

Progression of Learning in Secondary School

Dance

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Progression of Learning in Secondary School

The progression of learning in secondary school constitutes a complement to each school subject, providing further information on the knowledge that the students must acquire and be able to use in each year of secondary school. This tool is intended to assist teachers in planning both their teaching and the learning that their students are to acquire.

The role of knowledge in learning

The knowledge that young people acquire enables them to better understand the world in which they live. From a very early age, within their families and through contact with the media and with friends, they accumulate and learn to use an increasingly greater body of knowledge. The role of the school should be to progressively broaden, deepen and structure this knowledge.

Knowledge and competencies must mutually reinforce each other. On the one hand, knowledge becomes consolidated when it is used and, on the other hand, the exercise of competencies entails the acquisition of new knowledge. Helping young people acquire knowledge raises the challenging question of how to make this knowledge useful and durable, and thus evokes the notion of competency. For example, we can never be really assured that a grammar rule has been assimilated until it is used appropriately in a variety of texts and contexts that go beyond the confines of a repetitive, targeted exercise.

Intervention by the teacher

The role of the teacher in knowledge acquisition and competency development is essential, and he or she must intervene throughout the learning process. In effect, the *Education Act* confers on the teacher the right to “select methods of instruction corresponding to the requirements and objectives fixed for each group or for each student entrusted to his care.” It is therefore the teacher’s responsibility to adapt his or her instruction and to base it on a variety of strategies, whether this involves lecture-based teaching for the entire class, individualized instruction for a student or a small group of students, a series of exercises to be done, a team activity or a particular project to be carried out.

In order to meet the needs of students with learning difficulties, teachers should encourage their participation in the activities designed for the whole class, although support measures should also be provided, when necessary. These might involve more targeted teaching of certain key elements of knowledge, or they might take the form of other specialized interventions.

As for the evaluation of learning, it serves two essential functions. Firstly, it enables us to look at the students’ learning in order to guide and support them effectively. Secondly, it enables us to verify the extent to which the students have acquired the expected learning. Whatever its function, in accordance with the *Policy on the Evaluation of Learning*, evaluation should focus on the acquisition of knowledge and the students’ ability to use this knowledge effectively in contexts that draw upon their competencies.

Structure

The progression of learning is presented in the form of tables that organize the elements of knowledge similarly to the way they are organized in the subject-specific programs. In mathematics, for example, learning is presented in fields: arithmetic, geometry, etc. For subjects that continue on from elementary school, the *Progression of Learning in Secondary School* has been harmonized with the *Progression of Learning in Elementary School*. Every element of learning indicated is associated with one or more years of secondary school during which it is formally taught.

A uniform legend is used for all subjects. The legend employs three symbols: an arrow, a star and a shaded box. What is expected of the student is described as follows:

→	Student constructs knowledge with teacher guidance.
★	Student applies knowledge by the end of the school year.
	Student reinvests knowledge.

An **arrow** indicates that teaching must be planned in a way that enables students to begin acquiring knowledge during the school year and continue or conclude this process in the following year, with ongoing systematic intervention from the teacher.

A **star** indicates that the teacher must plan for the majority of students to have acquired this knowledge by the end of the school year.

A **shaded box** indicates that the teacher must plan to ensure that this knowledge will be applied during the school year.

Dance

Introduction

In order to create or perform dances and to appreciate choreographic works, students must acquire a certain amount of knowledge related to the language of dance, dance movement technique, choreographic principles, conventions of dance and subject-specific vocabulary. Presented schematically in the compulsory and optional programs, this learning is addressed here in order to facilitate teachers' planning.

Divided into two sections, *Knowledge* and *Applications of Knowledge*, this document provides an overview of the learning that students are expected to acquire over the course of their arts education studies at the secondary level, both in the compulsory program and in the optional programs. The first section covers knowledge that students should have acquired by the end of each cycle as well as by the end of Secondary IV, where the certification of studies applies. The second section illustrates, by means of observable actions, how this knowledge is mobilized in the exercise of the three competencies developed in the program. The action verbs used in the statements characterize the progression of learning for each key feature of the competencies, from one cycle to another, and from year to year within each cycle. Also included is a review of the learning acquired at the elementary level upon which the secondary learning is based.

