

**SCALES  
OF COMPETENCY LEVELS**

---

SECONDARY SCHOOL EDUCATION  
CYCLE TWO

**Music**

Third Edition  
Secondary III, IV and V

**SCALES  
OF COMPETENCY LEVELS**

---

SECONDARY SCHOOL EDUCATION  
CYCLE TWO

**Music**

Third Edition  
Secondary III, IV and V

Teaching institutions are authorized to reproduce this document in whole or in part, as their needs require. If copies are sold, the retail price should not exceed the cost of reproduction.

This document is available on-line at:  
<<http://www.mels.gouv.qc.ca/DGFJ/de/>>

© Gouvernement du Québec  
Ministère de l'Éducation, du Loisir et du Sport, 09-00799  
978-2-550-57464-4 (print)  
978-2-550-57465-1 (PDF)  
Legal Deposit—Bibliothèque et Archives nationales du Québec, 2009

# Table of contents

FOREWORD .....	4
PART I: INTRODUCTION .....	5
PART II: THE SCALES .....	9
1. MUSIC	
COMPULSORY PROGRAM .....	9
<b>Secondary III, IV and V</b>	
Competency 1: Creates musical works .....	10
Competency 2: Performs musical works .....	12
Competency 3: Appreciates musical works .....	14
2. MUSIC	
OPTIONAL PROGRAM AND MULTIMEDIA OPTIONAL PROGRAM .....	17
<b>Secondary III, IV and V</b>	
Competency 1: Creates musical works .....	18
Competency 2: Performs musical works .....	20
Competency 3: Appreciates musical works .....	22

# 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

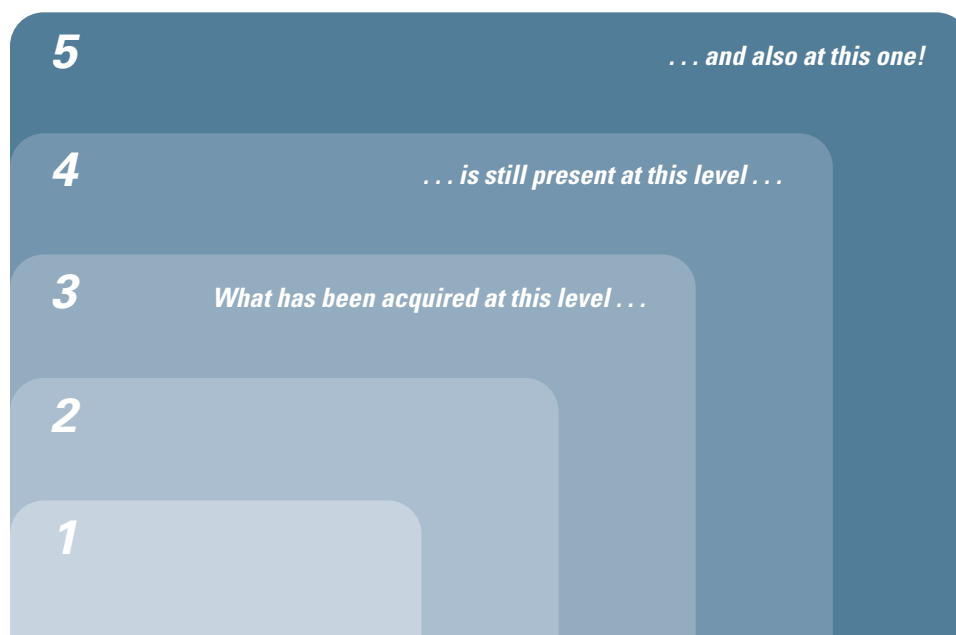
LEVEL	COMPREHENSIVE ASSESSMENT	MOBILIZATION OF RESOURCES*
5	ADVANCED	The student effectively mobilizes the full range of resources: he/she performs the tasks in a remarkable manner.
4	THOROUGH	The student mobilizes the full range of resources: he/she performs the tasks correctly.
3	ACCEPTABLE	The student 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.



### **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. Music

#### 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 subject in more depth. The requirements for these scales also take into consideration the amount of teaching time designated for the programs in the timetable.*

## MUSIC

### Competency 1: Creates musical works

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 musical works, 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 or in a team

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:**

- compose and improvise using one or more compositional procedures
- explore elements of musical language and structure
- create sound productions

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

- compose and improvise using compositional procedures
- make use of elements of musical language and structure
- create sound productions with graphic representation

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

- compose and arrange using compositional procedures
- make use of elements of musical language and structure
- create sound and mixed sound productions with graphic representation

## Creates musical works

5

### *Advanced competency development*

Makes use of his/her instrument's range to develop and enrich his/her creative ideas. Composes or improvises melodies alone, combining elements of musical language and structure. Uses more than one compositional procedure to enrich his/her creations. Finds solutions to problems encountered in order to improve his/her musical creations.

