points of view and by explaining the reasoning behind their choices. They take into account the influence of the living Catholic tradition when constructing answers to the questions that interest them. To do so, they establish parallels between their own life stories and the experiences related in the stories studied. In addition, they recognize aspects of this tradition in their environment, especially in literature, art and architecture. Lastly, using examples, they explain certain terms related to religion: *great religious traditions, belief, ritual, symbol, monotheism, resurrection, etc.*

## COMPETENCY 2 Takes a reflective position on ethical issues

### Focus of the Competency

Scientific discoveries, social upheaval, economic globalization, religious fanaticism and changes on the international political scene provide opportunities to take a position on ethical issues.<sup>7</sup> Questions about cloning, genetic modification and global warming are just a few examples. Choices regarding these realities require individuals to use reflective judgment, which is based on comparing different frames of reference and carefully examining diverse options. They also promote participation by means of responsible discourse rather than the adoption of nonchalant, indolent or fundamentalist attitudes.

#### Issues that incite students to ask questions . . .

Although young people are concerned about global issues, they find it especially important to be able to take a position on questions directly related to their personal experience, such as fashion, sexuality, rejection, drug abuse, suicide, bullying, taxing, injustice, lifestyles, consumption, recycling and the media's influence. It will, therefore, be through consideration of problems arising out of situations that interest them personally that students will learn to exercise critical and moral judgment and to discern what is appropriate in terms of better individual and collective ways of living, that is, what humans need to achieve self-fulfillment, in all their dimensions and on a personal and social level.

#### . . . and help them to continue to learn how to discern

The practice of moral discernment is the fundamental element of this competency.<sup>8</sup> In elementary school, students developed their ability to recognize a complex situation involving a moral issue and to discover its underlying

dilemma. They learned to refer to information taken from bible stories, stories illustrating the lives of believers of the past or present and aspects of diversity in order to find potential answers suited to the moral issue at hand. They practised drawing up lists of their options, describing their potential impact and choosing those that seemed most beneficial for them and those around them. They also learned to support their decision, taking into account the moral frame of reference they built, based on personal experience and research. Students continue to develop and consolidate what was learned in elementary school, thus enabling them to take part in community action.

7. In this program, the concept of *ethics* leads students to ask themselves the following question: What is the best way to improve society as a whole? This concept can be distinguished from the concept of *morals*, which, in contrast, leads to the question: What should I do, taking into account the existing principles, values, standards (rights, laws, interdictions, etc.)?

8. The moral discernment process is part of reflection on ethical issues.

## Key Features of Competency 2

### **Identifies ethical issues in a particular situation**

Describes a situation and its context • Explains how an ethical problem arises out of the situation and determines the causes of the problem • Determines the consequences on himself/herself, on others and on the environment



### **Analyzes a particular situation from different points of view**

Examines different points of view, including that of the living Catholic tradition • Discovers values and information related to the situation • Questions the validity of each point of view examined

### **Applies a choice**

Evaluates different options by referring to aspects of the living Catholic tradition and diversity • Expresses his/her position and justifies it • Explores ways of taking action

### **Imagines possible options and their consequences**

Proposes possible options and considers those of others • Examines the consequences for himself/herself, others and society • Envisions a desirable outcome

## Evaluation Criteria

- Identification of the ethical issue
- Exploration of different points of view
- Presentation of options and their consequences
- Justification of the option chosen on the basis of different frames of reference
- Use of a set of concepts related to moral reflection
- Listing of actions likely to improve individual and collective life

## End-of-Cycle Outcomes

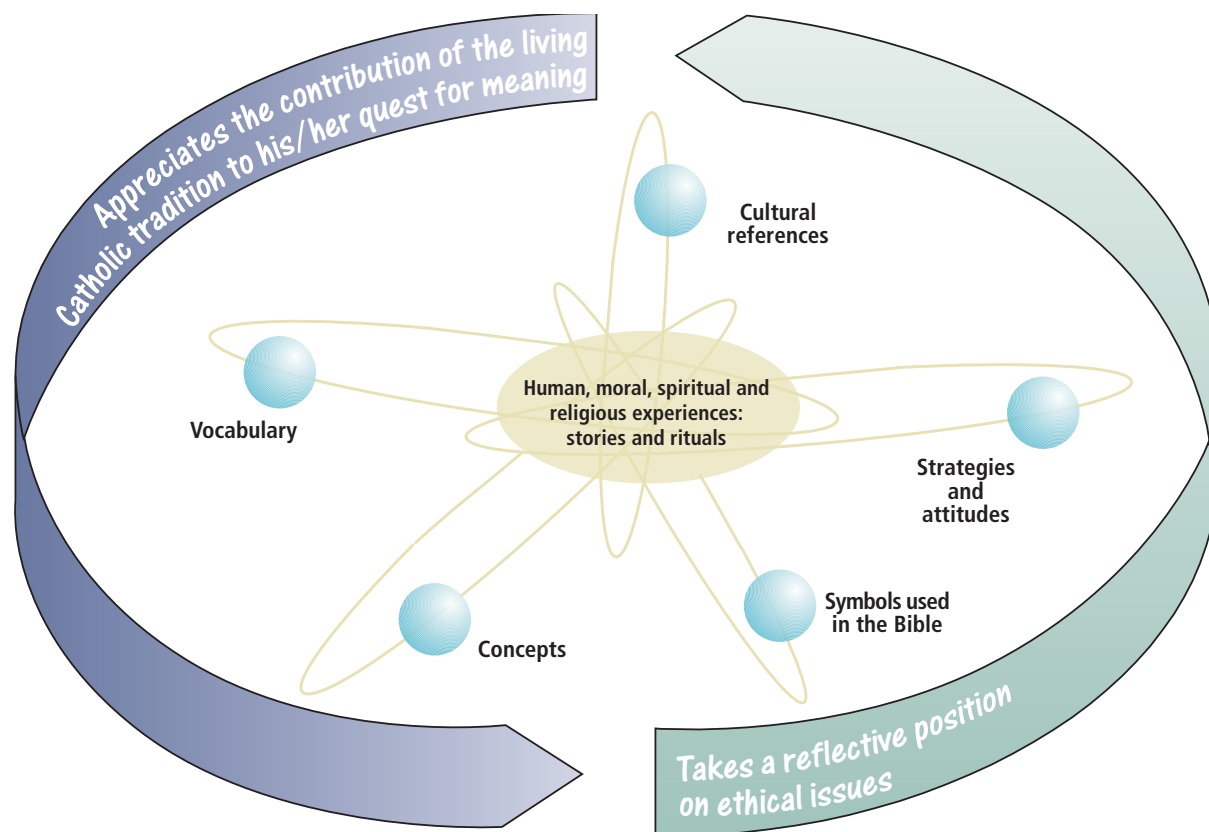
By the end of Secondary Cycle One, students are able to process a problem situation from an ethical perspective. They examine the issue involved by taking the context into account and explaining it. They also describe the consequences of the problem on themselves, others and the environment. Throughout the reflective process, they take more than one point of view, including that of the living Catholic tradition into consideration. These viewpoints are then compared and similarities and differences are identified. Students list different opinions regarding the situation and imagine the possible options. They consider the consequences of each option on the human and material environment. They evaluate the options by referring to aspects of the living Catholic tradition and diversity. They take a position and justify their choice. They describe actions or gestures that may help to apply a choice in view of improving individual or collective life. They are also able to explain, using examples, certain terms related to moral reflection: *issue, norm, value, code of ethics, process of moral discernment*, etc.

## Program Content

The program content consists of a set of resources used to help develop and practise the competencies. It is divided into six sections. The first section, *Human, Moral, Spiritual and Religious Experiences: Stories and Rituals* is the heart of the program. Five others revolve around it: *Symbols Used in the Bible*, *Concepts*, *Vocabulary*, *Strategies and Attitudes* and *Cultural References*.

The following figure explains the organization of this content and how the different elements work together and contribute to the development of the two subject-specific competencies.

## Organization of Program Content





# 1 Human, Moral, Spiritual and Religious Experiences: Stories and Rituals

## Story

An account that relates real or imagined events. Stories transmit messages and allow students to construct their identities by leading them to reflect on their perceptions, feelings and ideas and by providing them with words to express them. Stories also help students to construct their world-view by encouraging them to examine their values, beliefs, convictions, ways of thinking, viewpoints and behaviours. Stories could also motivate students to take action.

## Ritual

A repeated practice associated with human rites of passage or unions. Rituals convey values, provide reference points and develop a sense of belonging. Like stories, they contribute to the construction of personal and group identities and world-views and, in the end, may encourage students to take action.

This section presents the human, moral, spiritual and religious experiences told in stories and expressed through rituals. These stories and rituals revolve around six themes: changes; self-actualization and contribution to community life; relationships with others; relationship to consumption; relationship to the environment; and certain great questions of humanity. Each theme is introduced by one of the many educational aims of the broad areas of learning. Teachers draw inspiration from these aims when planning instruction in order to lend meaning to students' learning.








## Using the Themes to Develop Competencies

The six themes that contribute to the development of the competencies must be approached in a way that takes into account current events, the school's educational project and students' needs and interests. Therefore, it is not necessary to teach these themes in blocks, in a homogeneous fashion. And it certainly does not mean that they should be associated with a given step marked on the school calendar. Ultimately, the themes could be integrated into a year-long or cycle-long project. It is up to the teacher to plan his/her intervention based on the essential elements of these themes and to ensure that he/she has, when necessary, an interactive tool on hand, such as the table on the following page.

## Compulsory Content

With respect to the issues surrounding this subject, bible stories remain a valuable source of information. Different from those presented at the elementary level, the stories presented in Secondary Cycle One were chosen for the wealth of their messages and because they promote a better understanding of the human experiences specific to students in this age group. Furthermore, stories relating to the lives of historical Catholic figures help provide students with other answers to their quest for meaning while enabling them to discover the very meaning of the living Catholic tradition upheld in the Church. These figures, through their faith in God, have positively, and in some cases substantially, influenced Québec culture. Contemporary Catholic figures similarly contribute to Québec culture. In their way, they bring the living Catholic tradition up to date by demonstrating its evolution. Particular attention should be given to figures or organizations that are not well known, but that play an active role in the students' community. In addition, learning stories relating to diversity enables students to better understand the great religious, spiritual and humanist traditions. These provide a variety of answers to their questions. First Nations and Inuit traditions will also be explored. Finally, Catholic rituals and rituals relating to religious diversity enrich their stock of knowledge.

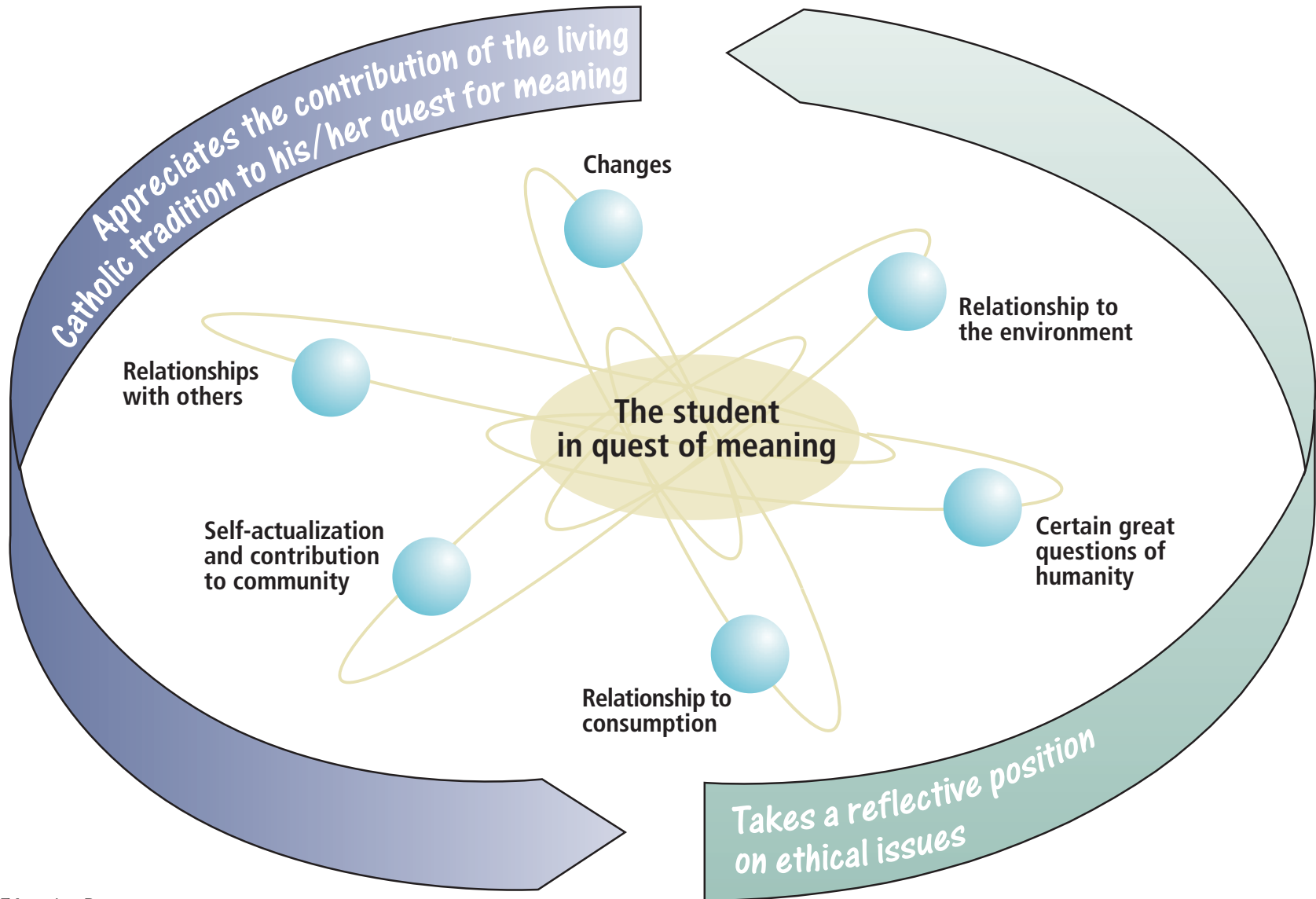
In order to learn what is set out in this program, students must understand a minimum number of elements from the program content, as specified in the following table.<sup>9</sup>

	Biblical story from the Old Testament	4
	Biblical story from the New Testament	4
	Story relating to the life of a historical Catholic figure	2
	Story relating to the life of a contemporary Catholic figure	3
	Story relating to diversity	7
	Catholic ritual	3
	Ritual relating to diversity	3

Over and above the specified compulsory content, teachers may use other stories or rituals. In their instructional planning, they should ensure that content involving the living Catholic tradition represents at least 60 per cent of the overall content.

