**SCALES
OF COMPETENCY LEVELS**

SECONDARY SCHOOL EDUCATION
CYCLE TWO

Dance

Third Edition
Secondary III, IV and V

Québec 🏵🏵

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Foreword

The scales of competency levels presented in this document constitute the official reference points that form the basis of the student competency reports that teachers must prepare in Secondary Cycle Two. Part I of this document is intended to provide additional information on the nature of these instruments and how they are meant to be used. The scales for each subject are then presented in Part II.

It should be noted that this third edition contains the scales for Secondary III, IV and V, and replaces the earlier editions, published in 2007 and 2008, of the scales of competency levels for Secondary Cycle Two.

Part I: Introduction

Introduction

An Official Tool for All Teachers

The scales of competency levels were designed to enable teachers to determine the competency levels attained by students at the end of each year in Secondary Cycle Two, and their use is prescribed by the *Basic school regulation* (section 30.1).

A Uniform Model for All Subjects

To ensure that the scales for all subjects have the same format, a model composed of five competency levels was selected. Table 1 outlines the general model that served as the basis for defining the competency levels for all the subjects, at both the elementary and secondary levels.
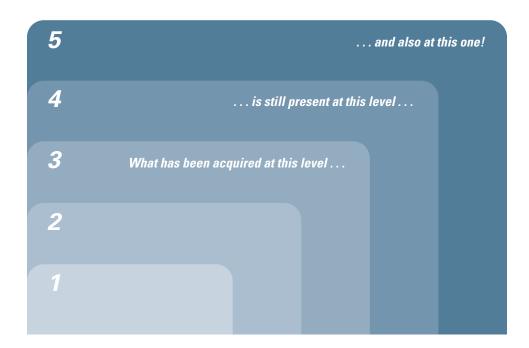
Outline of the scales of competency levels

LEVEL	COMPREHENSIVE ASSESSMENT	MOBILIZATION OF RESOURCES*
5	ADVANCED	The student effectively mobilizes the full range of resources: he/she performs the tasks in a remarkable manner.
4	THOROUGH	The student mobilizes the full range of resources: he/she performs the tasks correctly.
3	ACCEPTABLE	The student mobilizes the main resources: he/she performs the basic tasks.
2	PARTIAL	The student mobilizes some of the resources, with guidance: he/she has trouble performing the tasks.
1	MINIMAL	The student mobilizes few resources: he/she partially performs the tasks or performs them with constant help.

* Resources: the *Program Content* section of each subject-specific program "describes the learning essential for the development and exercise of the competency. . . . It includes learning related to concepts, methods, strategies, processes, techniques and attitudes." (See *Québec Education Program, Secondary Cycle Two*, chapter 4, p. 28.)

The description of each competency level is consistent with the content of the Québec Education Program, but is not a literal reiteration of that content. It is not a matter of defining learning objectives, but of proposing reference points that can be used as a guide in making an assessment with respect to the student's level of competency development at the end of each year of Secondary Cycle Two.

In general, each level describes concrete achievements that are typical for the students who have attained them. When viewed in its entirety, each description implies that some choices had to be made so that only certain aspects, typical of that competency level, were retained. The purpose of this description is to provide a succinct picture of the competency level, not to propose an exhaustive list of the elements to be verified. The competency level descriptions appear in the form of structured paragraphs and these profiles pertain as much to the processes or procedures adopted by the student as they do to the results he or she finally achieves.

It should be noted that the levels progressively subsume each other. In other words, an aspect of a competency deemed to have been acquired at a given competency level is presumed to have been acquired at the superior levels.

5   *. . . and also at this one!*

4   *. . . is still present at this level . . .*

3   *What has been acquired at this level . . .*

2

1

The Distinctive Feature of Level 1

The wide range of observable behaviours possible for a competency exhibiting minimal development makes it difficult to draw up a typical profile for level 1. In fact, competency level 1 is attributed to students who have not attained level 2. Thus the description of level 1 is often brief and usually mentions that the student needs ongoing support to successfully carry out the tasks assigned to him or her.

