



You are: [Home](#) » Culture in the School, A Class Act



In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)

Subscriptions



Alain Lamontagne:

Passionate, Right Down to His Toes!



Launch of Arts and Culture Week in Québec Schools 2008



Profiles in Arts and Culture: Tess LeBlanc

Awakening Students to the Performing Arts

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You are: [Home](#) » [Culture in the School, A Class Act](#) » [Arts and Culture in Québec Schools](#) » By Way of Introduction



In This Issue

By Way of Introduction

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)

Subscriptions



In the February issue of *Arts and Culture in Québec Schools*, we promised you the spring issue would feature an interview with Alain Lamontagne, spokesperson for Arts and Culture Week in Québec Schools. The articles in this issue cover the Arts and Culture Week launch and tour, and introduce you to Lamontagne, whose passion for the arts “reaches right down to his toes.”

The school year will soon be coming to an end, and it has seen a great deal of activity related to the implementation of the arts component of the Québec Education Program. You can read more in the article on the close relationship between the arts and the Personal Orientation Project and in the piece on the learning and evaluation file in Arts Education, which will be used to produce competency reports for secondary school students.

This month, we also look at the process for examining the files of artists and organizations applying to be included in the *Répertoire de ressources culture-éducation* (directory of cultural resources for schools).

This issue’s Profiles in Arts and Culture section features Arts Education teacher Tess LeBlanc. As well, we report on the cultural passport established in Saguenay–Lac-Saint-Jean and tell you about a project combining the arts and history.

And, finally, now is the time to plan cultural activities for the 2008-2009 school year. Documentation on the [Culture in the Schools Program](#) is available on the Web site of the Ministère de l’Éducation, du Loisir et du Sport.

Have a great summer everyone!

Georges Bouchard



In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)



LAUNCH OF ARTS AND CULTURE WEEK IN QUÉBEC SCHOOLS 2008

Marie-Josée Lépine

On February 1, the Studio de l'Agora de la danse in Montréal opened its doors to mark the beginning of this year's Arts and Culture Week in Québec Schools. The artistic creations of elementary and secondary school students took the dignitaries, artists and students in attendance on a tour of every field of artistic endeavour, in keeping with this year's theme, *A Cultural Journey Through Time*.



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In her opening remarks, Christine St-Pierre, Minister of Culture, Communications and the Status of Women, emphasized how important she considers culture to be. Speaking for herself and for her colleague Michelle Courchesne, Minister of Education, Recreation and Sports, St-Pierre said how proud she was to be associated with this event, the outcome of a partnership between these two ministries. Finally, she congratulated and thanked the teachers for the tremendous work they have done with young people.

Next, Alain Lamontagne, a professional artist who has been involved for more than 30 years with the community and with young people, expressed his pride in being named spokesperson for the event. To the delight of young and old, he demonstrated his talents as a storyteller, harmonica player and foot percussionist, transporting the audience to a time when rainbows were black and white and grey . . . Modern inspiration combined with traditional arts propelled everyone on this journey through time.

Students from different regions of Québec presented their creations, giving their own perspectives on our cultural heritage. For example, girls from Collège de Champigny danced to the rhythms of various artistic styles, taking the spectators on a journey through modern dance, German expressionism and contemporary dance.

Then students from the drama program at Polyvalente Chanoine-Armand-Racicot presented key excerpts from their creation *Le temps n'est jamais perdu s'il est donné aux autres* (time is never wasted if it's

devoted to others) in a very successful adaptation.

Christine St-Pierre and Alain Lamontagne presented certificates of recognition to the teachers and students who took part in the development of promotional materials for the week-long event.

Again this year, [Arts and Culture Week in Québec Schools](#), held from February 10 to 17, was an opportunity for all the schools in Québec to integrate the cultural dimension into each school subject and explore our history to rediscover it and reinvigorate our collective memory.



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You are: [Home](#) » [Culture in the School, A Class Act](#) » [Arts and Culture in Québec Schools](#) » Alain Lamontagne: Passionate, Right Down to His Toes!



In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)



ALAIN LAMONTAGNE:

Passionate, Right Down to His Toes!

Marie-Josée Lépine

With a mischievous smile on his lips, his harmonica in his hand, and a treasure trove of stories in his head, he sits down on a chair and his feet start dancing on a birch board. For almost 32 years, Alain Lamontagne has been enchanting young and old around the world by adding a touch of modernity to traditional art. What is his mission with young people? Perhaps to help them learn to get more out of life...