Since competency development and acquisition of the knowledge underlying the competency are closely related, the particulars contained in this document should enable teachers to help students acquire the tools they need to develop the competencies of the Dance program and to discover the possibilities of bodily movement, their artistic sensitivity and their creative potential, whether they are enrolled in the compulsory program or in one of the optional programs. In their planning, teachers should reserve time for the assimilation of certain elements of the learning content in order to offer students exploration activities as well as simple and varied tasks for improvement purposes, or more complex tasks involving the application of different kinds of knowledge in a particular context.

Throughout their dance studies, students learn to use different types of knowledge acquired in the classroom and through their cultural experiences in order to create their own movement sequences, perform various dances and use dance movements in various performance contexts. They acquire the skills necessary to exercise critical judgment when appreciating a choreographic work and learn to use correct English and the appropriate terminology to formulate this appreciation.

In the optional Dance programs, students enhance the knowledge acquired in the compulsory program. In the context of more complex learning and evaluation situations, they are encouraged to consider the symbolic treatment of elements of dance language and to develop their ability to use these elements in the context of stage and multimedia environments, especially in the optional program *Dance and Multimedia*. They thus discover new avenues of creation, performance and appreciation.

The secondary-level Arts Education programs were designed to ensure a continuous progression of learning in the same arts subject from the beginning to the end of secondary school. Students can thus pursue their artistic development in a single subject into the second cycle. However, it may happen that some students change subjects in each year of Cycle Two. It is therefore important to establish conditions that will ensure as complete a training in dance as possible.

Dance

Knowledge

● Cycle Two: Compulsory program

■ Cycle Two: *Dance* optional program

▲ Cycle Two: *Dance and Multimedia* optional program

→ Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. ■ Student reinvests knowledge.	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
A. Dance movement technique						
1. Dynamic principles						
a. Names a principle of the curling and uncurling of the spinal column	E	■	■			
b. Names the following principles of body alignment: the alignment of the central axis, and the connection and dynamic relation between body parts		→	★	■	■	■
● c. Names the following principles associated with posture: alignment, breathing and stabilization of the central axis				→	★	■
● d. Describes the characteristics of various postures and their functions				→	→	★
■▲ e. Compares the effects produced by various principles of posture on the performance of the movement				→	→	★
f. Distinguishes between flexion and extension of the body	E	■	■			
g. Names the principles of mobility (e.g. muscle tone, weight transfer, coordination)		→	★	■	■	■
● h. Identifies the aspects associated with mobility (e.g. lateral awareness, isolation, balance, imbalance, weight transfer, muscle tone)				→	★	■
● i. Describes the characteristics of mobility and their functions in performing movements				→	★	■
■▲ j. Compares the effects produced by various mobility principles on the performance of the movement				→	→	★
k. Distinguishes between the characteristics of the directed gaze while moving on the spot from those of the directed gaze while immobile	E	■	■			
l. Explains the importance of focus when performing movements		→	★	■	■	■
● m. Identifies aspects associated with artistic expression (e.g. spatiotemporal precision, dynamic variation, musicality, span, fluidity)				→	★	■
● n. Describes the characteristics of various aspects associated with artistic expression				→	→	★
■▲ o. Compares the effects produced by various aspects associated with artistic expression on the performance of movement				→	→	★
2. Anatomical and physiological principles						
a. Names the parts of the bone structure, muscle structure and respiratory system that are used during movement (e.g. spinal column, pelvis, elasticity, muscular mobility)		→	★	■	■	■
● b. Identifies the parts of the bone structure, muscle structure and respiratory system that are used during movements				→	★	■
● c. Describes the characteristics of the parts of the bone structure, muscle structure and respiratory system that are used during movements				→	→	★