Cross-Curricular Competencies

The descriptions contained in the scales for the various subjects take the cross-curricular competencies into account, since their development is closely linked to that of the subject-specific competencies. The presence of elements associated with cross-curricular competencies, particularly at the higher levels of the scales for each subject, indicates their importance for students' educational success and highlights the fact that they must be specifically targeted by planned learning and evaluation situations.

Particular Features of the Scales for Secondary Cycle Two

While the scales of competency levels for Secondary Cycle Two are an extension of those for Secondary Cycle One, they have their own particular features, since a competency report must be prepared at the end of each year. In this context, under the heading *Development of the Competency*, the Québec Education Program provides guidelines for planning the learning and evaluation to be carried out each year, for each competency. The introduction to each scale restates elements of these guidelines, highlighting those that have an impact on the preparation of the competency report.

Use of the Scales

The competency report is not the result of some mathematical calculation made on the basis of results recorded during the cycle; it is, rather, an assessment of the level of competency a student has attained, that is, of the student's ability to effectively draw on and use the resources specified in the Québec Education Program (concepts, methods, strategies, processes, techniques, attitudes). Analysis of the observations made makes it possible to obtain a portrait of the student's competency development and to match it with one of the levels on the scale. Keep in mind that this is a global assessment and that the scales are not designed for analytical use. Teachers should not, therefore, carry out a point-by-point comparison of the statements for a given level with the recorded data.

Since the descriptions contained in the scales are relatively short, they cannot specify all the aspects that must be taken into account in making an assessment of competency development. Different evaluation tools (e.g. rubrics, checklists) are therefore needed to gather more specific, complete information in order to give students feedback during the learning process and to provide a foundation for teachers' assessments. Since these are based on relevant and sufficient records attesting to the levels attained, it is important that teachers keep such records so that they can refer to them as needed.

It is therefore important that students who are at risk of not progressing beyond the lower levels of the scale (1 and 2) be identified as early as possible, and given appropriate support. A pedagogical diagnosis and proposals for support measures could be provided along with the competency report in such a case (for example, within an individualized education plan).

In the interests of greater transparency, teachers are encouraged to familiarize the students and their parents with the scales, to ensure that they understand the competency level descriptions and the manner in which they will be used.

MAIN PRACTICES TO BE ESTABLISHED FOR PREPARING COMPETENCY REPORTS

– Provide the students with frequent and varied opportunities to demonstrate their competencies.

– Explain the scales and their purpose to students and parents.

– Keep relevant and sufficient records of student learning.

– Make a general association between a student's competency and one of the levels on the scale, without carrying out a point-by-point comparison between the observations made and each of the statements for a level.

– Where called for, report more detailed information for certain students (e.g. those with an individualized education plan).

Part II: The Scales

1. Dance

Compulsory Program

It should be noted that the scales for the compulsory program are different than those for the optional programs in order to better reflect the nature of this program. The compulsory program is part of general education, whereas the optional programs are designed for students who wish to explore the program in more depth. The requirements for these scales also take into consideration the amount of teaching time designated for the programs in the timetable.

At the end of each year of Secondary Cycle Two, the teacher must prepare competency reports by determining the competency levels attained by the students. The teacher presents students with a variety of learning and evaluation situations that enable them to demonstrate their competency in creating dances, in accordance with the Québec Education Program and, more specifically, with the guidelines under the heading *Development of the Competency*.

Generally speaking, the pedagogical context should enable students to:

– make use of various stimuli for creation

– mobilize strategies associated with the creative dynamic

– make use of elements of content studied, in accordance with their creative intention

– work alone, in a team or as a group

Since the descriptions of the competency levels in the compulsory program are applicable to all three years of Secondary Cycle Two, it is important to consider the characteristics below so that evaluation reflects the relevant year of Cycle Two.