4

*In addition, for Secondary IV and V:*

Provides a graphic representation of his/her creations by using the traditional code appropriately.

### *Thorough competency development*

Plans the stages of his/her work and uses simple and sometimes complex structures (form, rhythmic and melodic organization) to compose a musical work. Makes appropriate use of previous experiments and adds expressive elements to his/her compositions. Composes or improvises a short melody on his/her instrument. Expresses appropriate comments on the work of others.

*In addition, for Secondary V:*

Creates the rhythmic or melodic accompaniment for a short piece.

3

### *Acceptable competency development*

Explores different approaches related to the stimulus for creation. Creates a series of sound sequences using the basic register of his/her instrument and composes short pieces using a compositional procedure. Incorporates previous experiments with sound effects or musical elements in his/her creative projects. Mentions the difficulties encountered, adjusts his/her creative projects when offered suggestions for improvement and completes his/her projects.

*In addition, for Secondary IV and V:*

Provides a graphic representation of his/her creations by using either a nontraditional or a personal code.

2

### *Partial competency development*

Carries out some of the tasks, based on stereotyped musical ideas. Completes a melody with conjunct sounds or repeated notes. Composes a short piece based on a repetitive rhythmic pattern (rhythmic ostinato). Briefly comments on his/her creative experience.

1

### *Minimal competency development*

Presents his/her creations in preliminary form. With sustained help, composes a short melody or a simple rhythmic sequence. Reproduces the sounds heard in the classroom and uses a single sound source in his/her creation.

## MUSIC

### Competency 2: Performs musical works

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 musical works, 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
- play musical works from a repertoire drawn from various cultures, historical periods and styles
- make use of elements of content studied, in accordance with their communication purpose
- perform in small and large groups, or occasionally play as a soloist

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:**

- play musical works that are suggested, based on their technical development
- play their own creations
- use the basic register of their instrument

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

- play musical works, taking into account their expressive character
- play their own creations
- use the middle register of their instrument

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

- play musical works, taking into account their expressive character
- play their own creations
- use the middle and extended registers of their instrument

## Performs musical works

5

### *Advanced competency development*

Tunes his/her instrument and sight-reads short pieces. Plays a solo and his/her creation in a personal manner, respecting the indications on the score. Identifies the difficulties encountered and suggests improvements to the performance of works.

4

### *Thorough competency development*

Plays works in an expressive way, taking into account simple articulation signs and changes in tempo. Responds to the directions of the conductor and rejoins the ensemble performance by finding the exact place in the score to resume playing. Makes relevant notes on his/her score pertaining to his/her performance. Uses advanced elements of technique to advantage in his/her performance and describes the steps of his/her performance process.

3

### *Acceptable competency development*

Identifies the principal elements of musical language and structure in his/her score, such as rhythmic sequences, articulation signs and similarities and differences between passages. Plays a simple score by linking musical phrases and applying the main conventions for group ensemble work. Corrects his/her errors of techniques and reading, provided that they are pointed out to him/her.

2

### *Partial competency development*

Uses the strategies suggested by the teacher in order to become familiar with the score. Uses basic fingering and elementary techniques to produce the sounds and assumes an appropriate playing posture. Participates in ensemble performance, playing simple parts of the work and locating the required bar in the score.

1

### *Minimal competency development*

Identifies the notes and rests on the staff and the measures in the score. With help, plays short melodies using the basic register of his/her instrument.

## MUSIC

### Competency 3: Appreciates musical works

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 musical works, 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 appreciation by using different artistic and documentary resources
- identify elements of content studied, based on suggested appreciation approaches
- work alone or in a team
- communicate their appreciation verbally 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 the works drawn from the repertoire based on their fields of interest
- consider the creative productions of classmates

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

- consider the historical aspects of works drawn from the repertoire
- consider the creative productions of classmates

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

- consider the sociocultural aspects of works drawn from the repertoire
- consider the creative productions of classmates

## Appreciates musical works

5

### *Advanced competency development*

Identifies elements related to the sociocultural context of a work. Makes an aesthetic judgment based on the criteria related to the elements of musical language and structure. Enriches his/her appreciations by using supplementary sources of information (e.g. newspaper or magazine articles, Web sites).