■▲ d. Compares the effects produced by using parts making up the bone structure, muscle structure and respiratory system as support when performing movements				→	→	★
B. Language of dance		1	2	3	4	5
1. Body¹						
a. Describes the different locomotory and nonlocomotory movements	E					
b. Names the elements of dance language that are associated with the body (e.g. locomotor movements, symbolic gestures, basic movements, voice amplification)		→	★			
● c. Identifies the elements of dance language that are associated with the body (e.g. locomotor movements, everyday gestures, symbolic gestures, execution and development of a movement)				→	★	
● d. Describes the characteristics of the various elements of dance language that are associated with the body				→	→	★
■ e. Compares the effects produced by the various elements of dance language associated with the body on the performance of the movement				→	→	★
▲ f. Compares the effects produced by the various elements of dance language associated with the body and adapted to multimedia environments on the performance of the movement				→	→	★
2. Time						
a. Identifies a medium tempo	E					
b. Names the elements of metrical and nonmetrical division (e.g. complex rhythmic pattern, note value, musical phrasing, duration)		→	★			
● c. Identifies the elements of metrical and nonmetrical division				→	★	
● d. Describes the characteristics of elements of metrical and nonmetrical division				→	→	★
■ e. Compares the effects produced by the various elements of metrical and nonmetrical division on the performance of the movement				→	→	★
▲ f. Compares the effects produced by the various elements of metrical and nonmetrical division, adapted to multimedia environments, on the performance of the movement (e.g. sound effects, musical montage)				→	→	★
3. Space						
a. Identifies movements (e.g. forward and backwards, to the right and to the left)	E					
b. Names the various uses of personal and general space (e.g. levels, directions, span, trajectories, orientations)		→	★			
● c. Identifies the various uses of personal and general space				→	★	
● d. Describes the characteristics of the various uses of personal and general space				→	→	★
■ e. Compares the effects produced by the various uses of personal and general space, adapted for the stage, on the performance of the movement (e.g. movements according to the sectors and organization of the stage areas)				→	→	★
▲ f. Compares the effects of the various uses of personal and general space, adapted to multimedia environments, on the performance of the movement				→	→	★
4. Energy						
a. Identifies sustained effort, little effort and much effort	E					
b. Names various forms of emphasis on the effort used in the movement (e.g. direct, indirect, light, strong, sudden, sustained)		→	★			
● c. Identifies various forms of emphasis on the effort used in the movement				→	★	
● d. Describes the characteristics of the various forms of emphasis on the effort used in the movement				→	→	★

■▲	e. Compares the effects of the various forms of emphasis as well as the effects of certain combinations of efforts on the performance of the movement				→	→	★
5. Relation with partner							
	a. Names face-to-face and near/far relations	E					
	b. Names various aspects of the relations between partners and the actions that characterize those relations (e.g. positioning, spatial actions, types of roles)		→	★			
●	c. Identifies various aspects of the relations between partners and the actions that characterize those relations (e.g. types of groups such as duos and trios, dynamic actions such as lifting and pushing away)				→	★	
●	d. Describes the characteristics of various aspects of the relations between partners and the resulting actions				→	→	★
■▲	e. Compares the effects of various aspects of relations between partners with the resulting actions on the performance of the movement				→	→	★
6. In relation to the stage and multimedia environments							
	a. Names the elements of the stage area and performance space ² among the following: types of performance locations, props, the relationship of the stage to the seating area, various sectors and organization of stage area		→	★			
●	b. Identifies the elements of the stage (e.g. downstage, backstage, wing, proscenium, costumes, stage set, sound environment)				→	→	★
■	c. Identifies the functions of the elements of stage area and performance space in choreographed productions (e.g. relationship between the stage and the seating area in a traditional or nontraditional space, movements in an open-air space)				→	→	★
▲	d. Identifies the elements of the stage and multimedia environments in a multimedia production (e.g. use of lighting to create stage areas; use of technological tools to create sites, atmospheres, special effects)				→	→	★
■	e. Identifies the functions and the purpose of costumes, stage set, lighting and sound environment				→	→	★
▲	f. Identifies the functions and the purpose of the technological tools used in multimedia environments				→	→	★
C. Choreographic principles			1	2	3	4	5
1. Composition procedures							
	a. Identifies the repetition of a movement and of a sequence of movements	E					
	b. Names the composition procedures in a dance (e.g. accumulation, collage, variation)		→	★			
●	c. Identifies the various composition procedures				→	★	
●	d. Describes the various characteristics of the composition procedures				→	→	★
■	e. Compares the effects produced by the various composition procedures when performing the dance				→	→	★
▲	f. Compares the effects produced by the various composition procedures adapted for multimedia environments when performing the dance				→	→	★
2. Choreographic structure							
	a. Identifies some actions or movement sequences	E					
	b. Names some elements of choreographic structure in a dance (e.g. linking of action or movement sequences, theme and variations, individual, binary or rondo forms)		→	★			
●	c. Identifies the elements of choreographic structure in a dance (e.g. sequence, relation to the sound medium, relation to space, type of group, form)				→	★	
●	d. Describes the characteristics of the elements of choreographic structure in a dance				→	→	★
■	e. Compares the effects produced by the various choreographic structures when performing a dance				→	→	★

