


Due to the COVID-19 crisis, the information below is subject to change, in particular that concerning the teaching mode (presential, distance or in a comodal or hybrid format).

4 credits	7.5 h + 22.5 h	Q1 and Q2
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Teacher(s)	Grosjean Bernard ;
Language :	French
Place of the course	Louvain-la-Neuve
Main themes	<p>Building a harmonious and fruitful dialogue between theory and practice. Identifying problems encountered in placements and linked to situations, goals, competences, cognitive and metacognitive learning processes, group phenomena, communication difficulties, strategies specific to the discipline of the performing arts. On the basis of this analysis, to offer collectively (see method) a way of dealing with these problems.</p> <p>Topics :</p> <ul style="list-style-type: none"> <li>- Exchanges regarding increasing acquisition of theoretical knowledge, analysis of practices observed and/or employed in the placements.</li> <li>- Assistance to students in their method of perceiving the difficulties, issues and methodologies specific to teaching methods for 'dramatic play' and 'theatrical play' in the educational setting.</li> <li>- Analyses of teaching situations observed and/or experienced during placements so as to produce a personal and critical log book.</li> <li>- Specific reviews of practices experienced in the course of placements to gain an increasing understanding of the specific nature of didactic transposition in the field of the performing arts and in the school setting. Focus on learning situations that are susceptible to becoming fertile ground for joint teaching action.</li> <li>- Analysis of examples and of specific cases of theatre workshops experienced during placements and verification of the relevance of the LTHEA2310 course, which - for the idea of workshops - refers to the work of Bernard Grosjean (Dramaturgies de l'atelier théâtre).</li> <li>- Importance given to the relaxed sharing of difficulties experienced both in the context of the teaching relationship (group, class) and of the relationship with the host school and its supervisors (teaching staff).</li> <li>- Search for and construction of critical evaluation systems capable of taking into account the continuous acquisition of competences.</li> </ul>
Aims	<p>Bring the future teacher to an understanding and a mastery of the most important competences of the discipline (statute law) by offering him/her a metacognitive step forward in this field so as to complete successfully an original and personal research project linked to his/her artistic practice.</p> <ol style="list-style-type: none"> <li>1. Locate and take ownership of the role given to the teacher within the educational institution, with reference to statute law</li> <li>1.2. Deploy knowledge in the human sciences so as to acquire a clear interpretation of situations experienced in and around the classroom so as to adapt better to different kinds of educational audience.</li> <li>1.3. Employ the communications and relationship competences that are indispensable to exercising the profession of teacher.</li> <li>2.1. Acquire teaching attitudes and behaviours in the service of individual and collective learning, and of group-class management.</li> <li>2.3. Transpose scholarly knowledge and benchmark cultural practices into student knowledge.</li> <li>2.4. Design and plan teaching-learning situations in the performing arts, including assessment, in terms of the pupils concerned and in relation to the frames of reference of competences and programmes.</li> <li>2.5. Direct and manage the establishment of teaching-learning situations in the performing arts.</li> <li>3.2. Questions one's initial views and ideas with a view to aiding their development.</li> <li>3.3. Adopt a reflective attitude to one's teaching practices by using the support of didactic and pedagogical principles as well as of educational research.</li> <li>3.4. Acquire a logic of learning and development indispensable to positive development in the educational world, in connection with social reality</li> </ol> <p>-----</p> <p><i>The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled "Programmes/courses offering this Teaching Unit".</i></p>