Among other things, the situations chosen should enable Secondary III students to:

– adapt movement sequences

– explore elements of dance language and dance structure

– present their adaptations in class

Among other things, the situations chosen should enable Secondary IV students to:

– improvise movement sequences

– compose dances

– make use of elements of dance language and dance structure

– present their improvisations and choreographies in class

Among other things, the situations chosen should enable Secondary V students to:

– adapt movement sequences

– compose dances

– make use of elements of dance language and dance structure

– present their adaptations and choreographies in class

Creates dances

5 *Advanced competency development*

Proposes original choreographic ideas and anticipates the steps in the tasks to be carried out. Incorporates expressive elements into his/her creative projects, combines elements of dance language and dance structure, and uses more than one composition procedure to enrich his/her creative projects. Finds solutions to problems encountered and names the important steps in his/her process.

4 *Thorough competency development*

Improvises or composes movement sequences in accordance with the stimulus for creation. Makes use of elements of dance language and his/her technical skills to vary the movement. Explores and modifies movements to avoid stereotypes and adjusts his/her creative projects according to comments received. Points out the learning accomplished.

3 *Acceptable competency development*

Takes into account the stimulus for creation when making choreographic choices. Uses his/her gestural repertoire and carries out tasks by drawing on simple elements of dance language. Presents dances that follow a simple sequence. Mentions the difficulties encountered, modifies some aspects of his/her creative projects when given suggestions for improvements and completes his/her projects.

2 *Partial competency development*

Invents movements based on music and primarily uses simple spatial actions. Partially carries out his/her tasks and plans his/her dances using one element of dance language or one choreographic principle. Comments briefly on his/her creative experiences.

1 *Minimal competency development*

With sustained help, performs the simplest aspects of tasks. Relies on imitation and reproduces stereotypical movements or repeats the same movements. Plays a limited role within the team.

At the end of each year of Secondary Cycle Two, the teacher must prepare competency reports by determining the competency levels attained by the students. The teacher presents students with a variety of learning and evaluation situations that enable them to demonstrate their competency in performing dances, in accordance with the Québec Education Program and, more specifically, with the guidelines under the heading *Development of the Competency*.

Generally speaking, the pedagogical context should enable students to:

– make use of various stimuli for performance

– explore a repertoire drawn from various historical periods and cultures

– make use of elements of movement technique, in accordance with their communication purpose

– work alone, in a team or as a group

Since the descriptions of the competency levels in the compulsory program are applicable to all three years of Secondary Cycle Two, it is important to consider the characteristics below so that evaluation reflects the relevant year of Cycle Two.

Among other things, the situations chosen should enable Secondary III students to:

– work on dance movements

– perform their creations

– take into account dance conventions

– perform their dances in front of classmates

Among other things, the situations chosen should enable Secondary IV students to:

– work on dance movements

– perform the creations of others (classmates, teacher)

– take into account dance conventions

– perform their dances in front of classmates

Among other things, the situations chosen should enable Secondary V students to:

– work on dance movements

– perform their creations or their own solo

– take into account dance conventions

– perform their dances in front of classmates

Performs dances

5 *Advanced competency development*

Links movements with fluidity and demonstrates musicality. Performs movement sequences with amplitude while making use of space. Adjusts his/her performances to bring out the expressive aspects of his/her dances. Takes advantage of learning acquired in other performance situations and shares his/her memorization strategies.

4 *Thorough competency development*

Performs movements and adjusts his/her stage movements in accordance with those of his/her partners. Uses orientation markers appropriately and maintains his/her focus in spite of unexpected situations. Controls his/her movements according to changes in direction and adjustments made to the sequence. Uses facial or bodily expressions appropriately. Describes the learning acquired.

3 *Acceptable competency development*

Executes the entire sequences of movements, generally reproducing them according to the prescribed rhythm. Carries out simple movements while keeping the beat in dances of medium tempo. Integrates dynamic principles associated with isolation and coordination in a nonlocomotor sequence. Respects the space assigned to him/her and corrects the execution of certain movements when errors are pointed out.

2 *Partial competency development*

Memorizes some sections of the dance, executes movements associated with simple rhythmic patterns and uses music as a guide to performing a sequence of movements. With help from classmates, works on the execution of his/her movements.

1 *Minimal competency development*

With sustained help, carries out the movement sequences in a basic way. Performs the simplest parts of the sequence and relies on imitation during performances for an audience.