4

### *Thorough competency development*

Suggests relevant appreciation criteria. Communicates his/her appreciations using subject-specific vocabulary. Points out the musical elements featured in the creative works considered. Identifies similarities between the elements of content studied in class and aspects of the composition of a work. Reviews his/her appreciations following discussions with his/her classmates or the teacher.

3

### *Acceptable competency development*

Formulates his/her appreciations, taking into account the selected criteria. Identifies a work's basic concepts of rhythmic or melodic organization. Makes connections between the expressive elements used in a work and the emotions perceived or felt. Recognizes the style of a work from the repertoire of his/her immediate culture.

2

### *Partial competency development*

Identifies some musical styles (e.g. classical, jazz, rock). Constructs and communicates his/her appreciations based on only one aspect of the works. Names an impression, a feeling or an atmosphere created by a work.

1

### *Minimal competency development*

With help from the teacher, communicates a rudimentary appreciation. Identifies musical contrasts in a work, and at least one musical instrument used. Constructs his/her judgment based on the opinion of classmates.



## **2. Music**

### **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 subject in more depth. The requirements for these scales also take into consideration the amount of teaching time designated for the programs in the timetable.*

## MUSIC

### Competency 1: Creates musical works

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 musical works, 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 or in a team

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, using one or more compositional procedures
  - explore elements of musical language and structure
  - create sound productions with graphic representation
- **Multimedia optional program:**
  - compose pieces of music, integrating certain media
  - explore elements of certain media
  - create sound and multimedia productions with graphic representation

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

- **Optional program:**
  - compose, improvise and arrange, using one or more compositional procedures
  - make use of elements of musical language and structure
  - create sound productions with graphic representation
- **Multimedia optional program:**
  - compose and arrange pieces of music, integrating various media
  - make use of elements of various media
  - create sound and multimedia productions with graphic representation

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

- **Optional program:**
  - compose, improvise and arrange, using one or more compositional procedures
  - explore elements of musical language and structure
  - create sound and mixed sound productions with graphic representation
- **Multimedia optional program:**
  - compose, improvise and arrange pieces of music, integrating various media
  - make use of elements of various media
  - create sound, mixed sound and multimedia productions with graphic representation

## Creates musical works

5

### *Advanced competency development*

Makes use of his/her instrument's range to develop and enrich his/her creative ideas. Composes or improvises melodies alone, combining elements of musical language and structure. Creates rhythmic or melodic accompaniment for a short piece. Makes use of musical elements in novel ways and uses more than one compositional procedure to enrich his/her creations. Finds solutions to problems encountered in order to improve his/her musical creations.

4

### *Thorough competency development*

Plans the stages of his/her work and uses simple or complex structures (form, rhythmic and melodic organization) to compose a musical work. Uses previous experiments and instrumental technique to advantage and incorporates expressive elements in his/her compositions. Composes or improvises a melody on his/her instrument accompanied by a harmonic base. Writes out his/her scores using a traditional code. Expresses well-chosen comments on his/her work and the work of others and describes the steps of his/her creative process.

3

### *Acceptable competency development*

Explores different approaches related to the stimulus for creation and tries out different ways of using his/her ideas. Composes short musical works using one or more compositional procedures, incorporating previous experiments with sound effects or musical elements. Improvises a rhythmic or melodic sequence using the appropriate sound sources. Creates graphic representations of his/her works using either a nontraditional or personal code. Mentions the difficulties encountered, adjusts his/her creative projects when offered suggestions for improvement and completes his/her projects.

2

### *Partial competency development*

Carries out some of the tasks, based on stereotyped musical ideas and according to the suggested procedure. Experiments with note sequences and completes a melody with conjunct sounds or repeated notes. Composes a melodic piece based on a repetitive rhythmic pattern (rhythmic ostinato). Uses the basic register on his/her instrument in his/her creations.

1

### *Minimal competency development*

Presents his/her creations in preliminary form. With help, composes a short melody and simple rhythmic sequence. Reproduces the sounds heard in the classroom and uses a single sound source in his/her creation. Comments on his/her creative experiences in a rudimentary manner.