Evaluation methods	<p><b>Due to the COVID-19 crisis, the information in this section is particularly likely to change.</b></p> <p>Regular participation in the seminar and preparation for speaking in discussions. Continuous creation of a "log book". The aim is establish proof of early mastery of the disciplinary knowledge that justifies pedagogical action and a gradual mastery of the disciplinary teaching science that guides it:</p> <p><b>Formative assessment</b>, which implies active participation in discussions as well as preparation for seminars on the basis of observations in class (log book)</p> <p><b>End of year written work</b>, which consists of a 'metacognitive review' by the student of the Seminar itself, in two parts :</p> <ul style="list-style-type: none"> <li>- A/ Assessment of his/her own learning and of knowledge acquired as a "member of the Seminar";</li> </ul> <p>Evidenced self-assessment of participation in sessions, of ability to transpose/transfer information and analyses from the seminar to placement practice between sessions, of ability to establish constructive links between the experience on the ground and the specific and general didactic classes.</p> <ul style="list-style-type: none"> <li>- B/ Assessment of the "Seminar itself";</li> </ul> <p>Critical opinion on the specific details of the Seminar compared to more theoretical or formal classes. Reasoned suggestions as to what could be added or modified in terms of student needs. Suggestions for improvements to the overall organisation (session, laboratory days, log book, work).</p>
Teaching methods	<p><b>Due to the COVID-19 crisis, the information in this section is particularly likely to change.</b></p> <p>In order to experience reflective practice in the group, the seminar is organised in round tables and develops in response to students' questions. Students read over their experiences in terms of precise didactic ideas (reading grill) and in order to construct analytical tools. Drawing inspiration from the pedagogy of the Communities of Philosophical Inquiry, each session begins with a list of questions suggested by the participants and an introductory discussion of the choice of questions to be considered. The heart of the session consists in a collective construction of answers and/or approaches, led by the seminar leader.</p> <ul style="list-style-type: none"> <li>• Email links with students to create a living Community of Inquiry between classes.</li> <li>• Continuous creation by the student of a log book.</li> <li>• Participation in Laboratory days in pilot schools and exchanges with host teachers and their students at secondary schools concerned.</li> </ul>
Content	<p>Placement learning through critical distancing and reflective analysis.</p> <p>Students' performance work in regard to the role of drama teacher in secondary school.</p> <p>Learning to design, structure, organise specialised teaching in the field of the performing arts, researching and constructing a kind of assessment able to take into account the continuous acquisition of competences. Questioning oneself on cultural policy related to running a school.</p>
Inline resources	See Moodle
Bibliography	<p>Lectures : Michel Serres, <i>Petite poucette</i>, Ed. Le Pommier, 2012 (déjà imposé dans d'autres cours AGRE) - <i>Apprendre (par) le théâtre</i>, textes réunis par Jean-Louis Besson, Etudes Théâtrales n°34/2005 - Christiane Page, <i>Eduquer par le jeu dramatique, pratique théâtrale et éducation</i>, E.S.F. Editeur, « <i>Pratiques et enjeux pédagogiques</i> », 1997 - Questions de théâtre n° 14 : <i>Les formateurs de formateurs et l'initiation théâtrale des jeunes</i>, Théâtre La Montagne magique, 2009. - <i>Le théâtre et l'école, histoire et perspectives d'une relation passionnée</i>, Anrat, Actes Sud-Papiers, Cahiers Théâtre/Education n°11, 2002. - Bernard Grosjean, <i>Dramaturgies de l'atelier-théâtre</i>, Lansman Editeur, Promotion théâtre, 2009. - <i>Théâtre (et) jeune public en Belgique francophone, mémoires analyses enjeux</i>, textes réunis par Sarah Colasse, Michel Desmarets et Emile Lansman, Etudes Théâtrales n°63/2015 &amp; 64/2016. - Pour l'épistémologie : Michel Develay, <i>Donner du sens à l'école</i>, E.S.F. Editeur, « <i>Pratiques et enjeux pédagogiques</i> », 2004.</p>
Other infos	The dates of the two "laboratory days" in schools will be supplied at the third session.
Faculty or entity in charge	ELAL

<b>Programmes containing this learning unit (UE)</b>				
Program title	Acronym	Credits	Prerequisite	Aims
Master [120] in Performing Arts	<a href="#">THEA2M</a>	4		
Teacher Training Certificate (upper secondary education) - Performing Arts	<a href="#">THEA2A</a>	4		