Lamontagne was enthusiastic about taking on the role of spokesperson for the 2008 edition of Arts and Culture Week in Québec Schools. "This is important to me, because the arts and culture have been close to my heart since I was in school myself. In a way," he adds, "I'm a cultural warrior."

Storyteller, harmonica player, foot percussionist, and . . . teacher, Lamontagne mesmerized the students he met on the tour. With this artist, all you need to add is a little imagination to truly experience a *Cultural Journey Through Time*.

The art of Alain Lamontagne is much more than entertainment. It also has a lot to teach us. The underlying message is the importance of respect for others, perseverance and self-discipline.

"Art," says Lamontagne, "teaches us how to live. It has to do with human beings in their entirety and it's the vehicle for all kinds of journeys." He sums up by adding: "Words appeal to the mind and the imagination; music, to the soul; and rhythm, to the body."

It is no surprise that Lamontagne has been involved with the Culture in the Schools Program right from the start. As a young man, he became interested in visual arts and music, and worked to invigorate the cultural life of his secondary school through the arts. Then he got into theatre, worked as a cultural facilitator and helped to set up cooperative daycares.

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In short, Lamontagne is constantly striving to improve the society in which he lives through his involvement in social and cultural life. "Children are precious," he notes. "I want to help them discover new things, develop their creativity, and learn to get more out of life."

In the various regions of Québec, from Abitibi to the Gaspé, from Gatineau to La Baie, 20 elementary and secondary schools welcomed the tour of Arts and Culture Week in Québec Schools and its spokesperson Alain Lamontagne from February 5 to 14, 2008. As well as attending a show, hundreds of young people had a chance to talk with Lamontagne and learn more about his artistic process.

Some schools also presented arts and culture projects: an exhibition, a musical comedy, songs, etc.

This workshop tour was made possible thanks to the dedication and involvement of hundreds of students and educators.



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Ministère

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You are: [Home](#) » [Culture in the School. A Class Act](#) » The Arts Education Program



In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)

ARTS EDUCATION

- [Art and the Personal Orientation Project: Birds of a Feather...!](#)
- [Producing a Competency Report in Arts Education](#)

Subscriptions



You are: [Home](#) » [Culture in the School. A Class Act](#) » [Arts and Culture in Québec Schools](#) » [Répertoire de ressources culture-éducation](#)



In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)

Subscriptions



Répertoire de ressources culture-éducation

CULTURAL RESOURCES FOR TEACHERS

Sébastien Boulanger

Every two years, the Ministère de la Culture, des Communications et de la Condition féminine (MCCCF) puts out a Québec-wide call for candidates to any professional artists and writers who wish to be listed in the *Répertoire de ressources culture-éducation*. The candidates selected will be added to the some 800 artists and authors already registered in the *Repertoire* and will have the opportunity, starting at the beginning of the 2008-2009 school year, to share their creative world with preschool, elementary school and secondary school students in the public and private education systems.



In January and February, at the end of the official registration period, the eligible files of 241 artists and 81 writers were analyzed by two separate selection committees, made up of experts from the world of education and members of the artistic and literary communities. These committees, recruited from outside the public service, are administered by the MCCCF (artists) and the Union des écrivaines et des écrivains québécois (writers).

An essential reference tool, the *Répertoire de ressources culture-éducation*, is an integral part of the interministerial *Culture in the Schools Program*.¹ Since 2004, this program has encouraged teachers and professional cultural resources listed in the *Répertoire* to undertake cultural projects that are in keeping with the education reform and reflect a spirit of openness to the wider world.

The professionalism of the candidates, the cohesiveness of the artistic approach and the proposed cultural activities, the suitability of these activities to the target age group, and the opportunity for creative participation by students were among the main criteria that guided the work of the selection committees. The objective of the committees is to guarantee that students will have contact with recognized professional artists and writers, while providing the schools with high-quality cultural content that covers a wide range of literary and artistic endeavours and respects the aims of the Culture in the Schools Program.



The *Répertoire de ressources culture-éducation* also has a section entirely devoted to professional, nonprofit cultural organizations. While offering outings and cultural activities related to the disciplines of the invited artists (theatre arts, visual arts, craft arts, cinema and video), these organizations also offer outings to heritage and historical sites as well as library events and multimedia activities. Like artists and authors, cultural organizations that wish to collaborate with the schools to carry out projects under the Culture in the Schools Program must be registered in the *Répertoire*.