9. What must be learned is defined in the sections entitled *End-of-Cycle Outcomes*.

## Making Connections Among Contexts



## 1.1 Changes

Young people between the ages of 12 and 14 face various changes in their personal and social lives. Based on these realities, Catholic Religious and Moral Instruction encourages students to adopt a self-monitoring procedure about how to meet their basic needs, adopt healthy behaviours and attitudes and learn about the consequences their personal choices have on their well-being.

*To set out, just for the sake of going  
Not to flee, not for change, not to get away  
Going somewhere just because*

*Learning to live and living as you are, and carrying on . . .*

*[Free translation]*

*Jean-Pierre Ferland*

### **Biblical Stories From the Old Testament**

- Mission proposed to Jonah (summary of Jonah 1-4): A radical change that starts with refusal and evasion and ends with the accomplishment of the mission, followed by reflection
- The story of Abraham (Genesis 11: 27-32; 12: 1-9; 13: 14-18; 15: 1-21; 17: 1-8; 18: 1-15; 21: 1-7; 25: 7-11): A story about conversion based on a trusting relationship with God

### **Rituals**

- A Catholic ritual and a ritual of diversity that punctuate the life of a person (for example: at birth, at puberty, during adulthood or at death)

### **Stories Relating to Diversity**

- Muhammad: A life marked by change
- Martin Luther King Jr.: Man of faith and leader of the civil rights movement

**C1**

**The Student in  
Quest of Meaning**

**C2**

### **Biblical Stories From the New Testament**

- The boy Jesus in the Temple (Luke 2: 41-52) and The baptism of Jesus (Luke 3: 21-22): From intuition to confirmation of identity
- Jesus and Zacchaeus (Luke 19: 1-10): From rejection to integration into God's family

### **Story Relating to the Life of a Historical Catholic Figure**

- Saint Augustine: A story of a radically changed life

### **Story Relating to the Life of a Contemporary Catholic Figure**

- A Catholic for whom God played an important role in bringing about change (for example: John XXIII, Mother Teresa, Edith Stein, a believer present in the student's community)

## 1.2 Self-Actualization and Contribution to Community

Young people between the ages of 12 and 14 are faced with more and more choices of ever increasing complexity. Some of these are related to their quest for identity and others to the rapid economic and social evolution of society. These realities influence their current and future plans. In this context, Catholic Religious and Moral Instruction encourages students to take a look at themselves and explore attitudes and behaviours that will help them develop their potential, construct their identities and contribute to society.

*After all, life might be just that:*

*rolling up your sleeves . . .*

*[Free translation]*

*Félix Leclerc*

### Biblical Stories From the Old Testament

- Jeremiah (Jeremiah 1: 4-10): *A prophet who heard God and was dedicated to a demanding mission*
- Wisdom is a skill (Proverbs 6: 6-11): *The wise are active in the world*

### Biblical Story From the New Testament

- The parable of the mustard seed (Matthew 13: 31-32): *The transformation that God intended for the world starts with small things*

### Rituals

- A Catholic ritual and a ritual of diversity that allow one to regain energy and spiritual strength before taking action (for example: prayer, meditation, regular reading of sacred texts, pilgrimages, fasting)

### Stories Relating to Diversity

- Henriette Feller: *Founder of the first French Protestant school in Québec*
- An organization whose purpose is to make the world a better place (for example: Opération enfant-soleil, Sun Youth Organization, United Way, Leucan, Moisson Québec, Doctors Without Borders, Amnesty International)

C1

The Student in  
Quest of Meaning

C2

### Story Relating to the Life of a Historical Catholic Figure

- A Catholic who takes action within the Church to improve a neglected social situation (for example: John Bosco and delinquent children, Marcellin Champagnat and rural children, Teresa of Avila and the reform of Carmel, Thérèse of Lisieux and her missionary work)

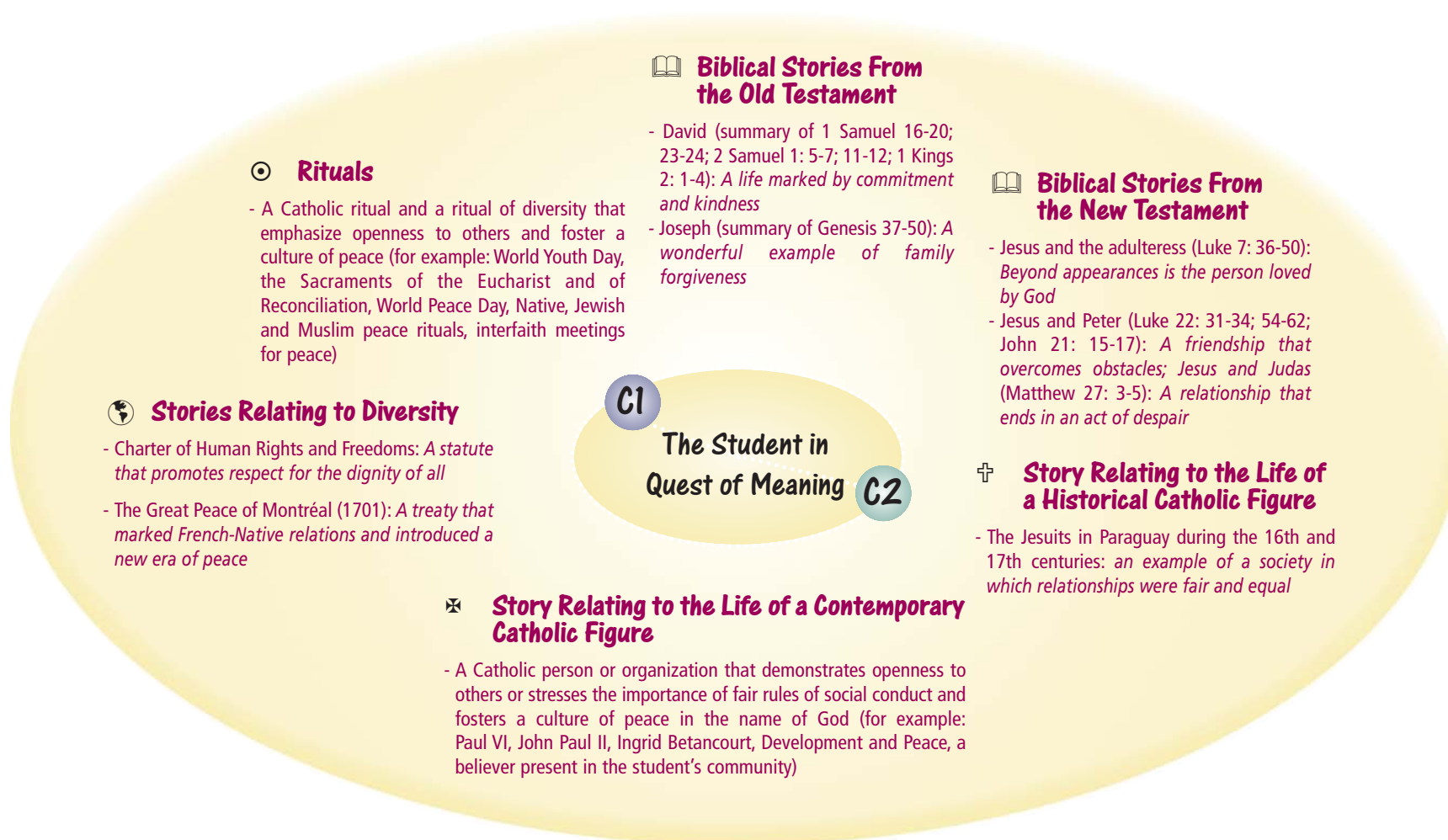
### Story Relating to the Life of a Contemporary Catholic Figure

- A Catholic who puts his or her talents and skills to use in the Church and the community (for example: Mother Teresa, Maximilien Kolbe, Brother André, a believer present in the student's community)

## 1.3 Relationships With Others

Young people between the ages of 12 and 14 are entering an important period of family, school and social relationships, and often come into contact with people from cultures different from their own. In this context, Catholic Religious and Moral Instruction aims to foster open and respectful attitudes among students. As such, it proposes references from the living Catholic tradition that stress the importance of fair rules of conduct and promote harmonious relationships.

*People will be able to live together  
only if they forgive one another  
for being who they are.*  
[Free translation]  
François Varillon

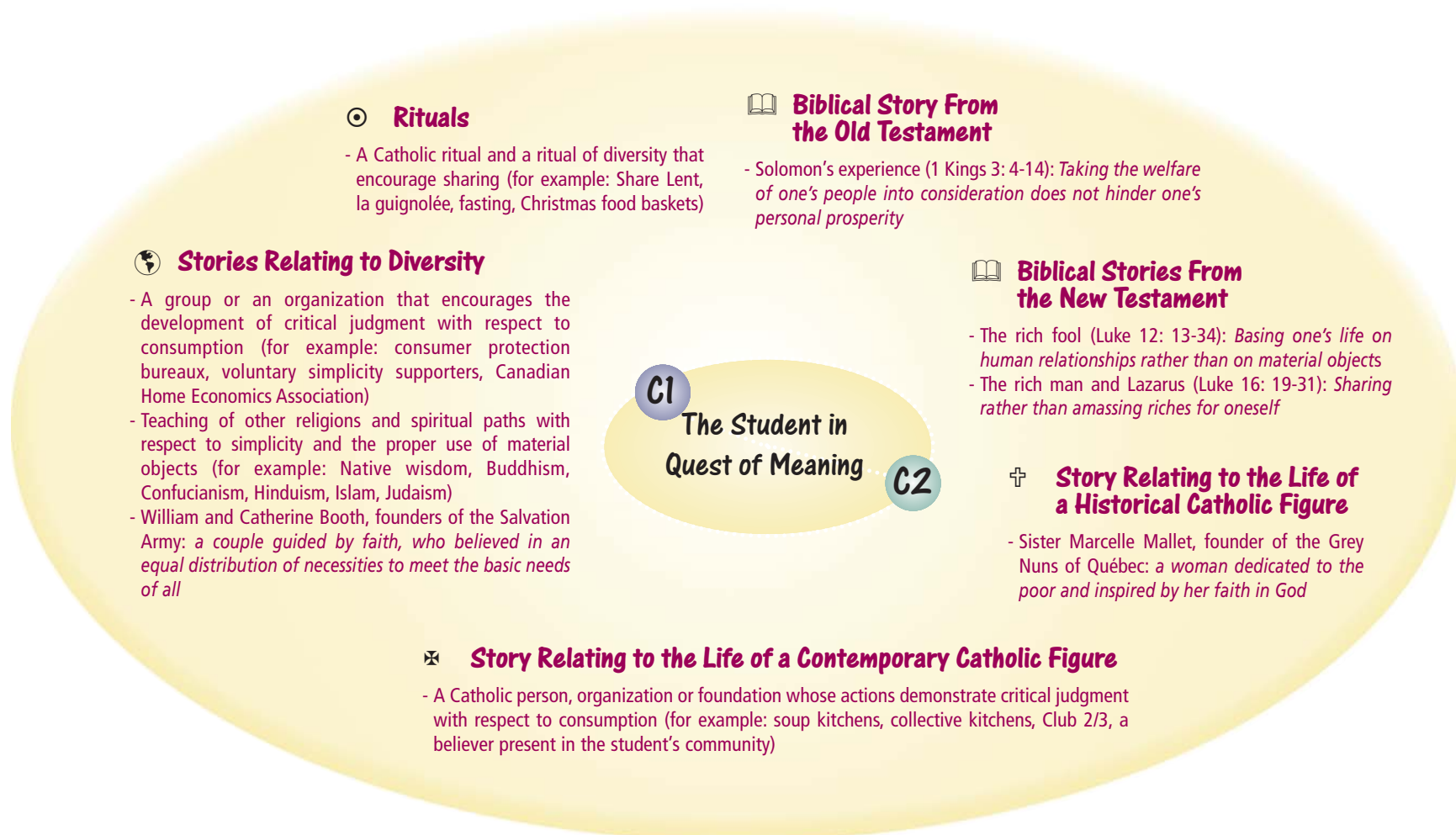


## 1.4 Relationship to Consumption

Young people between the ages of 12 and 14 are heavily targeted by our consumer society. This phenomenon strongly influences their behaviour and, in turn, raises questions about their lives today and in the future. In this context, Catholic Religious and Moral Instruction helps students to maintain a critical distance with regard to consumption by making them aware of related social and ethical issues.