▲	f. Compares the effects produced by the various choreographic structures adapted to multimedia environments when performing a dance			→	→	★	
D. Conventions of dance			1	2	3	4	5
	a. Names the rules for group movement	E					
	b. Identifies the conventions for group unity and names a few rules (e.g. respect for the personal space of others, adjustment of one's movements, anticipation, awareness)		→	★			
●	c. Describes the dance conventions and names a few rules (e.g. preparation and warm-up of the body, exercising, improvisation and linking movement sequences, injury prevention)				→	★	
●	d. Describes the purpose of the rules associated with dance conventions				→	→	★
■	e. Explains the conventions for the stage and their purpose (e.g. respect for the venue, adoption of the appropriate backstage behaviour, final bow)				→	→	★
▲	f. Explains the conventions for the stage and their purpose in multimedia environments				→	→	★
1. Cultural references and choreographic repertoire							
	a. Types of excerpts ³	E					
	b. Names some works from the Québec dance repertoire and from the repertoire of other cultures		→	★			
	c. Names some artistic periods among the following: Contemporary, Romantic, Classical, Renaissance, Medieval, Antiquity		→	★			
●	d. Names some elements of dance history (e.g. historical or sociocultural references, characters, costumes, make up)				→	★	
●	e. Identifies the genres of various choreographic works (e.g. traditional and ethnic dance, neoclassical dance, modern and postmodern dance, jazz dance, urban dance)				→	★	
●	f. Associates choreographic works with a dance genre				→	→	★
■	g. Names works and choreographies that belong to various aesthetic trends				→	→	★
▲	h. Identifies types of choreographed works that employ multimedia (e.g. adaptation of dance in film, videos featuring dance)				→	→	★

1. The complete list of locomotor and nonlocomotor actions is available in the elementary-level Dance program under *Essential Knowledges*.
2. The elements that relate to the stage and multimedia environments in Secondary Cycle One are listed in the Dance program under *Language of dance (Movement in relation to space)*.
3. Because these elements materialize during action, they are integrated into the section *Applications of Knowledge section*

Dance

Applications of Knowledge

Competency 1 – Creates dances

● Cycle Two: Compulsory program

■ Cycle Two: *Dance* optional program

▲ Cycle Two: *Dance and Multimedia* optional program

→ Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge. E: The letter E indicates knowledge from the elementary-level Dance program which is developed in greater depth or applied in Secondary Cycle One.	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
A. Uses ideas to create a choreographic work		1	2	3	4	5
a. Looks for ideas inspired by the stimulus for creation, paying attention to his/her impressions, emotions and feelings	E	■	■			
b. Finds choreographic ideas related to elements of dance language inspired by the stimulus for creation (e.g. locomotor movements, rhythmic division, trajectories)		→	★	■	■	■
● c. Tries out choreographic ideas related to the content of the work and adapted to an improvisation or composition ¹ (e.g. testing of ideas pertaining to choreographic structures and various composition procedures)				→	★	■
● d. Tries out choreographic ideas related to the content of the work and adapted to a composition or an adaptation ¹ (e.g. testing of ideas pertaining to various dance principles and conventions)				→	→	★
■ e. Tries out and chooses choreographic ideas that are adapted to a composition, an improvisation or an adaptation ¹ according to the type of performance space (e.g. choosing elements of choreographic structure that are adapted to open-air or nontraditional spaces)				→	→	★
▲ f. Tries out and chooses choreographic ideas that are adapted to an improvisation or an adaptation ¹ in a multimedia environment (e.g. choosing elements of dance language adaptable to camcorders, musical montage and visual projections)				→	→	★
B. Uses elements of dance language and movement technique (Cycle One) Uses elements of dance language and choreographic principles (Cycle Two)		1	2	3	4	5
1. Language of dance						
a. Makes significant choices in the ways of using the parts of the body in a movement	E	■	■			
b. Chooses the elements of body language that are the most adaptable to his/her choreographic creation (e.g. basic movements, initiation, execution and development of a movement)		→	★	■	■	■
● c. Uses dance gestures inspired by various elements of body language by integrating body percussion and voice amplification, in accordance with the context of his/her choreographic creation				→	★	■
● d. Chooses authentic dance gestures that include various elements of body language and symbolic movements				→	→	★
■ e. Constructs various nuanced dance gestures that are inspired by elements of body language and adapted to the stage (e.g. sliding on an inclined stage, using his/her body to create forms in elastic tissue)				→	→	★
▲ f. Uses technology to develop various original dance gestures (e.g. digital montage, video projections)				→	→	★