Close to 130 artists and 45 writers have been added to the 2008 edition of the *Répertoire*, which will be published this June.² The directory will include, in French and English, profiles of more than 1700 artists, writers and professional organizations ready to offer young people artistic and cultural activities, in an educational context.

Again this year, the *Répertoire* will make it possible for thousands of students to enjoy a wealth of cultural experiences: meeting with a novelist or a dancer, witnessing shadow theatre, and taking part in a multimedia creation or circus arts, to name just a few examples. Hundreds of professional creators in Québec are working every day to transmit their art to the young and not so young, sharing their passion and their know-how in schools.

1. The Culture in the Schools Program is managed jointly by the Ministère de l'Éducation, du Loisir et du Sport and the Ministère de la Culture, des Communications et de la Condition féminine.
2. The *Répertoire de ressources culture-éducation* is available in electronic format only. You can consult it on the MCCCCF's Web site, at the following address:
<http://www.mcccf.gouv.qc.ca/rencontres>.





EVALUATION OF THE CULTURE IN THE SCHOOLS PROGRAM

In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)

Subscriptions



Sébastien Boulanger

In 2004, the Ministère de l'Éducation, du Loisir et du Sport (MELS) and the Ministère de la Culture, des Communications et de la Condition féminine (MCCCF) launched the joint [Culture in the Schools Program](#), the objective of which is to encourage cultural projects in schools. The agreement between the two ministries stipulated that an evaluation of the program was an essential condition for its renewal. In order to carry out this evaluation, the MCCCF and MELS called on the services of their respective departments that are responsible for evaluating programs.

The evaluation, which covered the first two years of the program's existence,¹ was intended to provide a quantitative portrait as well as to describe the administrative process, including the program's educational application. The two ministries also wanted to obtain indicators on the satisfaction level of the various partners, at both the regional and provincial levels.

The results of the evaluation were positive and provide conclusions regarding the most important aspects of the program's overall application. Moreover, the consultations carried out with the various partners responsible for its implementation have made it possible to complete this portrait. Finally, it should be mentioned that this evaluation was intended to be formative and that it was carried out with a view to improving the program.

Main conclusions

Here is an overview of the first two years of the Culture in the Schools Program.

Number of students reached by the program in the public system

- The program reached **406 327** students in preschool, elementary school and secondary school during the 2004-2005 school year, i.e. **41%** of the total student population.
- The program reached **290 195** students in preschool, elementary school and secondary school during the 2005-2006 school year, i.e. **29%** of the total student population.

Elementary and secondary school students

- The evaluation shows first of all that the projects carried out under the program reached more preschool and elementary school students than secondary school students. In fact, during the year 2005-2006, the rate of participation was almost twice as high among preschool and elementary school students as among secondary school students.

This difference can be explained by how education is organized in secondary school. The variable timetables and the absence of homeroom teachers in secondary school classes can make it difficult to hold activities that are not included in the regular schedules of the students or the teaching staff.

Activities in school and cultural outings

The Culture in the Schools Program generates activities that take place in schools with invited artists and writers present, as well as outings to recognized cultural venues (museums, theatres, concert halls, libraries). After all, one of the objectives of the program is to encourage students to develop a taste for the arts and the habit of going to professional cultural venues. According to the numbers available for the year 2005-2006, more than twice as many students took part in the program through activities held at school than through cultural outings.

Administration of the program

Culture in the Schools is a Québec-wide program administered by the central offices of the MELS and the MCCCCF. It is run by a regional committee. This joint administration approach involving the central and regional levels is another of the major strengths of the program. It also creates interesting opportunities for networking between the culture and education sectors, while taking into account the specific characteristics of each region and the relationships that have been developed over the years between the regional offices and the local school boards.

Since the consultations, various initiatives have been taken and several corrective measures have been put in place to deal with most of the problems that have arisen. The related administrative documents and the section of the MELS Web site devoted to the program have been greatly simplified. In addition, training provided by MELS on the theme of integrating the cultural dimension into school now makes it easier for the partners from the education and culture sectors in every region of Québec to become more familiar with the program and how it is implemented.