At the end of each year of Secondary Cycle Two, the teacher must prepare competency reports by determining the competency levels attained by the students. The teacher presents students with a variety of learning and evaluation situations that enable them to demonstrate their competency in appreciating dances, in accordance with the Québec Education Program and, more specifically, with the guidelines under the heading *Development of the Competency*.

Generally speaking, the pedagogical context should enable students to:

– make use of various stimuli for appreciation

– explore a repertoire drawn from various historical periods and cultures and enrich their appreciations by using different artistic and documentary sources

– identify elements of the dance or the work, based on suggested appreciation approaches

– work alone, in a team or as a group

– communicate their appreciation orally or in writing

Since the descriptions of the competency levels in the compulsory program are applicable to all three years of Secondary Cycle Two, it is important to consider the characteristics below so that evaluation reflects the relevant year of Cycle Two.

Among other things, the situations chosen should enable Secondary III students to:

– consider dances created or performed by classmates

Among other things, the situations chosen should enable Secondary IV students to:

– consider a work drawn from the dance repertoire

Among other things, the situations chosen should enable Secondary V students to:

– consider the dances created or performed by classmates

– consider a work drawn from the dance repertoire

Appreciates dances

5 *Advanced competency development*

Describes in detail his/her ideas about dances. Notes the dynamic qualities of movements affecting the quality of dance performances. Notes the elements that help express the meaning of the dances. Comments on choreographic choices and the aesthetic qualities of the dances observed.

4 *Thorough competency development*

Associates the expressive elements of performances with the reactions they elicit in the viewer. Comments on the choreographic structure of dances. Revises his/her appreciations in light of discussions with classmates or the teacher. Communicates his/her appreciations in a structured manner using subject-specific vocabulary.

3 *Acceptable competency development*

Formulates his/her appreciations, taking into account the given criteria. Mentions the composition procedures used and one element of dance language in the dances observed. Describes the general development of the dances and identifies associations between the movement and the sound environment.

2 *Partial competency development*

Names the basic elements of dance language and simple concepts of choreographic organization. Communicates briefly his/her appreciations, taking into account a given criterion and associates stereotypical images with the dances.

1 *Minimal competency development*

Comments on the costumes, music or sound effects. With help, formulates his/her appreciations based on one element of the dances observed. Expresses a simple impression such as "I liked it" or "I didn't like it" or agrees with comments he/she heard from others.

2. Dance
Optional Program
Multimedia Optional Program

It should be noted that the scales for the optional programs are different than those for the compulsory program in order to better reflect the nature of each program. The compulsory program is part of general education, whereas the optional programs are designed for students who wish to explore the program in more depth. The requirements for these scales also take into consideration the amount of teaching time designated for the programs in the timetable.

At the end of each year of Secondary Cycle Two, the teacher must prepare competency reports by determining the competency levels attained by the students. The teacher presents students with a variety of learning and evaluation situations that enable them to demonstrate their competency in creating dances, in accordance with the Québec Education Program and, more specifically, with the guidelines under the heading *Development of the Competency*.

Generally speaking, the pedagogical context should enable students to:

– make use of various stimuli for creation

– mobilize strategies associated with the creative dynamic

– make use of elements of content studied, in accordance with their creative intention

– work alone, in a team or as a group

– present their performances on stage or in a non-conventional venue

Since the descriptions of the competency levels in the optional programs are applicable to all three years of Secondary Cycle Two, it is important to consider the characteristics below so that evaluation reflects the relevant year of Cycle Two.

Among other things, the situations chosen should enable Secondary III students to:

– **Optional program:**

  • compose and improvise movement sequences

  • explore elements of dance language and dance structure

– **Multimedia optional program:**

  • compose dances that incorporate certain media

  • explore some creative processes involving technology

Among other things, the situations chosen should enable Secondary IV students to:

– **Optional program:**

  • improvise movement sequences

  • adapt dances

  • make use of elements of dance language and dance structure

– **Multimedia optional program:**

  • improvise and compose movement sequences using technological supports

  • make use of creative processes involving technology

Among other things, the situations chosen should enable Secondary V students to:

– **Optional program:**

  • improvise movement sequences

  • compose and adapt dances

  • explore elements of dance language and dance structure

– **Multimedia optional program:**

  • improvise and adapt movement sequences using technological supports

  • make use of creative processes involving technology

Creates dances

5 *Advanced competency development*

Proposes original choreographic ideas and anticipates the steps in the tasks to be carried out. Incorporates refined movements and expressive elements to enrich his/her creative projects. Uses an innovative combination of elements of dance language and dance structure, as well as more than one composition procedure to enrich his/her creative projects. Proposes solutions to a problem, taking into account the physical and expressive capacities of his/her team.