## MUSIC

### Competency 2: Performs music works

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 musical works, 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
- play musical works from a repertoire drawn from various cultures, historical periods and styles
- make use of elements of content studied, in accordance with their communication purpose
- perform in small and large groups, or occasionally play as a soloist

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:**

- play musical works that are suggested, based on their technical development
- play their own creations
- use the middle register of their instrument
- present sound productions

– **Multimedia optional program:**

- play simple musical works, taking into account their expressive character
- play their own creations
- present multimedia productions

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

– **Optional program:**

- play musical works, taking into account their expressive character
- play their own creations
- use the extended register of their instrument
- present sound productions

– **Multimedia optional program:**

- play musical works, taking into account their expressive character
- play their own creations
- present multimedia productions

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

– **Optional program:**

- play musical works, taking into account their expressive character
- play their own creations and the creations of classmates
- use the extended register of their instrument
- present sound productions

– **Multimedia optional program:**

- play musical works, taking into account their expressive character
- play their own creations
- present multimedia productions

## Performs musical works

5

### *Advanced competency development*

Tunes his/her instrument and sight-reads short pieces. Plays a supplementary repertoire at a level equivalent to or higher than the level offered in the classroom. Plays a solo and his/her own creation in a personal manner, respecting all the indications on the score and bringing out the expressive nature of the works. Identifies the difficulties encountered and suggests improvements to the performance of works. Shows leadership within the group by suggesting improvements.

4

### *Thorough competency development*

Uses effective reading strategies to become familiar with the work. Plays works in an expressive way, taking into account simple articulation signs and changes in tempo. Takes into account the structure of the piece, responds to the directions of the conductor and rejoins the ensemble performance by finding the exact place in the score to resume playing. Makes relevant notes on his/her score pertaining to his/her performance. Uses advanced elements of technique to advantage in his/her performance and describes the steps of his/her performance process.

3

### *Acceptable competency development*

Identifies the principal elements of musical language and structure in his/her score, such as rhythmic sequences, articulation signs and similarities and differences between passages. Plays his/her score according to the key signature and dynamic signs, links musical phrases and adjusts to ensemble playing according to the conventions established. Makes relevant notes on his/her score pertaining to his/her performance. Improves his/her performance in light of comments received.

2

### *Partial competency development*

Uses the strategies suggested by the teacher in order to become familiar with the score. Uses basic fingering and elementary techniques to produce the sounds and assumes an appropriate playing posture. Participates in ensemble performance, playing simple parts of the work and locating the required bar in the score. Corrects his/her errors of technique and reading, provided that they are pointed out to him/her.

1

### *Minimal competency development*

Identifies the notes and rests on the staff and the measures in the score. With help, plays short melodies using the basic register of his/her instrument.

## MUSIC

### Competency 3: Appreciates musical works

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 musical works, 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 appreciation by using different artistic and documentary resources
- identify elements of content studied, based on suggested appreciation approaches
- work alone or with others
- communicate their appreciation verbally 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:**
  - consider the works drawn from the repertoire
  - consider the creative productions of classmates
- **Multimedia optional program:**
  - consider multimedia productions
  - consider the multimedia productions of classmates

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

- **Optional program:**
  - consider the works drawn from the repertoire
  - consider the creative productions of classmates
  - consider the performance of a musical work
- **Multimedia optional program:**
  - consider multimedia productions
  - consider the multimedia productions of classmates

## Appreciates musical works

5

### *Advanced competency development*

Identifies elements related to the historical context of a work and makes connections between the sociocultural environment and the works produced in that environment, as well as between the melodic organization and the effect felt by a listener. Makes an aesthetic judgment based on the criteria related to the elements of musical language and structure. Enriches his/her appreciations by using the result of his/her research or establishing connections with other subject areas.

4

### *Thorough competency development*

Suggests relevant appreciation criteria. Communicates his/her appreciations using subject-specific vocabulary. Points out the musical elements featured in the creative works considered. Recognizes the style of works based on his/her own cultural references and situates the sociocultural context of the works by identifying the sound sources used. Refers to his/her artistic experiences to support his/her appreciations. Identifies similarities between the elements of content studied in class and aspects of the composition of a work. Reviews his/her appreciations following discussions with his/her classmates or the teacher.

3

### *Acceptable competency development*

Formulates his/her appreciations, taking into account the selected criteria. Identifies a work's basic concepts of rhythmic, melodic or harmonic organization. Makes connections between the expressive elements used in a work and the emotions perceived or felt. Recognizes the style of a work by referring to a piece played in the classroom or from the repertoire of his/her immediate culture.

2

### *Partial competency development*

Identifies several signs for dynamics and tempo and recognizes, using his/her cultural references, a work heard in a different context. Constructs and communicates his/her appreciations in a rudimentary manner based on an element of the works heard.

1

### *Minimal competency development*

With help from the teacher, communicates a rudimentary appreciation. Identifies musical contrasts in a work, and at least one musical instrument used. Names an impression, a feeling or an atmosphere created by a work. Constructs his/her judgment based on the opinion of classmates.