The educational applications of cultural activity projects

According to the partners consulted, the projects developed by the schools are usually related to one of the subject areas in the Québec Education Program, thus advancing one of the fundamental objectives of the program: to ensure that the cultural dimension is integrated into the education of young people.

The preparation, implementation and transfer-of-learning phases of a cultural project do not pose any problems for the representatives of the education system. Moreover, the transfer-of-learning phase is just as important as the other two, though it can vary according to the context. Various ways of illustrating the possibilities for transfer of learning in a project can be developed in order to promote better integration among the three phases of a cultural activities project.

About the *Répertoire de ressources culture-éducation*

The mechanisms for registering and reregistering cultural resources in the *Répertoire de ressources culture-éducation* were also evaluated. This required the collaboration of a few members of the artist-selection committee, which met in January 2006. At the same time, the Union des écrivaines et des écrivains québécois (UNEQ) was consulted for the writers component of the *Répertoire*.

Cultural resources

Over the years, large numbers of professional cultural resources have met the selection criteria for inclusion in the *Répertoire de ressources culture-éducation*. In 2007, there were 1573 cultural resources, divided as follows: 33% artists (francophone and anglophone); 14% writers (francophone and anglophone); 51% regional cultural organizations; and 2% provincial cultural organizations.

The great variety of cultural resources registered in the *Répertoire* and the diversity of artistic disciplines and literary genres represented are among the major strengths of the program. The *Répertoire* has proved to be an indispensable reference tool for the schools, which attests to the professionalism of the cultural resources listed there.

Updating the *Répertoire de ressources culture-éducation*

The process of registering artists and writers in the *Répertoire* was considered satisfactory by the vast majority of regional officers of the MCCCCF and the members of the selection committees consulted. The *Répertoire* is currently being restructured to make it easier to find information.

1. Since the evaluation took place in 2006-2007, the numbers for the third year of the program were not available when the data were compiled.





In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)



PROFILES IN ARTS AND CULTURE

TESS LEBLANC
Awakening Students to the Performing Arts

Carolyn Souaid

Tess LeBlanc teaches Drama and Music Theatre to students at Québec High School, whose Arts Études-Integrated Arts Program is recognized by the Ministère de l'Éducation, du Loisir et du Sport (MELS). She also serves as the arts consultant for the Central Québec School Board.

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Aside from an extensive university education, LeBlanc has had years of formal training in dance, choral singing and drama, and boasts a broad range of experience with a variety of choirs and theatre companies, not to mention many years of classical ballet with the National Ballet School, years of Highland dancing and step dancing and some jazz ballet.

Giving students the freedom to express themselves

One of the things she loves best about her job is the role she gets to play in giving students “the freedom to express themselves in a protective and supportive way.” Part of it has to do with cultivating what she calls an “atmosphere of respect” among students.

Much of her rehearsal strategy involves questioning student-actors about why they are standing, why they are walking, why they are gazing in a particular direction on stage: “Often, I’ll tap into their ideas and solutions for a scene . . .” In March, her students performed *Annie* at the Salle Jean-Paul-Tardif, a 705-seat auditorium with topnotch acoustics and technical equipment. The musical, which received a standing ovation, was the culmination of six months of hard work.

In keeping with her mission to awaken students to the performing arts, she, along with three colleagues, planned a field trip to New York City to see the Broadway musical *Hairspray* and to visit Radio City Music Hall, NBC Studios, and the usual tourist landmarks. About half of those who went were part of LeBlanc’s

Music Theatre class. Upon their return, they were already buzzing with ideas for the year's final assignment, which would require them to become producers, playwrights, directors and actors, as well as costume, prop and set designers for an original 15-minute musical capsule.

Students, such as this one, have expressed a huge thumbs-up for the personal gains this year's experience has afforded them: "I've learned to take more responsibility for my learning and to have more confidence in myself."

Clearly, LeBlanc's hard work and dedication have paid off.