4 *Thorough competency development*

Improvises or composes movement sequences in accordance with the stimulus for creation. Makes use of elements of dance language and his/her technical skills to vary the movement. Chooses composition procedures appropriate to the creative intention and his/her environment. Adjusts his/her creative projects according to comments received. Explains his/her choreographic choices and points out the learning related to the creative dynamic.

3 *Acceptable competency development*

Takes into account the stimulus for creation when making choreographic choices. Uses his/her gestural repertoire and carries out tasks by drawing on simple elements of dance language. Explores and modifies movements to avoid stereotypes and presents dances that follow a simple sequence. Mentions the difficulties encountered, modifies some aspects of his/her creative projects according to comments received, and completes his/her projects. Participates in discussions of ideas with the team and comments on his/her creative experiences.

2 *Partial competency development*

Invents movements based on music and primarily uses simple spatial actions. Partially carries out his/her tasks and plans his/her dances using one element of dance language or one choreographic principle. Plays the role he/she was assigned by the team and asks for help from classmates or the teacher to pursue his/her work. Comments briefly on his/her creative experiences.

1 *Minimal competency development*

With sustained help, performs the simplest aspects of the tasks. Relies on imitation and reproduces stereotypical movements or repeats the same movements. Plays a limited role within the team.

At the end of each year of Secondary Cycle Two, the teacher must prepare competency reports by determining the competency levels attained by the students. The teacher presents students with a variety of learning and evaluation situations that enable them to demonstrate their competency in performing dances, in accordance with the Québec Education Program and, more specifically, with the guidelines under the heading *Development of the Competency.*

Generally speaking, the pedagogical context should enable students to:

– make use of various stimuli for performance

– explore a repertoire drawn from various historical periods and cultures

– make use of elements of movement technique, in accordance with their communication purpose

– take into account conventions of dance and the environment (stage or multimedia)

– work alone, in a team or as a group

Since the descriptions of the competency levels in the optional programs are applicable to all three years of Secondary Cycle Two, it is important to consider the characteristics below so that evaluation reflects the relevant year of Cycle Two.

Among other things, the situations chosen should enable Secondary III students to:

– **Optional program:**
  • work on dance movements
  • perform their own creations and those of others (classmates, teacher)
  • perform their dances in front of a school (or other) audience

– **Multimedia optional program:**
  • work on dance movements incorporating technological tools
  • perform their creations
  • perform their dances in front of a school (or other) audience in a non-conventional venue

Among other things, the situations chosen should enable Secondary IV students to:

– **Optional program:**
  • work on dance movements
  • perform their own creations and those of others (classmates, teacher)
  • perform their dances in front of a school (or other) audience

– **Multimedia optional program:**
  • work on dance movements incorporating technological tools
  • perform the creations of others (classmates, teacher)
  • perform their dances in front of a school (or other) audience in a non-conventional venue

Among other things, the situations chosen should enable Secondary V students to:

– **Optional program:**
  • work on dance movements by learning to apply dynamic principles
  • perform their creations or their own solo
  • perform their dances in front of a school (or other) audience

– **Multimedia optional program:**
  • work on dance movements incorporating technological tools
  • perform their creations
  • perform their dances in front of a school (or other) audience in a non-conventional venue

Performs dances

5 *Advanced competency development*

Links movements with fluidity and demonstrates musicality. Performs complex movement sequences with amplitude while making maximum use of the space. Adjusts his/her performances to bring out the expressive and symbolic aspects of his/her dances or to take into account changes in choreography or set design. Takes advantage of learning acquired in other performance situations and shares the various strategies he/she used.