*Live simply that others may simply live.*

*Gandhi*





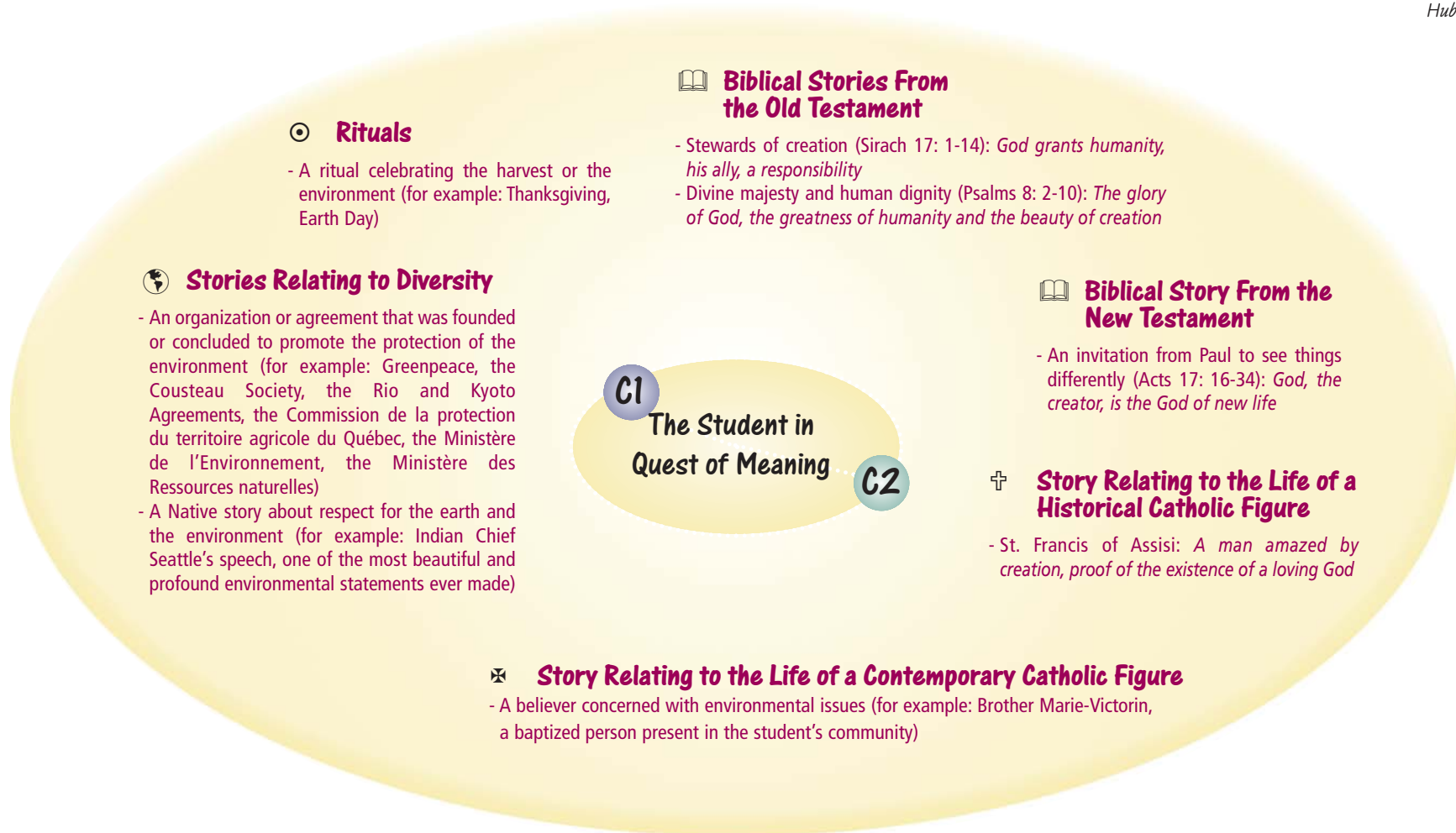
## 1.5 Relationship to the Environment

More and more young people between the ages of 12 and 14 are aware of the quality of their environment. For this reason, they reflect on important ecological questions concerning the future of the planet. Catholic Religious and Moral Instruction takes these questions into consideration and encourages students to show concern for their surroundings, maintain a critical perspective with respect to the use of natural resources and examine the effects of this use on the environment.

*We have to let go of the idea that the human race will be saved . . . by a guardian angel descending from heaven to spare us from disaster . . . Everything is in our hands. By our actions, we determine whether our planet will survive.*

[Free translation]

Hubert Reeves



## 1.6 Great Questions of Humanity

Young people between the ages of 12 and 14 are often fascinated by the mystery surrounding life after death, magical practices or the existence of God; these subjects receive extensive media attention, some more than others. Catholic Religious and Moral Instruction is intended to enlighten the students with respect to these questions by proposing references from the living Catholic tradition that may enrich their world-view.

*Death is glorious, it's full of life.*  
[Free translation]  
Félix Leclerc

### Life after death



#### Biblical Story From the Old Testament

- Resurrection (Daniel 12: 2-4; Job 19: 23-27; The wisdom of Solomon 3: 1-3):  
A concept that appears in the Old Testament

#### ☉ Rituals

- Mourning rituals of Catholics and believers in other traditions (for example: funerals, prayers, cremation, inhumation, mummification, flowers, candles, meals)

C1

The student  
in quest of meaning

C2



#### Biblical Stories From the New Testament

- Resurrection (John 6: 35-40): A guarantee for those who believe in Christ, the God of Love
- The resurrection of Christ (1 Corinthians 15: 12-22):  
Proof of our own resurrection



#### Stories Relating to Diversity

- Discourses on life after death from believers in other religions and atheists

## Magical practices

*It is not certain that everything is uncertain.*

*[Free translation]*

*Blaise Pascal*

### **Biblical Stories From the Old Testament**

- Saul consults a medium (1 Samuel 28: 3-25): *Searching for reassuring answers in a difficult situation*
- An authentic prophetic perspective (Deuteronomy 18: 9-15): *Trusting in God, rather than in sorcerers and diviners*

### **Rituals**

- The Catholic ritual of exorcism and a ritual related to divination, witchcraft or spiritism

### **Story Relating to Diversity**

- Distinctions between "divination," "witchcraft," "magic" and "occult science"

**C1**  
The Student in  
Quest of Meaning

**C2**

### **Biblical Stories From the New Testament**

- Proof in the form of magic (Matthew 16: 1-4): *The demand for a sign refused by Jesus*
- Jesus appears to the disciples (John 20: 19-31): *Signs that are not related to magic, but reveal unexpected perspectives*

## The Existence of God

*If we no longer listen to what the wind is telling us  
humankind will have lost its source of life.*

*[Free translation]*

*Yves Duteil*

*La légende des arbres*

### **Biblical Story From the Old Testament**

- The story of creation (Genesis 1): *God is the Creator of the world*

### **Rituals**

- A Catholic ritual and a ritual of diversity that reveal God (for example: sacraments, offerings, prayers)

### **Story Relating to Diversity**

- Discourses about God from believers of other religions and atheists

**C1**  
The Student in  
Quest of Meaning

**C2**

### **Biblical Stories From the New Testament**

- The Word became flesh (John 1: 1-5; 9-14): *God is incarnated in Jesus, the Son; He is revealed to be the loving Father*
- A promise (Matthew 28: 16-20): *God is forever with his disciples through the Holy Spirit*

## 2 Symbols Used in the Bible<sup>10</sup>

### *Symbol*

*An observable reality, which can be experienced through the senses and which evokes something else that cannot be seen or grasped. The significance of a symbol is ambiguous and infinite. To find the meaning of a symbol, one must draw upon his/her intuitive knowledge. For example, the symbol of water, which is also a well-defined reality, can be used to intuit God, an unobservable reality, as a great source of life. The study of symbols permits a better understanding of stories. Using symbols allows for the expression of individual and collective identities and world-views.*

The cultural and religious universe of young Quebeckers is full of symbols from the Judeo-Christian tradition. The following list indicates the symbols that students can learn: Biblical numbers (one, three, six, seven, ten, twelve, forty); blood; bread; darkness; dove; earth; fire; fish; light; mountain; rainbow; tree; water; wind; wine; wood of the cross

## 3 Concepts

The following section consists of the concepts that students need to master in order to treat issues involving spiritual, human, moral and religious experiences studied in this subject.

### 3.1 Judeo-Christianity

Bible; Church (mission, community life, organization, service, message); Covenant; forgiveness; God the Creator; hope, faith and charity; Incarnation; Kingdom of God; living Catholic tradition; resurrection; ritual; sacrament; soul; symbol; the Trinity of God (the Father, the Son, and the Holy Spirit)

### 3.2 Religious Diversity

#### *Great religious traditions*

- Monotheist: Judaism; Christianity (Catholicism, Protestantism,<sup>11</sup> Orthodoxy); Islam

*Québec Education Program*

- Other traditions: Buddhism; Hinduism; Native spirituality

*Miscellaneous:* Atman; Koran; Nirvana; reincarnation; sect; Torah

### 3.3 Morals and Ethics

*Process:* better individual or collective ways of being; enlightened choice; moral dilemma; moral discernment; moral frame of reference; moral issue

*Values and attitudes:*<sup>12</sup> audacity; beauty; commitment; confidence; courage; creativity; detachment; dignity; equality; fairness; faithfulness; freedom; generosity; honesty; hope; independence; interiority; justice; love; openness to others; peace; persistence; power; renunciation; respect; sense of common good; sense of responsibility; sharing; simplicity; solidarity; tenderness; tolerance; wealth; wisdom

10. The symbols to be studied depend on the biblical stories selected.

11. In Québec, there are two main branches of Protestantism: the Evangelical Churches (Baptist, Pentecostal, Mennonite, Salvation Army, Methodist, etc.) and the traditional Protestant Churches (United, Anglican, Presbyterian and Lutheran).

12. The values and the attitudes indicated here are from stories mentioned in section 1 of the program content. The students will focus on those that they use to construct their moral frames of reference. Other values and attitudes could be examined.

## 4 Vocabulary

This section presents a list of words that the students must understand to completely assimilate and relate experiences connected to the living Catholic tradition, religious diversity and morality.

### 4.1 The Bible<sup>13</sup>

*Names given to God:* Christ; the Word; Yahweh

*Peoples:* Athenians; Canaanites; Chaldeans; Egyptians; Galileans; Hebrews; Judeans; Philistines; Samaritans

*Geographic locations:*

- *river:* Jordan
- *provinces:* Galilee; Judea; Samaria
- *kingdoms:* Israel; Judah
- *cities:* Bethlehem; Jericho; Jerusalem; Nazareth; Ninive; Ur

*Public places:* Areopagus; synagogue; temple

*Figures:* Abraham, Sarah, Isaac, Esau; David, Samuel, Saul, Jonathan, Solomon; Jeremiah, Jonah; Joseph and his

brothers, Jacob and Rachel; Jesus, Mary the mother of Jesus, Joseph the carpenter, John the Baptist; Peter, John, Judas, Paul; Zacchaeus, Lazarus.

*Rituals and practices:* anointing of the sick; baptism; benediction; circumcision; exorcism; fast; Passover; presentation in the Temple; purification; sacrifice; tithe

*Roles and religious or social classes:* apostles, disciples, elders, Gentiles; high priest; lawyers (doctors of the law); pagans; Pharisees; prophets; Sadducees; sinners; tax collectors

### 4.2 Religious Diversity

*Names given to God or a divinity:* Allah; Brahma, Shiva and Vishnu; Brahman; the Great Manitou and other designations of Power from Native American culture

*Places:* Benares; Jerusalem; Mecca; Medina

*Figures:* Abraham; Buddha; Muhammad

### 4.3 Morals and Ethics

Acts; charters; codes of ethics; moral references; opinions; points of view; norms; values

13. The vocabulary that must be learned depends on the biblical stories selected and the translations used.

## 5 Strategies and Attitudes

The following section presents the strategies that students learn and use throughout the development of the subject-specific competencies. These strategies require the students to adopt certain attitudes.

### 5.1 How Can These Questions About Meaning Be Defined in Terms of Existential Issues

- Describe, with one's peers, what one knows about a situation.
- Identify why there is a problem or why questions are raised about this situation.
- Ask questions, alone or with others, about the defined issue using questions that begin with *Who? What? When? Where? How? Why?* etc.
- Concentrate on the questions that concern them most

### 5.2 How to Apply a Story From the Living Catholic Tradition to a Modern Context

- Carry out an initial exploration of the story:
  - Be physically and psychologically prepared to read or listen to the story.
  - Read or listen to the story carefully.
  - Explain what one has retained or what stands out.
  - Explain the questions or reactions that occurred after the initial exploration of the story.
- Analyze the story:
  - Reread the story, or listen to it again.
  - Look for the meanings of strange expressions, symbols and new words.
  - Study the concepts in greater depth, if necessary.
  - Describe the characteristics of the main characters.

- Identify the main facts recorded in the story.
- Understand certain aspects of the context (for example: the literary genre and cultural, religious, geographic or political elements and customs).
- Narrate the story in a lively manner:
  - Work out a plan specifying the essential elements to be emphasized.
  - Determine and gather the audio or visual media and the appropriate ICT needed to narrate the story.
  - Relate the story enthusiastically using various techniques (for example: skits, mime, murals, pictograms, dramatization), taking into account essential facts, the sequence of events and aspects of the context.
- Understand the meaning of the story:
  - Identify the human, spiritual or religious experiences of the characters (for example: behaviour, attitude, emotion, initial situation, the transformation that occurred, final situation).
  - Identify values or messages that permit an understanding of the issue or clarify questions of meaning.
- Interpret the story:
  - Make connections between elements of the story, one's personal experience or a current event.
  - Explain in one's own words, using symbols and other means, how the message or messages of the story are still valid.
  - Do a contemporary adaptation of the story by emphasizing the human, spiritual or religious experiences identified.

### 5.3 How to Look up a Reference in the Bible

- Identify the different elements of a biblical reference (abbreviation = name of book, numbers = chapter and verse).
- Determine whether a given reference belongs to a book from the Old Testament or the New Testament. If necessary, use the table of contents of the Bible.
- Find, in the Bible, the book containing the reference to be located.
- Find, in the Bible, the chapter number given in the reference.
- Find, in this chapter, the verse or verses given in the reference.



## 6 Cultural References

A large part of the curriculum content of this program is related to religious heritage. The following elements are intended to reinforce the learning acquired by students with respect to Judeo-Christian culture. They should not be treated separately, but must be integrated into activities when the opportunity arises.

### 6.1 Literary and Artistic Works

*Literature:* biography of a contemporary or historical Catholic figure; novel illustrating values promoted by the Judeo-Christian tradition; literary work that addresses existential questions

*Arts:* sacred works of music; artistic or dramatic works with religious connotations

### 6.2 Monuments, Places and Buildings

St. Peter's Basilica; a historical church of Québec; a parish church or diocesan cathedral; a cemetery; chapel; a monastery; wayside crosses; pilgrimage site; mausoleum

### 6.3 Liturgical Objects

Altar; baptismal font; chalice; church vestments; ciborium; crucifix; monstrance; Pascal candle; rosary beads; tabernacle

### 6.4 Toponymy

Origins of certain religious names that designate public buildings, streets, cities and towns of Québec

### 6.5 Common Idiomatic Expressions

*Idiomatic expressions related to the bible stories:*

- the wisdom of Solomon (1 Kings 3: 16-28)
- the kiss of Judas (Matthew 26: 48-49)
- David versus Goliath (1 Samuel 17: 1-51)

*Other idiomatic expressions:*

- scapegoat (Genesis 22: 13)
- the patience of Job (Job 1: 1-22)
- to bear one's cross (Matthew 16: 24)
- Tower of Babel (Genesis 11: 1-9)
- seek and you shall find (Matthew 7: 7)
- to be in seventh heaven (Luke 6: 23)
- the first shall be last and the last shall be first (Matthew 20: 16)
- by their fruits you shall know them (Matthew 7: 17-18; Matthew 12: 33; Luke 6: 43)
- throwing seeds to the wind (Luke 12: 51)
- to preach in the wilderness (Matthew 3: 1-3)
- apple of your eye (Proverbs 7: 2)
- many are called, but few are chosen (Matthew 22: 14)
- seeing is believing (Mark 15: 32; John 20: 8; John 20: 29)
- the wind blows where it will (John 3: 8)
- faith moves mountains (Matthew 17: 20)
- man does not live by bread alone (Deuteronomy 8: 3; Matthew 4: 4)

- today's trouble is enough for today (Matthew 6: 34)
- to wash one's hands of the matter (Matthew 27: 24)
- you cannot put new wine into old wineskins (Matthew 9: 17; Mark 2: 22; Luke 5: 37-38)
- an eye for an eye, a tooth for a tooth (Exodus 21: 24; Leviticus 24: 20; Deuteronomy 19: 21; Matthew 5: 38)
- speak in parables (Ezekiel 21: 5; Matthew 13: 3-13)
- a good Samaritan (Luke 10: 33-35)
- doubting Thomas (John 20: 24-29)
- heaven on earth (Genesis 2: 8)
- What is truth? (John 18: 38)

## Bibliography

### General Principles

Assemblée des évêques du Québec. *Proposing Faith to Young People Today: A Strength for Living: General Orientation*. Sherbrooke: Médiaspaul, 2001.