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Ministère

Élèves et étudiants

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You are: [Home](#) » [Culture in the School, A Class Act](#) » [Arts and Culture in Québec Schools](#) » Arts in Action



ARTS IN ACTION

- [A Cultural Passport to Promote Encounters With Art and Artists](#)
- [Annual CQSB Arts Festival Explores Historical Theme](#)

In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)

Subscriptions



Ministère

Élèves et étudiants

Parents

Réseau scolaire

Loisir et sport

You are: [Home](#) » [Culture in the School. A Class Act](#) » [Arts and Culture in Québec Schools](#) » Credits



In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

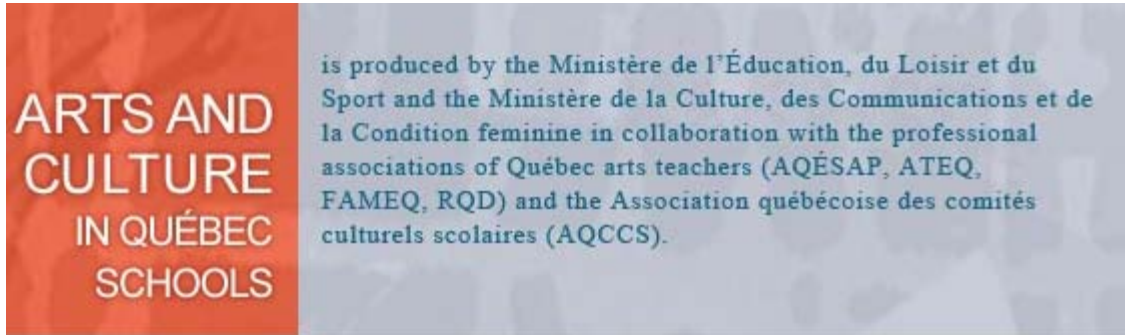
[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)



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Editorial Board

Georges Bouchard, Denis Casault, Amélie Cauchon, Carmen Imbeau, Martine Labrie, Claire Lamy, Diane Shank

Coordinators

Martine Labrie, Diane Shank

Contributors

Sébastien Boulanger, Francine Gagnon-Bourget, Marie-Josée Lépine, Ève Renaud, Carolyn Souaid

Translation and Revision

Direction de la production en langue anglaise, Secteur des services à la communauté anglophone, Ministère de l'Éducation, du Loisir et du Sport

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In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)

ARTS EDUCATION

ART AND THE PERSONAL ORIENTATION PROJECT: BIRDS OF A FEATHER...!

Marie-Josée Lépine

Throughout their careers, teachers Annie Gagné and Marie-Andrée Tremblay have specialized in Arts Education: both are old hands at the creative process, exploration and reflection. This year, they are responsible for implementing the Personal Orientation Project (POP). Gagné and Tremblay have taken on this new program with amazing results. The two agree: their success is due in large part to their experience in the arts...

Even though this is the first year the POP has been implemented in Secondary III, the teachers have discovered its rich potential, meeting the challenges head on. For Gagné, a visual arts and drama teacher at Polyvalente Benoît-Vachon, and Tremblay, a music teacher at Polyvalente des Rivières, their arts experience quickly proved to be an asset when it came to implementing the POP.

Arts and the POP...

When you think about it, there are many parallels between the arts and the POP. Both call on students to engage in a dynamic process of creation that is based on introspection: guidelines are given, research is carried out and students undertake a process of self-discovery and an exploration of their environment and of others.

While the POP is aimed at helping students better plan their career choices, the arts, through a different process, can also lead to discovery and exploration in many occupations. These approaches, as different as they are, both offer students opportunities to try, reject, choose and appreciate occupations according to their interests, while at the same time developing competencies they can use in the future.

Similarly, in a context in which the Québec Education Program proposes new pedagogical practices, the POP and the arts, because they complement each other, create opportunities for teachers to diversify their approaches.

Arts teachers can thus help their students discover connections between their classes and the explorations that are used in the POP. For instance, they can discuss with students their academic and career choices in artistic fields or the artistic approach of a photographer or art director. They can also create tools for the POP in the arts. Building a stage model in a drama class, for example, would give

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students a chance to put themselves in the shoes of a stage manager or set designer.

Thanks to this complementarity, teachers can diversify the learning and evaluation situations (LES) offered to students and facilitate the development of their competencies, taking into account their areas of interest and their aspirations.

The teachers reflect on their experience

For Annie Gagné and Marie-Andrée Tremblay, even though the POP program required that they master new knowledge, their experience as arts teachers made it much easier for them to make the program their own and helped them discover a unique approach.

Gagné and Tremblay saw right away that the POP needs to be administered with the same flexibility as the arts. In fact, a POP class works much the same way as an arts education class. After a brief explanation of the activity, the students set to work. According to their interests, they form small groups and discuss things, do research on the computer or discover project materials, and use instruments and tools. The teacher is there to give them a sense of how these exploration and reflection activities fit together.