g. Adapts the elements of metrical division to his/her creation	E					
h. Uses various rhythmic patterns in his/her trials (e.g. acceleration, deceleration, duration, binary and ternary structures)		→	★			
● i. Varies the metrical and nonmetrical division of his/her dance using note value, complex rhythmic patterns, musical phrasing, etc.				→	★	
● j. Chooses from among various rhythmic patterns to best suit his/her creative intention (e.g. slow movements to express the lyrical character of the dance)				→	→	★
■▲ k. Chooses from among various rhythmic patterns to adapt the dance to a stage or multimedia environment (e.g. choosing a rhythmic pattern according to the desired sound effects)				→	→	★
l. Chooses from among the different uses of personal and general space: levels, span, directions, trajectories in the air and trajectories on the floor	E					
m. Chooses from among various aspects of personal and general space in accordance with his/her creation (e.g. action zones, directions, orientations)		→	★			
● n. Chooses elements related to space that suit his/her creative intention				→	★	
●■ o. Uses elements related to space to highlight the symbolic character of the dance (e.g. span of the movements, choice of levels, trajectories)				→	→	★
▲ p. Uses elements of space to highlight dance gestures in a multimedia environment (e.g. frontal, sagittal, horizontal or transverse planes adapted to the camera's eye)				→	→	★
q. Chooses from among the variations in effort in movement	E					
r. Tries out various types of energy for movements (e.g. direct, indirect, light, strong)		→	★			
● s. Varies the energy for movements by using energy with various emphases (e.g. effort with emphasis on space, time or flow)				→	★	
● t. Chooses elements related to energy that suit his/her creative intention				→	→	★
■▲ u. Chooses elements related to energy or combinations of efforts to vary the sequence of dance gestures				→	→	★
v. Looks for ways of using relations with partners related to the creative intention	E					
w. Choose the most significant ways of using various relations between partners (e.g. face to face, crisscrossing, in unison, duets, trios)		→	★			
● x. Choose and combines various relations between partners (e.g. dynamic actions, spatial actions, positioning, timing)				→	★	
●■ y. Chooses the types of relations between partners that help express the symbolic character of the dance (e.g. type of groups or roles)				→	→	★
▲ z. Chooses relationships between partners to take advantage of the multimedia environment (e.g. movements involving timing, positioning and/or spatial actions, depending on the desired visual effect)				→	→	★
■▲ aa. Makes choices about different relationships with the stage (e.g. types of performance locations, relationship of stage to seating area, the different sectors and organization of the stage area, costumes, scenery, lighting and sound environment)				→	→	★
▲ ab. Chooses various elements of the multimedia environment from among the available technological tools that are likely to support his/her creative intention (e.g. use of visual projection onto the screen or the dancer)				→	→	★
2. Movement technique (Secondary Cycle One)						
Choreographic principles (Secondary Cycle Two)						
a. Integrates movement techniques into his/her creation	E					
b. Takes into account his/her technical learning when making choreographic choices (e.g. paying attention to body alignment, using weight transfer during movements)		→	★			
● c. Tries out various choreographic principles related to elements of choreographic structure and composition principles (e.g. repetition, variation, contrast effect, sequence, form)				→	★	
●■ d. Tries out choreographic principles related to the creative intention and to the stage, particularly in relation to space and the sound medium				→	→	★