Boudreau, Spencer. *Catholic Education: The Quebec Experience*. Calgary: Detselig, 1999.

Québec. Ministère de l'Éducation. *Québec's Public Schools: Responding to the Diversity of Moral and Religious Expectations*. Québec, 2000.

### Catholic Tradition

Anderson, Bernhard W. *Understanding the Old Testament*. 4th Edition, New Jersey: Prentice-Hall, 1986.

Brown, Raymond E., Joseph A. Fitzmyer, and Roland E. Murphy, eds. *The New Jerome Biblical Commentary*, New Jersey: Prentice-Hall, 1990.

Brown, Raymond E. *Responses to 101 Questions on the Bible*. New York: Paulist Press, 1990.

———. *An Introduction to the New Testament*. New York: Doubleday, 1997.

Catholic Church. *Catechism of the Catholic Church*. New York: Doubleday, 1995.

Charpentier, Étienne. *How to Read the New Testament*. New York: Crossroad, 1982.

Connolly, Peter. *Living in the Time of Jesus of Nazareth*. Oxford: Oxford University Press, 1983.

Court, John M., and Kathleen Court. *The New Testament World*. New Jersey: Prentice-Hall, 1990.

Hill, Brennan. *Jesus, the Christ: Contemporary Perspectives*. Connecticut: Twenty-Third Publications, 1991.

———. *Exploring Catholic Theology: God, Jesus, Church, and Sacraments*. Connecticut: Twenty-Third Publications, 1995.

Rasmussen, Carl. *Zondervan NIV Atlas of the Bible*. Michigan: Regency Reference Library, 1989.

### Morals

Bayles, Michael D., and Kenneth Henley, eds. *Right Conduct: Theories and Applications*. New York: Random House, 1988.

Milton, Rokeach. *The Nature of Human Values*. New York: Free Press, 1973.

Sidney, Simon B., Leland W. Howe, and Howard Kirschenbaum. *Values Clarification: A Handbook of Practical Strategies for Teachers and Students*. New York: A.W. Visual Library, 1978.

Smedes, Lewis B. *Choices: Making Right Decisions in a Complex World*. San Francisco: HarperSanFrancisco, 1991.

Smith, David C., and Terrance R. Carson. *Educating for a Peaceful Future*. Toronto: Kagan and Woo, 1998.

Smith, Joanmarie. *Morality Made Simple: But Not Easy*. Texas: Argus Communications, 1982.

### Religious Diversity

Shattuck, Cybelle. *Hinduism*. New Jersey: Prentice-Hall, 1999.

Fisher, Mary Pat. *Living Religions*. 5th Edition, New Jersey: Prentice-Hall, 2002.

Rahula, Walpola. *What the Buddha Taught*. New York: Grove Press, 1974.

Smart, Ninian, and Richard D. Hecht, eds. *Sacred Texts of the World: A Universal Anthology*. New York: Crossroad, 1982.

## Appendix A

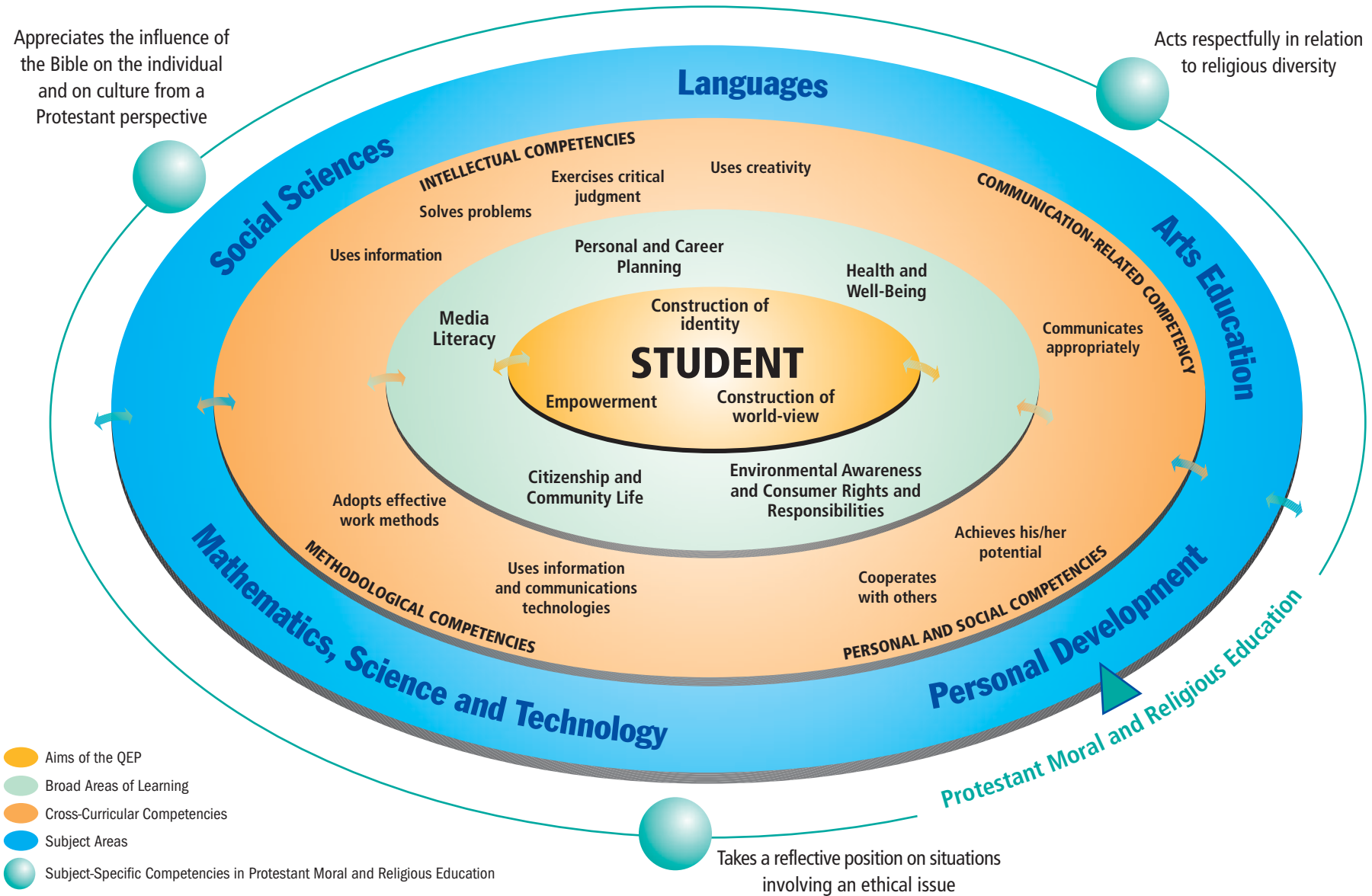
### Biblical Stories Studied in Elementary School

1. The lost sheep (Luke 15: 1-6)
2. The healing of the blind man Bartimaeus (Mark 10: 46-52)
3. A teaching of Jesus (Matthew 6: 9-15)
4. The burning bush (Exodus 3: 1-4, 9-12a)
5. Jesus and little children (Mark 10: 13-16)
6. Jesus' commandment (Luke 10: 25-28)
7. An exhortation by Paul (1 Corinthians 13)
8. The first communities (Acts 4: 32-37)
9. The good Samaritan (Luke 10: 29-37)
10. The golden rule (Matthew 7: 12)
11. The birth of Jesus (Luke 2: 1-20)
12. The exodus from Egypt (Exodus 6: 5-7; 12: 50-51; 14: 10-31; 15: 1a)
13. The first witness of the Resurrection (John 20: 1-17)
14. The story of creation (Genesis 1: 1-2, 3)
15. The Great Flood and Noah's ark (Genesis 6: 10-22; 7: 11-16; 8: 6-12; 9: 8-15)
16. David's fight with the Philistine (1 Samuel 17: 32-37, 40-51)
17. A psalm of gratitude (Psalms 139: 13-15)
18. The Temple of Solomon (1 Kings 5: 15-32)
19. Jesus drives the moneychangers from the temple (John 2: 13-17)
20. The quintessential Temple of God (1 Corinthians 3: 16-17)
21. The story of the Pentecost (Acts 2: 1-13)
22. Paul of Tarsus (Acts 9: 1-31)
23. The interrogation (John 18: 19-23)
24. The healing of a leper (Matthew 8: 1-4)
25. The last judgment (Matthew 25: 31-46)
26. Cain and Abel (Genesis 4: 1-18)
27. The forgiven sinner (Luke 7: 36-50)
28. The disciples of Emmaus (Luke 24: 13-35)
29. The house of the Father (John 14: 1-4)
30. On the cross (Luke 23: 39-43)
31. The story of creation (Genesis 1: 26-31)
32. The parable of the three servants, or of the talents (Matthew 25: 14-30)
33. The story about gifts (Romans 12: 6-8)
34. The house built upon a rock (Luke 6: 46-49)
35. Jesus and the Sabbath (Mark 2: 23-28)
36. The parable of the prodigal son (Luke 15: 11-32)
37. The Samaritan woman (John 4: 1-15)
38. Jesus and the servant of a Roman centurion (Luke 7: 1-10)
39. The apostles' acceptance of their mission (Matthew 28: 16-20)
40. On charisma (1 Corinthians 12: 1-11)
41. The Gospel of Luke (Luke 1: 1-4)
42. The birth and mission of Moses (Exodus 2: 1-10; 3: 1-12)
43. Jesus' plan (John 10: 10)
44. The creation (Genesis 1: 1-3)
45. I am the Way (John 14: 6-14)



## Protestant Moral and Religious Education

## Making Connections: Protestant Moral and Religious Education and the Other Dimensions of the Québec Education Program (QEP)





## *Introduction to the Protestant Moral and Religious Education Program*

The Protestant Moral and Religious Education program (PMRE)<sup>1</sup> aims at the whole development of individuals. It is based on the educational values upheld by Protestantism<sup>2</sup>: family, spirituality, the search for truth, respect and responsibility, reading and writing skills, and the practical aspects of education. The distinguishing features of the program include its openness to the world, its view on religious and moral issues, the emphasis on the development of critical judgment, and the importance given to the conscience and freedom of individuals.

This program of study follows up on the elementary-level PMRE program. The same competencies are developed, taking into account, however, the interests and concerns of young people between the ages of 12 and 14 as well as the characteristics of their psycho-religious development.

As adolescents capable of thinking, taking action and asking questions, students continue to learn to behave responsibly, exercise their will, express their desires and widen their horizons. They construct their world-view and their identity in keeping with the covenant<sup>3</sup> and with individual freedom<sup>4</sup>; this is the foundation for the program. Students become familiar with the historical character of the covenant with God; they learn that this covenant is foundational for Jews and Christians because it defines the relationship between God and God's people.

Designed to nourish the reflection of adolescents, who need guidance in a time of change, transition, breakups, bereavement or small victories, the PMRE program emphasizes introspection and reflection on the progres-

sion of individuals. Through an examination of the influence of the Bible on the individual, young people search for their identity and improve their understanding of dealings among human beings and of their relationship with God. This transformative reality is then reflected in the culture. Protestantism considers that individuals who are transformed by reading the Bible contribute to the vitality of the culture through their lives and actions. It is in these terms that the covenant—which is considered in-depth throughout the program—is examined.

The PMRE program aims to make students aware of religious phenomena and of cultural and religious diversity, which is at the heart of Protestantism. By gaining a deeper understanding of religious phenomena, students

1. In accordance with section 477.18.3 of the *Education Act*, this program's confessional aspects were approved by the Religious Affairs Committee at a meeting held on June 11 and 12, 2003.
2. The word "Protestant" comes from the term "protestari," which means "to testify." While it is agreed that the word "Protestant" was first used at the Diet of Speyer in 1529, there is no consensus as to its original meaning.
3. God entered into a covenant with Noah, Abraham and Moses. In Jesus Christ, this covenant is renewed with each individual who is considered by God to be part of God's family. This involves a project for the human race.
4. Individual freedom is a fundamental value of Protestantism. Since there is no central hierarchical structure grouping together all Protestants, each Protestant is responsible for his/her faith and behaviour and is called upon to reflect on this faith to construct his/her own beliefs based on the Bible. This individuality results in some degree of diversity. There are several Protestant churches based on different sets of opinions.



are enriched by becoming aware of centuries of history. They learn about the great religious traditions, as well as Native spirituality. Students discover how believers throughout history have practised their faith and expressed their thoughts and beliefs. They recognize visible signs such as rituals, symbols and customs. This encourages students to behave respectfully in relation to other religious traditions.

The PMRE program emphasizes discernment and critical judgment. Students consider situations involving an ethical issue. They choose options based on their own conscience—enlightened by the Bible—and on the exercise of free will<sup>5</sup>, in accordance with Protestant values.