In the opinion of Marie-Andrée Tremblay, who is teaching this program for the first time this year, "being a musician means you have to be listening and doing several things at the same time."

Of course, because of their artistic approach, these committed teachers have developed the instruments to make interested students more aware of certain concepts related to the arts or to the reality of possible professions.

In the POP, just as in music, Marie-Andrée Tremblay strives to attain concrete results quickly. What if one student is interested in journalism and another is leaning toward a career as a veterinarian? The first one interviews the other, who will have to explain the profession. Any situations can be used this way to help students develop their competencies.

"Moreover," adds Tremblay, "these two subjects develop competencies that can be used throughout a student's life. Through music, students develop openness, discover their artistic side and how to play an instrument; in the POP, they develop research skills and self-confidence, and have an opportunity to learn how to explore." In this regard, Gagné notes that certain aptitudes in students are called upon in both subjects.

Finally, beyond the objectives intrinsic to the arts or the POP, these programs encourage students to become more receptive to others, to their environment and, of course, to themselves. "We work a lot on developing sensitivity in the students in both courses," Tremblay concludes. "In music, we make them aware of the world of sound; in POP, they learn about themselves and the real-life world..."

Further information on the POP can be found in the articles [Diversification of Educational Paths](#), in the December 2005 issue of *Schoolscapes*, and [When the Arts and the Personal Orientation Project Come Together](#), in the October 2007 issue of *Arts and Culture in Québec Schools*.





Ministère

Élèves et étudiants

Parents

Réseau scolaire

Loisir et sport

You are: [Home](#) » [Culture in the School. A Class Act](#) » The Arts Education Program



In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)

ARTS EDUCATION

PRODUCING A COMPETENCY REPORT IN ARTS EDUCATION

In short

Marie-Josée Lépine

In connection with the certification of Secondary IV studies in Arts Education, 26 teachers took part in a project to develop tools for producing competency reports. As a result, Arts Education has become the first subject area in which teachers will have access to a learning and evaluation file to help them record information for evaluating each student's competency development. At the end of the school year, this new recording tool will enable teachers to produce a competency report that reflects the student's learning progress.

The learning and evaluation file for the competency report in the four Arts Education subjects will be available in spring 2008.

Subscriptions



You are: [Home](#) » [Culture in the School. A Class Act](#) » A Cultural Passport to Promote Encounters With Art and Artists



In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)



ARTS IN ACTION

A CULTURAL PASSPORT TO PROMOTE ENCOUNTERS WITH ART AND ARTISTS

Francine Gagnon-Bourget

Since September 2007, more than 1000 students in the Saguenay–Lac-Saint-Jean region have held passports that give them access to cultural venues and events in their region: museums, art centres, heritage sites, shows, literary evenings, etc. Among the educational institutions taking part in the 2007 cultural passport project are schools from three boards: École secondaire des Chutes de Dolbeau-Mistassini, Polyvalente de Jonquière and Polyvalente Charles-Gravel de Chicoutimi. Four colleges are also participating: Cégep de Saint-Félicien, Cégep de Jonquière, Cégep de Alma and Cégep de Chicoutimi. The Université du Québec à Chicoutimi is also involved in this project.

How the passport is used

The cultural passport is a kind of arts visa, that is, it certifies a student's attendance at a cultural event. That is why the bearer has to present it on arrival to have it stamped or signed.

The passport is similar in format to the Canadian passport, but is distinguished by its green, semi-rigid cover. It contains 28 pages, of which 8 pages contain information, while the remaining 20 pages are reserved for writing comments and reflections on cultural experiences or conserving souvenirs (tickets from shows, newspaper clippings, etc.).

In the classroom, the passport can be adapted to various types of learning. Visits can be free choice or part of the requirements of a course. For example, for most of the college groups targeted, the use of the passport is mandatory and is evaluated. In secondary school, the students are proud to present their passports during cultural outings. It makes them feel they're part of a special group. Students who are

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members of a youth arts council become "cultural mediators" with their peers. In fact, by communicating their appreciation following a cultural outing, they can encourage their friends to try similar experiences.

Thanks to the cultural passport, secondary school students who participate in the *Arts et métiers de la scène* (performing arts and production crafts) program, have opportunities to meet professional artists and thus discover what day-to-day life is like for these cultural artisans.