4 *Thorough competency development*

Performs movements with precision, incorporating the required dynamic qualities, and adjusts his/her stage movements in accordance with those of his/her partners. Uses orientation markers appropriately and maintains his/her focus in spite of unexpected situations. Controls his/her movements according to changes in direction and adjustments made to the sequence, taking into account his/her motor abilities and the environment. Uses facial or bodily expressions appropriately. Describes the learning acquired.

3 *Acceptable competency development*

Observes the sequence to be performed and identifies the technical difficulties of linking the movements. Executes the entire sequence of movements, generally reproducing them according to the prescribed rhythm. Carries out simple movements while keeping the beat in dances of medium tempo. Integrates dynamic principles associated with the movement sequences. Respects the space assigned to him/her and maintains concentration during the performance. Corrects the execution of certain movements when errors are pointed.

2 *Partial competency development*

Memorizes some sections of the dance, executes movements associated with simple rhythmic patterns and uses music as a guide to perform a sequence of movements. Finds his/her place in different types of formations. With help from classmates, works on the execution of his/her movements.

1 *Minimal competency development*

With sustained help, carries out the movement sequences in a basic way. Performs the simplest parts of the sequence and relies on imitation during performances for an audience.

At the end of each year of Secondary Cycle Two, the teacher must prepare competency reports by determining the competency levels attained by the students. The teacher presents students with a variety of learning and evaluation situations that enable them to demonstrate their competency in appreciating dances, in accordance with the Québec Education Program and, more specifically, with the guidelines under the heading *Development of the Competency*.

Generally speaking, the pedagogical context should enable students to:

– make use of various stimuli for appreciation

– explore a repertoire drawn from various historical periods and cultures and enrich their appreciations by using different artistic and documentary resources

– identify elements of the dance or the work, based on suggested appreciation approaches

– work alone, in a team or as a group

– communicate their appreciation orally or in writing

Since the descriptions of the competency levels in the optional programs are applicable to all three years of Secondary Cycle Two, it is important to consider the characteristics below so that evaluation reflects the relevant year of Cycle Two.

Among other things, the situations chosen should enable Secondary III students to:

– **Optional program and multimedia optional program:**
  • consider dances created or performed by classmates
  • consider a work drawn from the dance repertoire

Among other things, the situations chosen should enable Secondary IV students to:

– **Optional program and multimedia optional program:**
  • consider dances created or performed by classmates
  • consider a work drawn from the dance repertoire

Among other things, the situations chosen should enable Secondary V students to:

– **Optional program and multimedia optional program:**
  • consider dances created or performed by classmates
  • consider a work drawn from the dance repertoire

Appreciates dances

5 *Advanced competency development*

Suggests elements to observe and describes in detail his/her ideas about dances. Notes the dynamic qualities of movements affecting the quality of dance performances. Notes the elements that help express the meaning of the dances by associating them with historical or sociocultural aspects. Comments on choreographic choices and the aesthetic qualities of the dances observed. Discusses his/her observations and feelings with his/her classmates.

4 *Thorough competency development*

Associates the expressive and symbolic elements of performances with the images and reactions they elicit in the viewer. Comments on the choreographic structure of dances. Refers to artistic experiences to support his/her appreciations. Revises his/her appreciations in light of discussions with classmates or the teacher. Communicates his/her appreciations in a structured manner using subject-specific vocabulary.

3 *Acceptable competency development*

Formulates his/her appreciations, taking into account the given criteria. Mentions the composition procedures used and one element of dance language in the dances observed. Describes the general development of the dances and identifies associations between the movement and the sound environment. Formulates his/her appreciations based on aspects of the dances associated with artistic expression.

2 *Partial competency development*

Names the basic elements of dance language and simple concepts of choreographic organization. Communicates briefly his/her appreciations, taking into account a given criterion and associates stereotypical images with the dances.

1 *Minimal competency development*

Comments on the costumes, music or sound effects. With help, formulates his/her appreciations based on one element of the dances observed. Expresses a simple impression such as "I liked it" or "I didn't like it" or agrees with comments he/she heard from others.