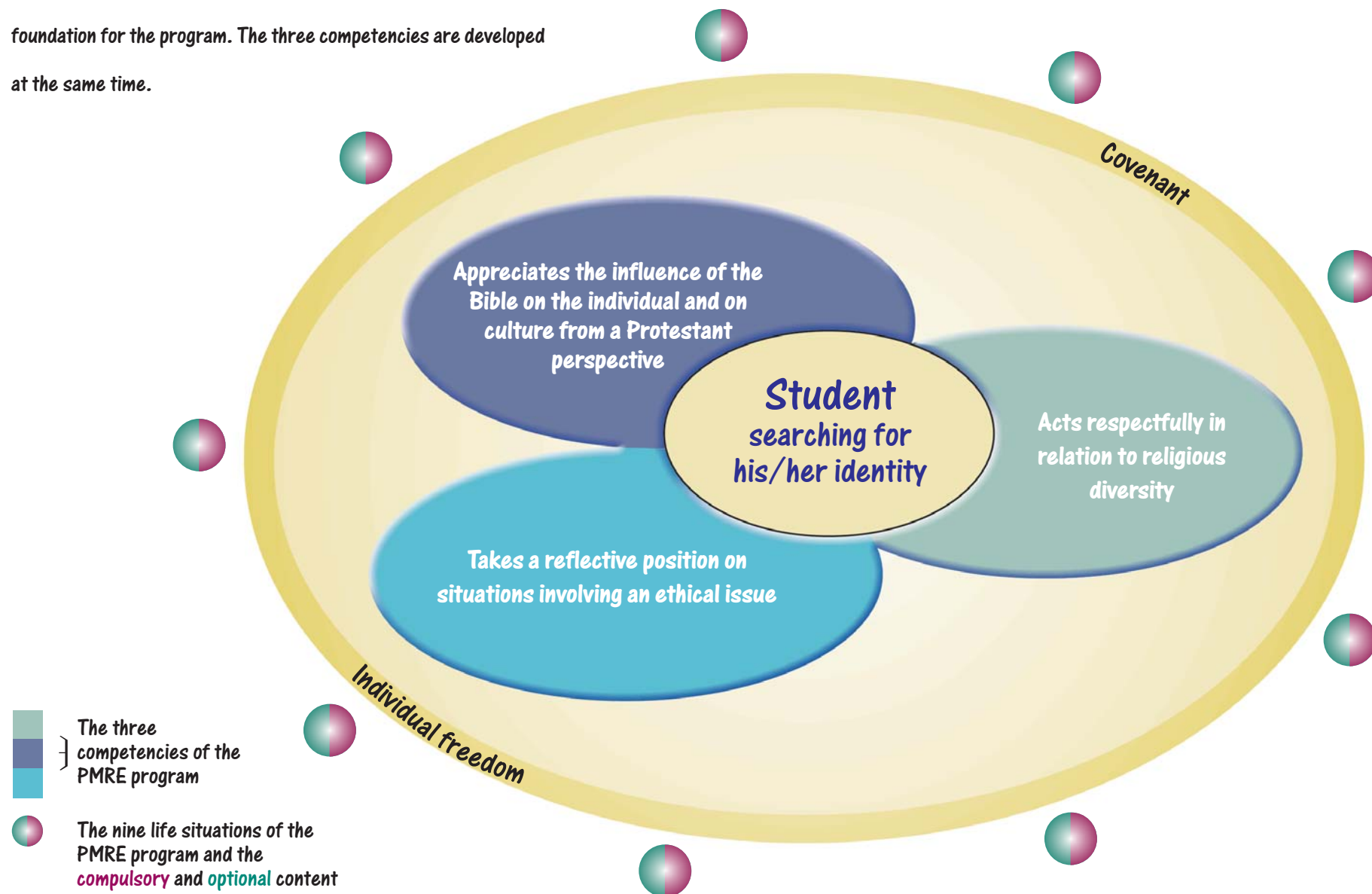
The PMRE program aims to develop three interrelated competencies:

- Appreciates the influence of the Bible on the individual and on culture from a Protestant perspective
- Acts respectfully in relation to religious diversity
- Takes a reflective position on situations involving an ethical issue<sup>6</sup>

5. According to Protestantism, each individual must determine—with enlightenment from the Bible—what conduct to adopt.

6. This competency is also developed in the Moral Education program and the Catholic Religious and Moral Instruction program.

Young people construct their world-view and search for their identity in keeping with the covenant and with individual freedom; this is the foundation for the program. The three competencies are developed at the same time.



## Making Connections: Protestant Moral and Religious Education and the Other Dimensions of the Québec Education Program (QEP)

The PMRE program should be interpreted and presented based on a systemic approach, in such a way that connections are made with the cross-curricular competencies, the broad areas of learning and the other subjects.

### Connections With the Broad Areas of Learning

The broad areas of learning have obvious connections with the PMRE program because of the problems they raise and the impact on the search by young people for their identity and for values to guide their personal and social lives. To clearly indicate these connections, program content has been organized around nine life situations connected with certain focuses of development of the broad areas of learning.

### Connections With the Cross-Curricular Competencies

The PMRE program draws upon all of the cross-curricular competencies, thereby contributing to their development. The program gives students an excellent opportunity to exercise critical judgment because it focuses on the exercise of free will and the development of a moral conscience. It also draws specifically on problem solving and creativity when students are asked to examine moral or ethical problems, discover where they stand in relation to these problems and propose actions to improve individual and collective well-being. It goes without saying that strategies related to the processing and analysis of information are required in the exploration of Biblical texts, which is a central aspect of the program. Information and communications technologies are excel-

lent tools because they give access to a great variety of resources that may help students do research and that may nourish their reflection. In addition, the program employs the competencies *Cooperates with others* and *Communicates appropriately*, by systematically calling upon dialogue and discussion among peers. The program also encourages students to become aware of their identity and to develop and fulfill their potential.

### Connections With the Other Subject Areas

Moreover, numerous connections may be made with the other subjects. Consider, for example, the Social Sciences. Students learn to take into account a context and determine its meaning, and to consider and interpret facts and events; they discover the continuity inherent in facts and events and better understand today's world. Students can therefore use the strategies and concepts from their History and Citizenship Education courses and their Geography courses to appreciate Biblical texts, put them into context and determine their influence on the individual and on culture. History and Citizenship Education also fosters the construction of a civic conscience based on the democratic values that Protestantism has helped to initiate and disseminate in society. The PMRE program can also be connected with the Languages and Arts Education subject areas, as students are often asked to read and write texts, communicate orally, and discover and appreciate literary and artistic works that illustrate the influence of the Bible on the individual and on culture. By observing and discovering literary and artistic productions, students enter the world of creativity, of artists and their works. This relationship with the world of cre-

ation evokes emotions, experiences and feelings that reveal the students' personality.

A connection may also be made with the Mathematics and Science and Technology subject areas. The solution of mathematical problems and the search for answers or solutions to scientific or technological problems require the use of reasoning, critical judgment, argumentation and discernment, and may contribute to reflection on ethical issues.

## Pedagogical Context

---

In order to help students develop the competencies, the teacher ensures that the classroom is a place where students are free to discuss and question, where they feel self-confident and show mutual respect. Everyday events provide numerous opportunities to deal with adolescents' concerns: changes, transitions, arrivals, departures, breakups, friendships, reunions, bereavement, conflicts, reconciliations, and so forth.

### Pedagogical Activities

A wealth of pedagogical activities should be proposed to students, including reading a Biblical text, studying a document, doing research, organizing a school activity, studying different rituals, visiting a temple, becoming involved in the community, keeping a diary, preparing a message, preparing arguments for a debate, defining new words, examining a news event, using new media technology or appreciating an artistic work.

Various resources must be made available to students to assist them in their learning, including sacred texts, reference works, and information and communications technologies. Students must also be able to consult resource persons such as guests and witnesses, ministers and pastors, religious figures, spiritual care and guidance and community involvement animators, and students from various religions. Sacred places, museums, musical and artistic productions and other cultural attractions may also foster learning.

### Classroom Activities

Classroom activities can be planned or occur spontaneously, thereby fostering learning of the three competencies, which are developed at the same time, while also taking advantage of events arising out of daily life. They are related to the life situations around which the program content is organized. For example, when students reflect on the satisfaction of needs, which is a focus of development of the broad area of learning entitled *Health and Well-Being*, they are encouraged to express doubt and to question things. Students refer to various sources to support their reflection, including Biblical texts, the Internet, literature, case analyses and the comments of classmates. They discuss, investigate, compare, meet witnesses, read, analyze real-life situations, communicate their opinions, and so forth.

### Evaluation Practices

Evaluation practices also contribute to competency development. They must allow the students and the teacher to assess the progress made and to consider adjustments to their learning or teaching strategies. Consequently, sufficiently diverse evaluation methods must be used to ensure adaptation to the requirements of learning situations: direct observation, self-evaluation and peer evaluation. According to the learning planned, the teacher may use or propose to students various tools to follow their progress, including an observation checklist, verification

checklist, progress sheet, logbook, student guide, or electronic or paper portfolio. While these various evaluation methods serve mainly to support students in the learning process, they may also provide the teacher with useful information for preparing an end-of-cycle report and for recognizing the level at which competencies have been developed. To evaluate competency development, teachers should propose to students complex and contextualized situations or a comprehensive unit of work—namely an inquiry, a research project or a situational problem—that makes it possible to integrate various dimensions of learning. Lastly, special emphasis must be put on the quality of language. Language is a necessary resource to communicate and construct knowledge; precise language helps develop independent thinking.

## COMPETENCY 1 Appreciates the influence of the Bible on the individual and on culture from a Protestant perspective

### Focus of the Competency

The Bible is an essential resource for Protestants; it gives meaning to their lives and their commitment. Protestants search for truth by seeking God, and this search relies on the concept of the covenant. The project for the human race is thus interpreted in light of the covenant between God and God's people, a covenant that has been established over the centuries with the chosen people, with the Messiah and with the Church throughout history. In this light, students discover Biblical texts and determine their influence on culture and on human action.

The relationship between the Bible and culture takes on its full meaning in daily life. The study of various cultural expressions and the observation of actions or events in everyday life make it possible to find numerous examples of the influence of the Bible and the Protestant tradition on culture and on the behaviour of individuals. Students thus gradually learn to make connections between their own lives or environment and Biblical texts and to appreciate the Protestant heritage, which is based on the Bible. By discovering the influence of the Bible on the individual and on culture, students also learn about characteristics of religious phenomena that may be associated with other traditions.

Students were exposed to various Bible stories in elementary school; they learned to reconstitute these stories and to make connections between the stories and their environment. Consequently, when they begin Secondary Cycle One, they are ready to examine the deeper meaning of the stories, to analyze them in greater depth, to exercise critical judgment in their regard and to interpret Biblical texts in a more refined manner. When analyzing Biblical texts, students identify their context, determine their meaning and discover the values that inspired Protestantism. Students examine actions or events in their daily lives and make connections with the Biblical texts. They refer to these texts to help them reflect and to find answers to their questions. Students may recognize in these texts expressions of the exercise of free will and of reliance on individual conscience, which are characteristics of Protestantism that may be used by students to construct their identity. Students can refer to these characteristics to construct their own moral frame of reference.

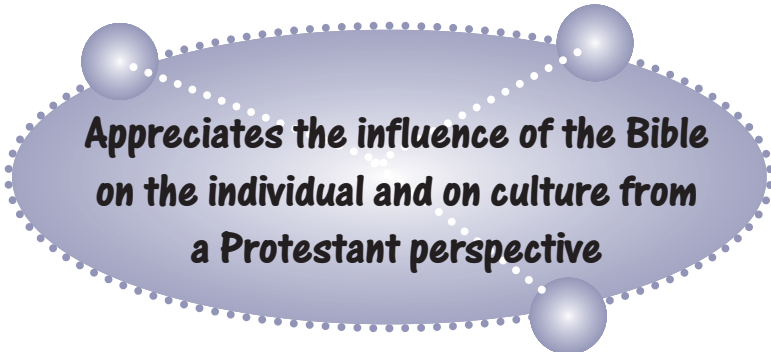
## Key Features of Competency 1

### **Analyzes Biblical texts**

Explores texts from the Old and the New Testament • Puts each text into context  
• Discovers its meaning and the underlying values

### **Makes connections between Biblical texts and daily life**

Identifies actions or events in daily life  
• Associates them with Biblical texts  
• Examines actions or events in light of the values conveyed in these texts



**Appreciates the influence of the Bible on the individual and on culture from a Protestant perspective**

### **Recognizes the influence of the Bible on the individual and on culture**

Recognizes actions of individuals here and around the world • Recognizes expressions of culture in one's environment • Explores Biblical texts that can be associated with these expressions of culture • Identifies the influence of the Bible on these expressions of culture and on these actions

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students initiate research to discover the influence of Biblical texts on their immediate and extended environment, on the individual and on culture. They find elements that show this influence and make connections between these elements and Biblical passages. They analyze these texts taking into account their Biblical context, discover their meaning and recognize the values they convey. Students assess the influence of these texts on human action. Lastly, students recognize characteristics of social and cultural achievements derived from the Protestant heritage.

## Evaluation Criteria

- Understanding of Biblical texts
- Making of connections between the Biblical texts studied and Protestant values
- Association of Biblical elements with cultural references
- Demonstration of the influence of the Bible on the individual
- Demonstration of the influence of the Bible on culture



## COMPETENCY 2 Acts respectfully in relation to religious diversity

### Focus of the Competency

Religious and spiritual experience is an important dimension of life; it contributes to the development of the identity and the fulfillment of individuals. Religious phenomena are universal, but they manifest themselves in different ways that help show students how human beings view their relationship with each other and with God. Studying the great religions of Christianity, Judaism, Islam, Buddhism and Hinduism, as well as Native spirituality, makes it possible to discover the similarities and the differences among various forms of religious expression and to become open to pluralism. Exploring the expressions of religious phenomena also familiarizes students with different responses to fundamental questions concerning matters such as the origin and meaning of life, suffering, death, identity, social life, evil and violence.

The search for meaning and values involved in developing this competency is consistent with Protestantism, whose characteristics include respect for diversity, openness and individual conscience. In fact, there is a diversity of perspectives within the Protestant community itself. Recognizing religious phenomena and their various expressions enriches students not only in terms of knowledge but even more so in their personal and social lives. Exploring religious expressions outside their own tradition helps students situate themselves and recognize the contribution of other traditions. Students are more able to be accepting of themselves and others and to respect others in spite of differences, thereby promoting a better way of living in a pluralistic and democratic society. Individuals and their beliefs must be respected when religious expressions are examined. More than simply pro-

moting tolerance, the PMRE program aims to foster respectful attitudes.