The aims

The passport encourages students to :

- visit organizations devoted to the creation and dissemination of the arts
- take an interest in arts and culture
- appreciate various kinds of art
- become informed and cultivated

Origin of the project

The idea of the cultural passport was born in 2006 out of the desire of the Conseil régional de la culture Saguenay–Lac-Saint-Jean (CRC) to develop strategies and instruments to increase attendance at cultural venues in the region. The CRC is made up of more than 80 cultural organizations and represents close to 90 artists and cultural workers.

The 2006 cultural passport project was an unqualified success and gave rise to a committee made up of representatives from the educational institutions in the region. The committee decided to offer the project to a broad student clientele. Secondary school and college students and students from the Université du Québec à Chicoutimi (UQAC) registered in arts programs are especially targeted.

Funding

Currently, funding for the project is provided by the education system and the CRC. Organizers hope to make improvements to the project over time by appealing to a clientele with little exposure to the arts and by offering cultural packages.

Impact and outreach

The use of the cultural passport makes it possible for students in the Saguenay–Lac-Saint-Jean region to increase their awareness of the role of art and culture in the development of their community. They are thus able to better understand the effects from a personal, social and economic point of view. Cultural organizations, for their part, appreciate the growth of this youth audience, who are discovering the art, artists, artisans and cultural venues of their region.





In This Issue

[By Way of Introduction](#)

[Launch of Arts and Culture Week in Québec Schools 2008](#)

[Alain Lamontagne: Passionate, Right Down to His Toes!](#)

[Arts Education](#)

[Répertoire de ressources culture-éducation](#)

[Evaluation of the Culture in the Schools Program](#)

[Profiles in Arts and Culture](#)

[Arts in Action](#)

[Credits](#)

[Archive](#)

[Français](#)



ARTS IN ACTION

ANNUAL CQSB ARTS FESTIVAL EXPLORES HISTORICAL THEME

Carolyn Souaid

For the past few years, music students at Dollard-des-Ormeaux School have participated in the Central Québec School Board Arts Festival, a yearly showcase of the collaborative efforts of students and teachers in the realm of the arts. But last April's event, whose theme was appropriately Québec's 400th birthday, had a special place in their hearts as they played host to elementary schools in the board that took part in the celebration. (The secondary school component of the festival, coordinated by Tess LeBlanc, teacher and arts consultant for the Central Québec School Board, took place in Thetford Mines).

A coordinator who is also a music specialist

Susan Hudson, a music specialist at DDO School, shared in the task of planning and coordinating the event, which this year marked its fifth anniversary. Originally from British Columbia, Hudson recently completed her 28th year of teaching, 14 of which have been at her current school in Courcellette, adjacent to the Valcartier military base and the town of Shannon. Initially intended as a temporary move, her stay in the province has had a lasting impact on her school's music program. .

A day of workshops and performance

This year, Hudson entered her students in the first year of Elementary Cycle Three in the festival. Rather than throwing them a new project out of the blue, Hudson decided to maximize rehearsal time by polishing the folk songs and dances she and her students had already been working on since the start of the year. On the day of the festival, they joined students from participating schools for a morning of workshops led by teachers as well as specialists in traditional music and folk dance, such as Normand

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Legault, who is renowned for his authentic, improvisational approach to Québec step dancing. These sessions engaged them in age-appropriate activities focused on storytelling and traditional instruments, including cow bones, wooden spoons, fiddles and dancing puppets. Each group of children learned a new song that they performed later that day with the other participants, in addition to performing a previously prepared piece that they had created at their own school.

Hudson's students presented musical games—songs and dances—that reflected the theme of the festival. Using the elements of language (English and French), movement, song, and instrumentation, they demonstrated how the first settlers in the area became acquainted with each other and celebrated at gatherings. And while music took up a considerable chunk of this year's festival, it wasn't the only element of the arts experience. A paper quilt made by students served as a backdrop to the stage, providing an evocative setting for the song and dance numbers performed by the children.

Finally, what would a show be without an audience? Despite the festival's primary emphasis on performing, Hudson believes that it is just as important for students to learn the etiquette of being an audience. This means knowing how to participate when it's time and, of course, how to be quiet.

In the end, the CQSB Arts Festival is not about putting on a flawless show. It is the process, the getting there, that counts. It makes no difference whether the performers are awkward or shy or handicapped, says Hudson with conviction: "Music and the arts are inclusive."