In elementary school, students learned to recognize the tangible expressions of the three monotheistic religions. The learning they acquired in this area allowed them to reflect on proper behaviours and attitudes regarding individuals of other religions. In Secondary Cycle One, students consolidate their learning and begin a more in-depth examination of religious phenomena and their expressions in order to better appreciate their universal character. They develop a deeper understanding of the great religious traditions and discover Native spirituality. The diversity of the learning situations and of the problems considered in the classroom give students the opportunity to recognize the universal character of certain questions and to explore the points of view of different religious traditions on these questions. Students thereby become aware of the diversity of possible attitudes and behaviours in a given situation. They can analyze and compare them as they make their choices, all the while being respectful of those made by others. Students thereby learn to construct their judgment and put it into perspective. They understand that, fundamentally, each individual is responsible for his/her own attitudes and behaviours. Students rely on their conscience to develop a personal response to the questions raised by their search for truth. This operation is part of a discernment process consisting of a rigorous analysis of the situation, of a search for answers and of the choice of actions justified according to criteria derived from different religious and cultural frames of reference.

## Key Features of Competency 2

### **Analyzes expressions of religious phenomena**

Identifies expressions of religious phenomena  
• Associates them with traditions • Understands the reasons for these expressions • Explains the meaning of these expressions

### **Explores the points of view of different traditions on universal questions**

Formulates the questions • Recognizes the universal character of certain questions • States the answers given by different traditions • Becomes aware of the diversity of these answers



### **Adopts respectful attitudes**

Recognizes, in a given situation, the various possible attitudes and behaviours • Lists the attitudes and behaviours linked to a religious tradition • Distinguishes between different attitudes and behaviours and chooses those that are appropriate in the circumstances  
• Justifies the choice

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students initiate the study of religious phenomena. They make connections between the expressions of religious phenomena and the related traditions. Students explain why these forms of expression exist. They are familiar with the references of the traditions and with different points of view on questions of meaning that have been of concern to humanity throughout the ages. Students show how their attitudes and behaviours are founded on respectfulness, openness and receptiveness toward others.

## Evaluation Criteria

- Explanation of the relationship between religious expressions and the related traditions
- Familiarity with the answers given by the traditions to questions of meaning
- Description, in context, of attitudes and behaviours that are respectful, open and receptive

## COMPETENCY 3 Takes a reflective position on situations involving an ethical issue

### Focus of the Competency

Protestantism emphasizes discernment, the exercise of free will, and individual conscience enlightened by the Bible and personal experience. Students use analysis and reflection to help them derive values and frames of reference from Biblical texts, thereby enabling them to choose the best possible action in a given situation. Protestantism also recognizes the contribution of diversity. Students are encouraged to support their ethical reflection by consulting numerous sources from the great religious traditions and the main humanistic currents of thought. They are thereby able to exercise their moral judgment by referring to a set of religious, social and cultural references, while recognizing the changing and evolving nature of these references.

In elementary school, students became familiar with the application of a problem-solving process in situations involving a moral issue. They learned to recognize the issue and to arrive at an opinion by referring to their personal experience and to a religious or cultural frame of reference. In Secondary Cycle One, students are called upon to examine more complex situations, and they learn to discover the ethical issue while taking into account the context. Adolescents find it important to take a position on questions directly related to their personal experience, including ones related to fashion, sexuality, rejection, drugs, suicide, bullying, taxing other young people, injustice, lifestyle, levels of consumption, recycling and the media's influence. It will therefore be through consideration of problems arising out of situations or events that affect them directly or indirectly that students will learn to exercise critical and moral judgment and to determine what fosters a better individual and collective way of living.

This competency is developed through four key features that show the essential aspects, namely questioning, analysis, reflection and action. Students must first recognize a problem in a given situation and determine what arouses an individual's conscience. They analyze the situation from different points of view by applying social, religious and cultural frames of reference derived from various sources. Support for students' reflection may be provided in particular by Biblical texts, including the Decalogue, the Psalms, the Gospel and the Acts of the Apostles. Students are also encouraged to examine the points of view of the religious traditions and of the main humanistic currents of thought. Students thus have the opportunity to become familiar with different frames of reference in the form of values, principles, rules, laws, norms, duties and prohibitions, and question the validity of these points of view. They are also able to consider various possible choices of action and weigh their consequences, taking into account the specific issues arising out of the situation. Lastly, students are encouraged to make personal choices and then explain them. These choices may eventually lead to community involvement.

## Key Features of Competency 3

### **Identifies ethical issues arising out of a particular situation**

Describes the situation and its context  
• Explains how an ethical problem arises out of the situation and establishes the causes of the problem  
• Anticipates the consequences of the problem for oneself and others

### **Analyzes the perspectives derived from different frames of reference**

Studies several points of view  
• Discovers values  
• Draws upon various social, religious and cultural frames of reference  
• Questions the validity of the points of view examined



### **Applies a choice**

Chooses an option that takes into account the context and one's own values  
• Justifies the choice  
• Explores ways to take action

### **Imagines options and their consequences**

States options and considers other people's options  
• Identifies advantages and disadvantages of each option  
• Foresees the consequences of each option

## End-of-Cycle Outcomes

By the end of Secondary Cycle One, students consider a situational problem keeping in mind the context. Students discover the ethical issue involved. They identify similarities and differences between different points of view. Students imagine and list various options and consider the consequences of each option. Students make a personal choice and justify it. They describe the actions or gestures that may help to apply a choice. Students define terms related to moral reflection using accurate and precise language.

## Evaluation Criteria

- Identification of the ethical issue arising out of a situation
- Analysis of different points of view on the situation
- Listing of the possible options related to a given situation
- Justification of a personal choice
- Use of words suited to moral reflection

## Program Content

---

The main elements of program content, or resources essential to the development and exercise of competencies, have been grouped around nine life situations attached to certain focuses of development of the broad areas of learning. These elements take into account the questions of young people between the ages of 12 and 14 who are searching for their identity in keeping with the covenant and individual freedom. For each situation, elements of program content are organized under seven headings: Existential and Ethical Questions, Protestant Perspective, Biblical Texts, Concepts, Religious Traditions, Cultural References and Miscellaneous Texts.

To develop or exercise competencies, students must use various strategies to find references and to read, interpret and appreciate texts. These strategies form part of the program content, but are presented separately because they do not apply specifically to one particular situation.

All the situations must be studied during the cycle. For each situation, all the elements listed under the “Concepts” and “Protestant Perspective” headings are mandatory. In addition, at least one text from each of the Old Testament and the New Testament mentioned under the “Biblical Texts” heading must be studied. Under the “Religious Traditions” heading, elements from at least three of the traditions presented—including Christianity—must be covered. The “Existential and Ethical Questions,” “Cultural References” and “Miscellaneous Texts” headings must also be covered, but their content is given as a suggestion only.

## A) The Satisfaction of Individual Needs While Respecting Society

Young people between the ages of 12 and 14 should be able to distinguish between needs and wants and between essential and secondary matters. They should learn to recognize needs and desires that foster development as individuals, are respectful of society and are consistent with the covenant and freedom.

### SELF-AWARENESS AND AWARENESS OF HIS/HER BASIC NEEDS (Health and Well-Being)

#### Biblical Texts

- ◇ Lentil Soup; Firstborn Birthright: Gen. 25: 27-34
- ◇ Ps. 23, 51 and 137
- ◇ To Taste Life: Eccles. 11: 9-12: 8 (Eccles. 12: 1-10)
  - The Rich Young Man: Matt. 19: 16-26
  - The Parable of the Talents: Matt. 25: 14-30
  - Birds and Lilies: Luke 12: 22-31
  - The Contribution: 2 Cor. 9: 6-15

#### Protestant Perspective

- Emphasis on reading skills to be able to read the Bible autonomously in one's language
- Charitable gifts to support the community
- Duty of the individual to develop the talents conferred by God and to use them to benefit the community
- Individual success: A benediction for the community

#### Concepts

- Fundamental needs according to Maslow
- Needs and wants
- Essential and secondary matters

#### Religious Traditions

- Jewish, Christian, Muslim, Buddhist, Hindu and Native traditions*
- Perspective concerning food, family and the community
  - Place of meals and community celebrations
  - Fasting

#### Miscellaneous Texts

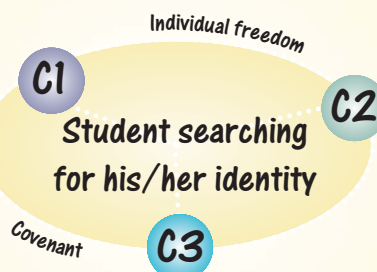
- R. Bach, *Jonathan Livingston Seagull*
- A. de Saint-Exupéry, *The Little Prince*
- R. Fisher, *The Knight in Rusty Armor*
- Texts of Albert Schweitzer

#### Cultural References

- Charitable or social organizations in the community, such as James McGill and McGill University; William Booth, Catherine Booth and the Salvation Army; John Frederick Oberlin and the first mixed Protestant school; Emmett Johns and *Le Bon Dieu dans la rue* organization; Mrs. Sterling and the Canadian YWCA
- Social values and the Protestant perspective: *The Convention on the Rights of the Child*, a school's code of conduct
- Examples of artistic works: *Jeune femme* or *Le repos* by W. Hammershoi; *The Young Beggar* by B. E. Murillo; *Deux étudiants de la torah* by O. Mané-Katz; *John Wycliffe Reading His Translation of the Bible* by F. M. Brown; *Brandenburg Suites and Concertos* by Johann Sebastian Bach

#### Existential and Ethical Questions

- How can one satisfy one's own needs while taking into account other people's needs?
- How can it be determined that a need has been satisfied?
- Does happiness consist in satisfying needs and wants?
- What needs are essential for an individual to thrive?
- What is success?



Compulsory content  
Optional content

- ◇ Old Testament
- New Testament



## B) Personal Choices During a Period of Change

Adolescence is marked by various types of transformations. Important changes related to relationships, roles, sexuality and physiology can result in various emotions, behaviours and attitudes, including ambivalence, isolation, boredom, flight, withdrawal, fragility, independence, a need for belonging, attachment, indifference, psychological suffering, and planned or spontaneous risk-taking. Adolescence is also a period when the social environment has a major effect on personal and collective choices, and when the values and beliefs that inspire students' choices are often questioned.

### AWARENESS OF THE IMPACT OF HIS/HER CHOICES ON HEALTH AND WELL-BEING (Health and Well-Being)

#### Biblical Texts

- ◇ Joseph Sold by His Brothers: Gen. 37: 12-36
- ◇ Isaiah: Isa. 43: 1-5
- ◇ Responsibility of Ezekiel: Ezek. 18: 1-18
- ◇ Daniel's Choice: Dan. 1: 1-21
- ◇ Ps. 139
- Jesus and His Parents in the Temple: Luke 2: 22-52
- Zacchaeus: Luke 19: 1-10
- Stephen: Acts 6-7
- The First Communities: Acts 2: 42-47

#### Protestant Perspective

- Forming a conscience
- Acting in accordance with one's conscience
- Development of the spiritual dimension
- Profession of faith

#### Religious Traditions

##### Rites of passage

- Buddhism: Marriage, joining the order of monks and nuns
- Christianity: Baptism, confirmation, public or individual confession, marriage
- Hinduism: Designation of one's name, rite of the sacred thread (Upanayana), samskara of marriage
- Islam: Circumcision, marriage
- Judaism: Circumcision, Bar Mitzvah, Bat Mitzvah
- Native spirituality: Leaving the tent, the first hunt

#### Miscellaneous Texts

- Adventure stories
- Life stories
- Information brochures

#### Compulsory content

#### Optional content

- ◇ Old Testament
- New Testament

Québec Education Program

#### Concepts

- Physical health: Anorexia, bulimia and excess, eating habits, bodily changes, and sexuality
- Mental health: Rest, stress management, emotions
- Relationships with others: Friendship

#### Existential and Ethical Questions

- What should individuals take into account to ensure they show respect for themselves, others and the environment?
- Can I do whatever I want with my life?
- Does my life belong to me?
- What role does sexuality have in life?

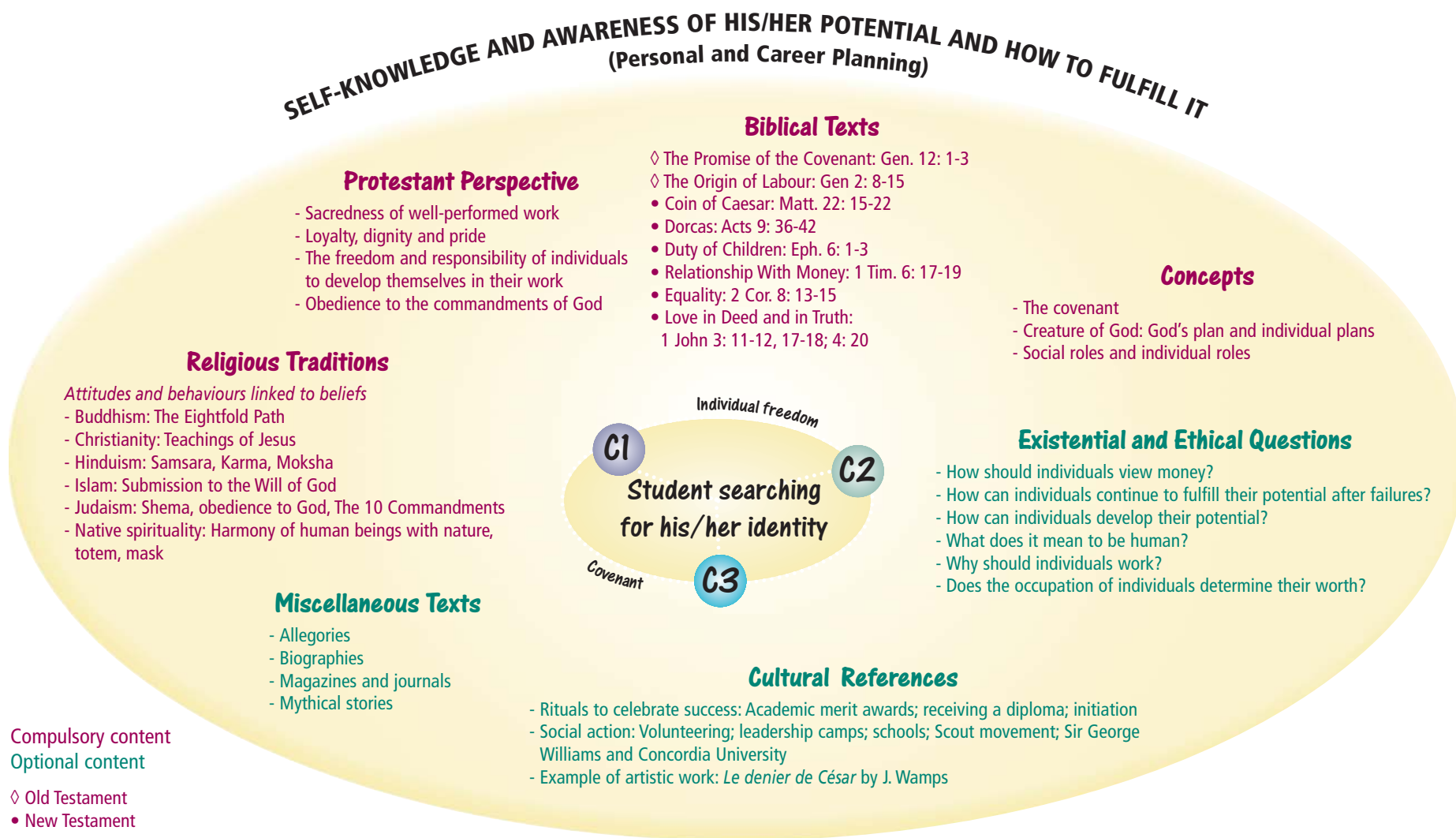


#### Cultural References

- Reflection of a social identity: Youth groups; associations; gangs; self-help groups; sports teams; dress; fashion; tattooing
- Significance and importance of civic and scholastic rites of passage: Starting school, transition from elementary school to secondary school, issue of driver's licence, prom, graduation ceremony
- Examples of artistic works: *The Tree of Crows* by C. D. Friedrich; *Daniel in the Lions' Den* by E. Delacroix; *Symphony No. 6, Pastoral*, by Ludwig Van Beethoven; *trio of Symphony No. 40* by Wolfgang Amadeus Mozart

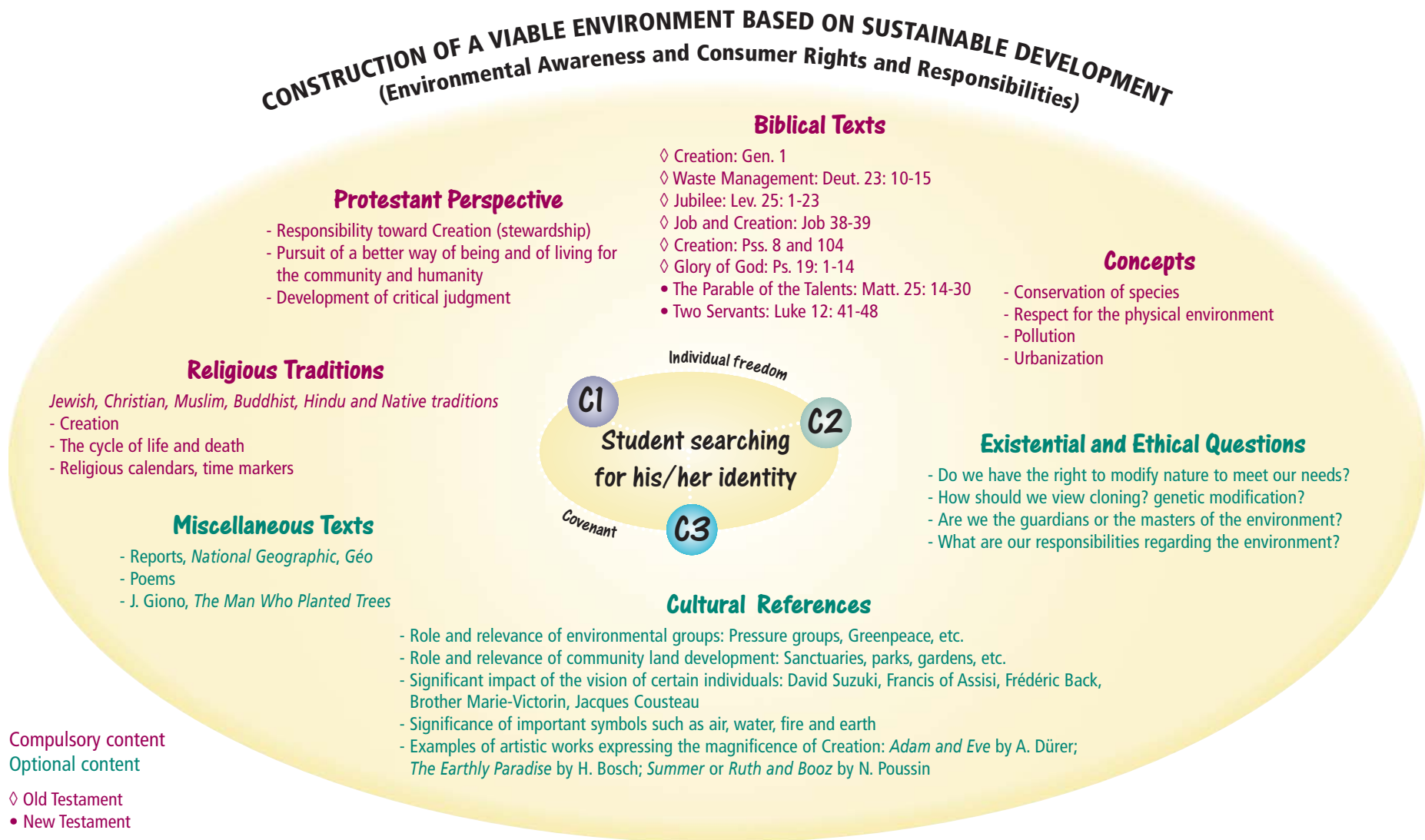
## C) The Duty to Fulfill One's Potential

Young people between the ages of 12 and 14 must develop their potential. They are members of society and must become members of a covenant with others, the environment and God. Developing their potential enables young people to reflect on their covenant membership, to become aware of their values and to choose actions and accept the consequences. Young people are also concerned with moral problems such as the relationship with money, dignity in the workplace, the sharing of wealth, mutual responsibility among humans and levels of consumption. As the stewards of God, they must assume the freedom that has been conferred on them.



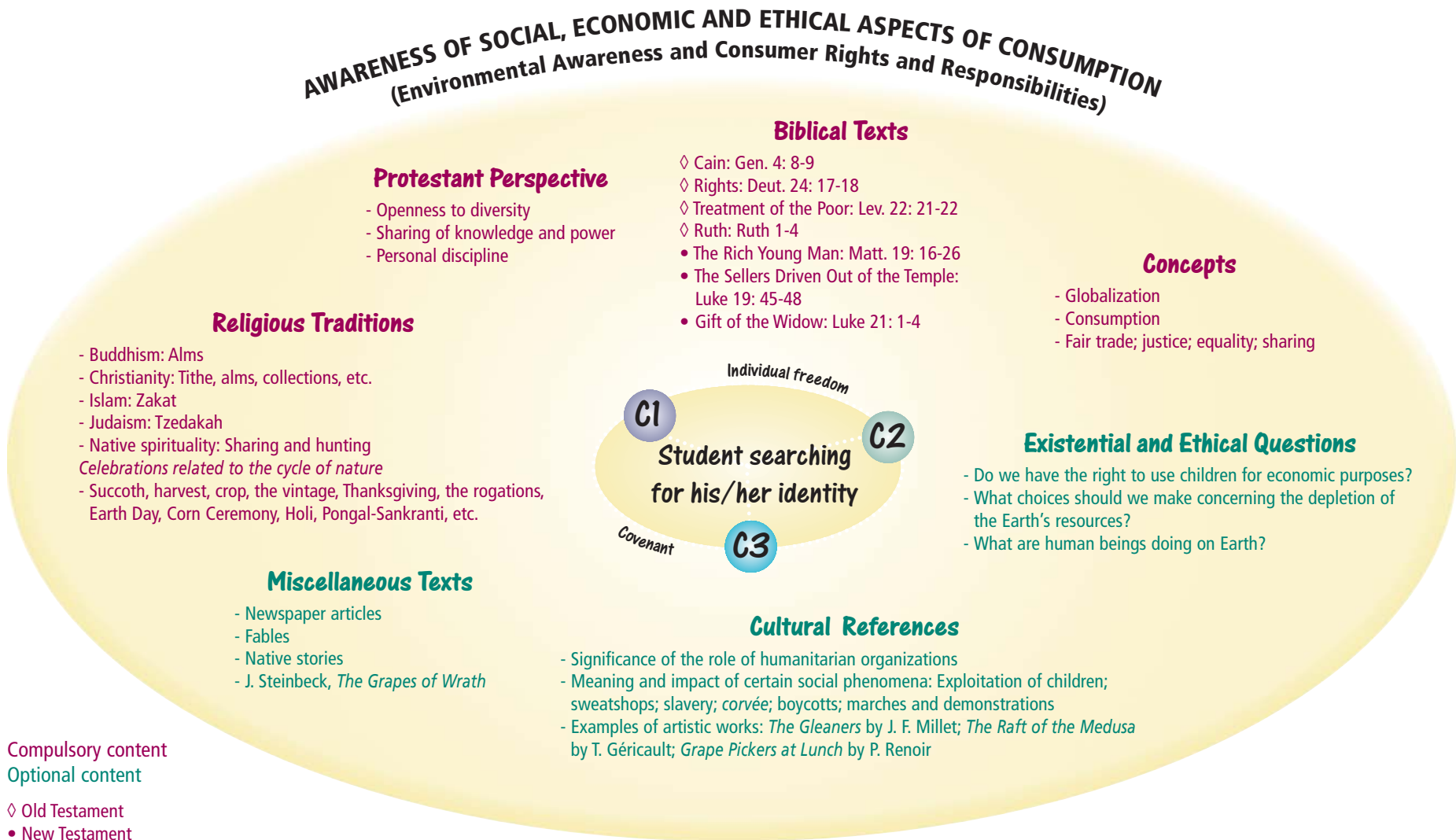
## D) Preservation of the Environment, Sustainable Development and Individual Responsibility

Individuals are responsible for preserving and developing the environment, which has been conferred on us by God. This responsibility sometimes brings up ethical issues related to resource conservation, sustainable development and the sharing of wealth. Young people between the ages of 12 and 14 must learn to ask questions, take a position, recognize in the Bible the values that may guide their choices and take action consistent with their values.



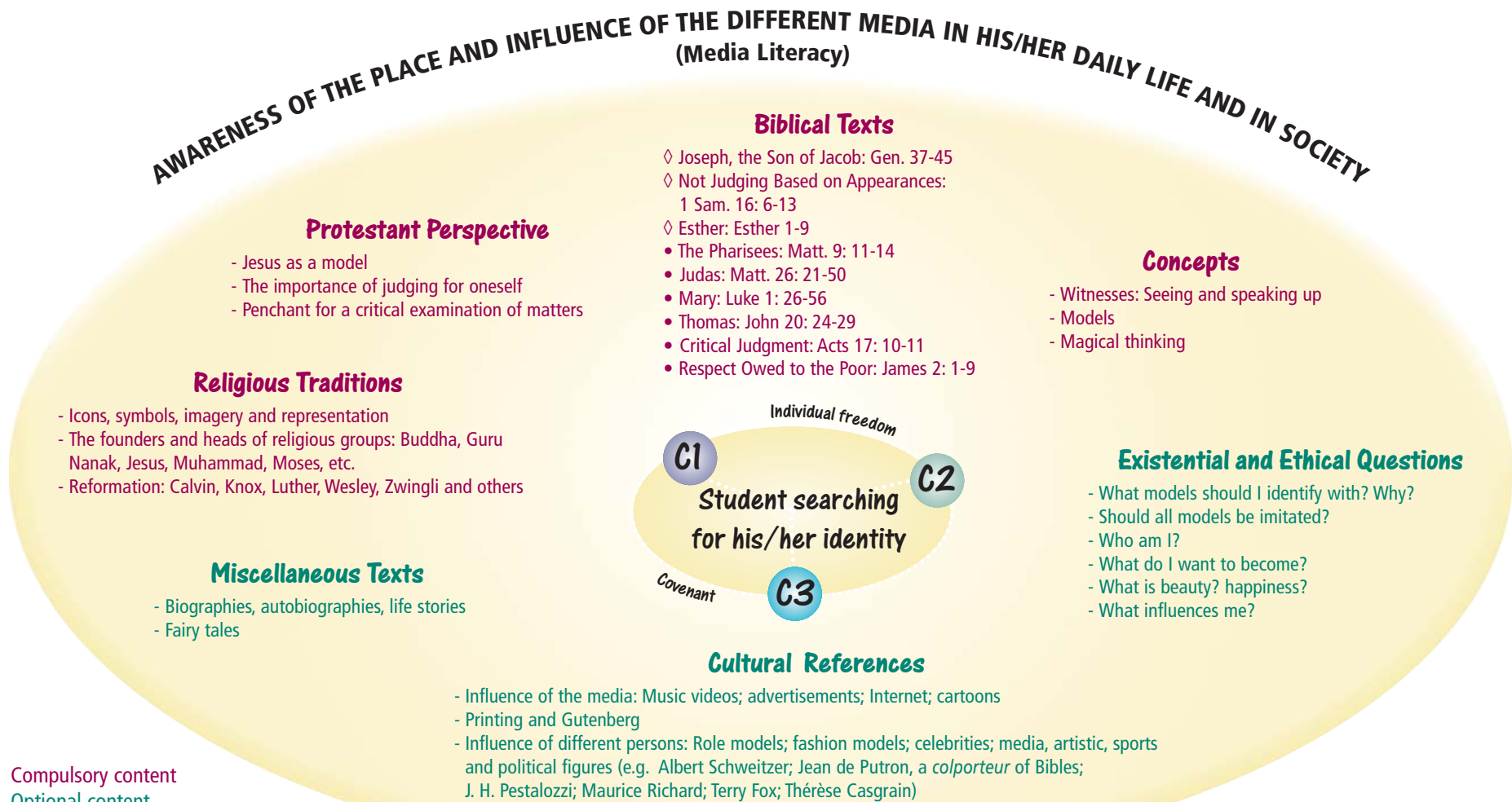
## E) Consumption, Balance of Resources and Solidarity Among Human Beings

In a society where overconsumption prevails, resources serve for immediate gain and benefit. Young people between the ages of 12 and 14 must understand that overconsumption by human beings has an impact on everyone, irrespective of nationality, culture or religion. If globalization is understood to mean a single model for society, it may endanger cultural, ethnic and religious diversity. If globalization is instead understood to mean interdependence and cohabitation, it involves the richness of diversity and of solidarity among human beings.



## F) Social Pressures and Self-Assertion

Young people between the ages of 12 and 14 are influenced by the models presented by the media concerning beauty, success, happiness, interpersonal relationships and different ways of being and exercising power. By learning to exercise critical judgment concerning media messages, young people reflect on how the proposed models apply to their own lives; they refer to their own values, adopt behaviours and construct their identity. Young people wonder with whom they should associate or identify.





## G) Freedom of Expression: Rights and Responsibilities

Young people between the ages of 12 and 14 search for truth and meaning. They begin by using information provided by the media. Society recognizes the rights of young people and expects them to take on the related responsibilities. What is freedom of expression? What is the scope of individual rights in relation to collective rights? For instance, should the denunciation of a crime be seen as an infringement on a person's reputation or as the protection of collective rights?

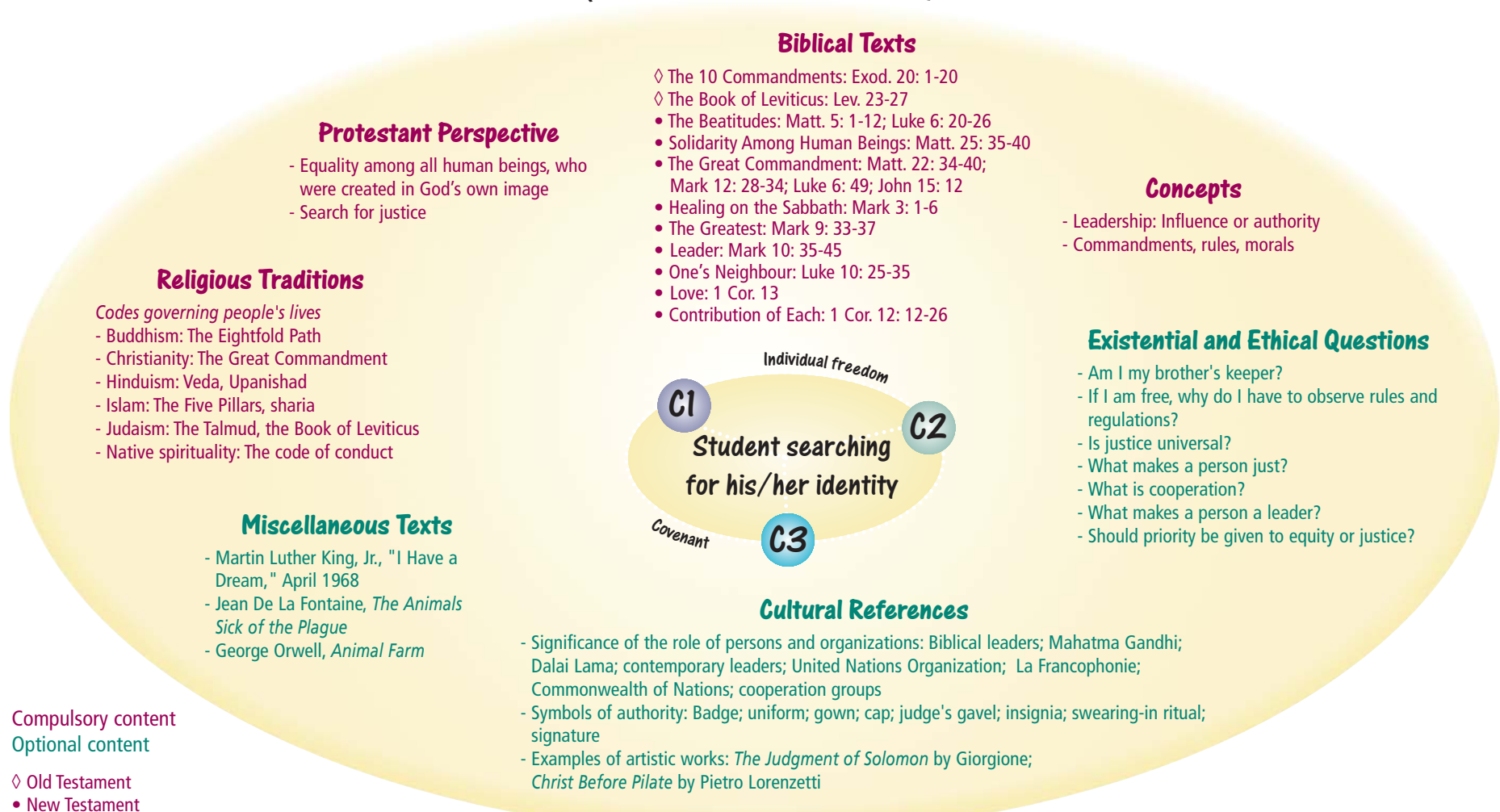




## H) Commitment, Freedom and Compliance With Norms and Rules of Conduct

Young people between the ages of 12 and 14 enter into types of covenants and show solidarity and cooperative behaviour. This fosters their personal development. Young people construct their identity through interpersonal relationships. They are aware of the importance of the rules and norms that govern the conduct of individuals in groups. While young people find it easier to adhere to the rules of groups they have chosen, they must also learn to follow the rules of the groups they belong to but did not choose.

### PARTICIPATION, COOPERATION AND SOLIDARITY (Citizenship and Community Life)



Compulsory content

Optional content

◇ Old Testament

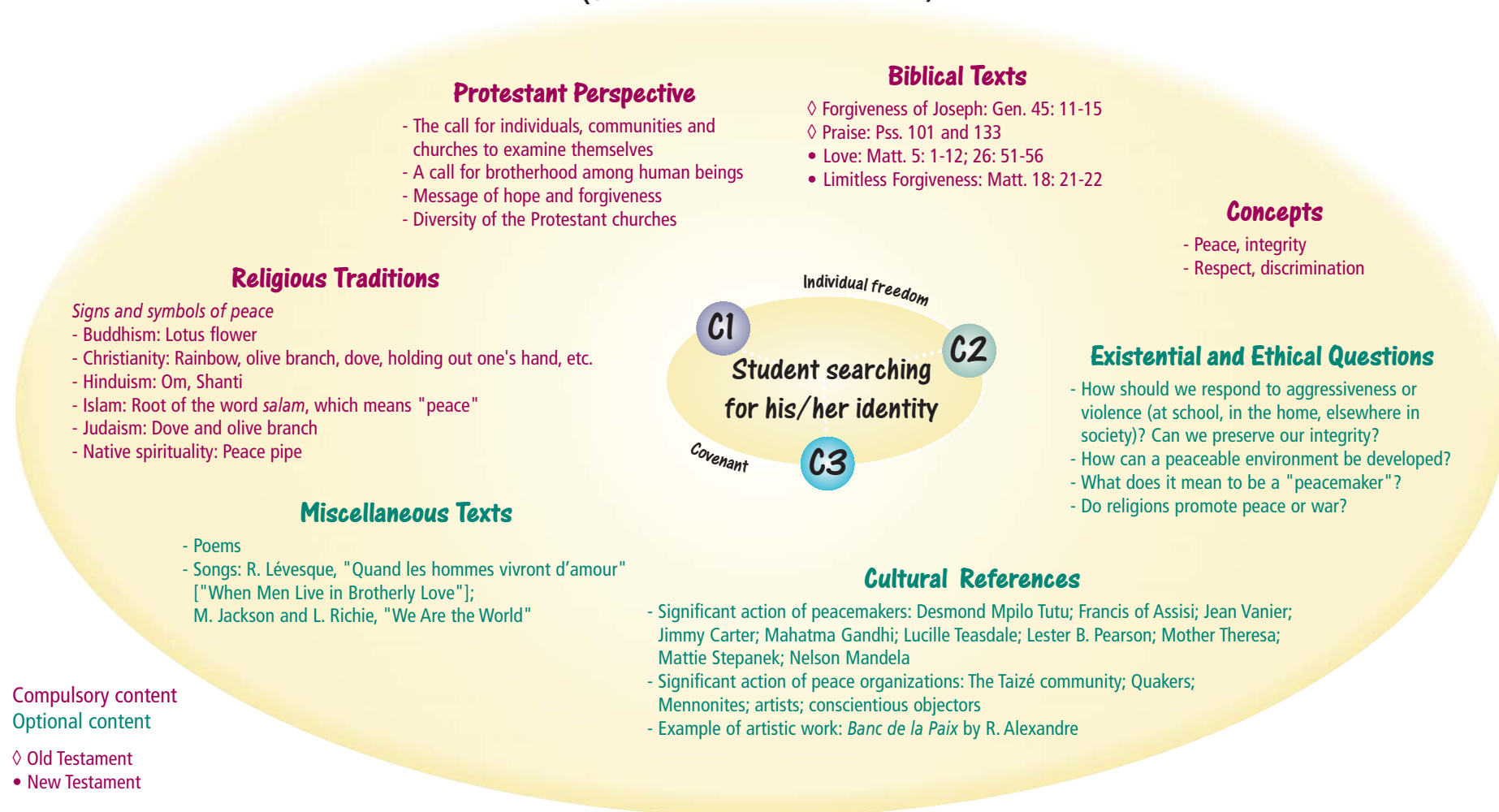
• New Testament

Québec Education Program

## I) Violence, Conflicts and a Culture of Peace

Young people between the ages of 12 and 14 face conflictual situations on a daily basis. The media show them images of violence and warfare. In such a context, how can a culture of peace be developed? Young people must reflect on violence in interpersonal relationships in family life, at school and elsewhere in society. They must learn to resolve conflicts. The values conveyed in the covenant that are consistent with human freedom form the basis of a social contract, thereby leading to the establishment of a culture of peace. Young people must be able to detect the existence or absence of a culture of peace in the arts, communication and history.

### CONTRIBUTION TO A CULTURE OF PEACE (Citizenship and Community Life)



## Strategies

---

### Strategy for Interpreting a Biblical Text

- Formulate an initial question.
- Use tools to determine the meaning of the text: Select information, compare the text with another text, read notes and commentaries, put the text into context, use an interpretation key.
- Interpret the meaning of the text and identify the values it conveys.
- Refer to actions or events in one's own life.
- Compare one's own understanding of the text with that of other students.

### Appreciation Strategy

- Identify the topic about which judgment will be exercised.
- Organize the information.
- Evaluate the quality, value and impact of this information.
- Make a judgment.

### Strategy for Developing Psycho-Religious Thought

- Identify the issues arising out of the topic studied.
- Formulate one's point of view.
- Organize the answers given by different individuals, currents of thought and traditions.
- Examine these answers.
- Compare these answers with one's own point of view and with the points of view of other students.
- Formulate one's own hypotheses.

### Strategy for Finding a Biblical Reference

- Find the chronological index for the Biblical texts.
- Find the book indicated by the letters of the reference. Example: Matt. = Matthew in the New Testament.
- Find the chapter indicated by the first digit or first two digits of the reference. Example: Matt. 10 = Matthew, Chapter 10.
- Find the verse indicated by the next digit or next two digits. Example: Matt. 10: 12 = Matthew, Chapter 10, Verse 12.
- Go to the verse indicated by the last digit or last two digits. Example: Matt. 10: 12-25 = Matthew, Chapter 10, Verses 12 to 25. If the reference ends by "ff.", read the verses following the last two digits.

## Bibliography

---

- Baubérot, Jean, and Jean-Paul Willaime. *Le protestantisme*. 2nd ed. Geneva: Labor et Fides, 1990; Paris: M.A. Éditions, 1987.
- Beaver, R. Pierce, et al., ed. *Eerdmans' Handbook to the World's Religions*. Grand Rapids, Mich.: W.B. Eerdmans Pub. Co., 1982.
- Bowker, John. *Religions du monde*. Montréal: Libre Expression, 1998.
- Christensen, C. Roland, and David A. Garvin and Ann Sweet. *Education for Judgement: The Artistry of Discussion Leadership*. Boston: Howard University Press, 1991.
- Cyrulnik, Boris, and Edgar MORIN. *Dialogue sur la nature humaine*. Paris: Éd. de l'Aube, 2000.
- Délumeau, Jean. *Naissance et affirmation de la Réforme*. Paris: PUF, 1965.
- Guetny, Jean-Paul. "Les religions et leurs chefs-d'œuvre." *Actualité des religions* 4 (September 2000), special edition.
- Hattstein, Markus. *Les grandes religions*. Cologne: Könnemann, 1997.
- Lalonde, Jean-Louis. *Des loups dans la bergerie. Les protestants de langue française au Québec: 1534-2000*. Montréal: Fides, 2001.
- Larin, Robert. *Brève histoire des protestants en Nouvelle-France et au Québec (XVI<sup>e</sup>-XIX<sup>e</sup> siècles)*. Saint-Alphonse-de-Granby: Les Éditions de la Paix, 1998.
- Lougheed, Richard, Wesley Peach and Glenn Smith. *Histoire du protestantisme au Québec depuis 1960*. Montréal: La Clairière, 1999.
- Mair, Nathan H. *Quest for Quality in the Protestant Public Schools of Québec*. Québec City: Conseil supérieur de l'éducation, 1980.
- Marzano, R., D. Pickering and J. Pollock. *Classroom Instruction That Works: Research-Based Strategies for Increasing Student Achievement*. Alexandria, Va: Association for Supervision and Curriculum Development, 2001.
- Remon, Denis, et al. "L'identité des protestants francophones au Québec: 1834-1997, Actes du colloque 14-15 mai 1997." *Cahier scientifique* n° 94. Montréal: ACFAS, 1997.
- Ruddel, David-Thiery. *Le protestantisme français au Québec: 1840-1919. Images et témoignages*. Collection Mercure Histoire n° 36. Ottawa: National Museum of Man, 1983.
- Samuel, Albert. *Les religions aujourd'hui*. Paris: Les Éditions Ouvrières, 1987.
- Smith, Glenn, et al. *Éduquer les enfants. Une vision protestante de l'école*. Québec: Les Éditions du Sommet, 1998.

## This image shows a full page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

## This image shows a full page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.



## This image shows a full page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Self-actualization



Responsibility  
Super vision