▲	e. Tries out choreographic principles while taking into account some technological characteristics of the multimedia environment				→	→	★
C. Organizes his/her choreographic creation			1	2	3	4	5
	a. Chooses a composition procedure and elements of structure based on his/her creative intention	E					
	b. Chooses from among the composition procedures and structural elements when organizing dance gestures (e.g. repetition, accumulation, sequence)		→	★			
●	c. Determines which composition procedures and structural elements suit his/her creative intention				→	★	
●	d. Links various sections of the creation by taking into account elements of language and composition procedures and selected structural elements (e.g. positioning of partners, type of group, canon, in unison, synchronization)				→	→	★
■▲	e. Links various sections of a choreographic sequence by selecting his/her expressive choices and taking into account the stage or multimedia environment (e.g. musicality, dynamic variation, sound environment, camera shots)				→	→	★
	f. Tries out various structural elements to select the content of his/her improvisations (e.g. beginning, end, transitions, form)		→	★			
●	g. Adjusts the choreographic content in accordance with his/her creative intention				→	★	
●	h. Adjusts the choreographic content to make it more authentic				→	→	★
■	i. Determines the most appropriate choreographic content in accordance with his/her expressive choice and the chosen venue				→	→	★
▲	j. Determines the most appropriate choreographic content, in accordance with the multimedia environment				→	→	★
D. Presents his/her creation			1	2	3	4	5
●	a. Checks with peers whether the effect produced corresponds with his/her creative intention and, if necessary, makes adjustments				→	★	
■	b. Consults with peers regarding his/her dance sequences and makes any necessary corrections in relation to the performance context				→	→	★
▲	c. Consults with peers regarding his/her dance sequences and makes any necessary connections in relation to the multimedia context				→	→	★
E. Shares his/her creative experience			1	2	3	4	5
	a. Uses subject-specific vocabulary	E					
	b. Uses subject-specific vocabulary in accordance with the prescribed terminology of the program		→	★			
●■▲	c. Uses subject-specific vocabulary in accordance with the prescribed terminology in each of the programs				→	★	
	d. Describes the important aspects related to the use of elements of dance language and movement technique	E					
	e. Describes aspects of his/her experience that are related to the creative dynamic and more particularly to the strategies used (e.g. observation and listening)		→	★			
●	f. Describes aspects of his/her experience that are related to the creative dynamic and the strategies used (e.g. use of the three phases of the creative dynamic, trial and error)				→	★	
■▲	g. Identifies elements that contributed to developing his/her creation and that can be applied in subsequent projects: relevant choices, strategies used, respect for conventions and production context				→	→	★

1. The complete description of the types of tasks in Secondary Cycle Two is listed on pages 14 and 15 of the Dance program.

Dance

Applications of Knowledge

Competency 2 – Performs dances

● Cycle Two: Compulsory program

■ Cycle Two: *Dance* optional program

▲ Cycle Two: *Dance and Multimedia* optional program

→ Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge.	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
A. Becomes familiar with the choreographic content of the dance						
a. Identifies different elements of dance language	E	■	■			
b. Picks out the characteristics of the dance that relate to choreographic structure, movement technique and the elements of dance language		→	★	■	■	■
● c. Picks out the mobility challenges involved in the dance (e.g. muscle tone, weight transfer)				→	★	■
■ d. Picks out specific features and challenges of the dance as related to dynamic principles (e.g. mobility, posture, artistic expression)				→	→	★
▲ e. Picks out some of the specific features and challenges of the dance in the context of a multimedia environment				→	→	★
f. Recognizes the meaning of the dance by identifying some historical or sociocultural aspects (e.g. type of character, costume, scenery)		→	★	■	■	■
● g. Picks out some of the sociocultural aspects, and more specifically the historical aspects, that have an impact on the dance (e.g. the genre and artistic period of the dance)				→	★	■
■ h. Picks out how the historical and sociocultural aspects give meaning to the dance using the stage				→	→	★
▲ i. Picks out how the historical and sociocultural aspects are handled in a multimedia environment				→	→	★
● j. Picks out the expressive elements of the dance (e.g. character, intention, dance gestures)				→	★	■
■ k. Picks out elements of the stage that have an expressive or symbolic character				→	→	★
▲ l. Picks out the expressive or symbolic elements of the dance, as they are handled in a multimedia environment				→	→	★
m. Identifies the linked sequences of movements and the transitions between them	E	■	■			
n. Links sequences of movements by using memorization strategies (e.g. centring, visualization and imagery)		→	★	■	■	■
● o. Tries out sequences of movements by using memorization strategies and movement analyses				→	★	■
■▲ p. Locates the main actions and their role in the dance to be performed (e.g. locomotor movements, basic movements, forms)				→	→	★
■ q. Executes globally the entire sequence to be performed while respecting the expressiveness of the movement				→	→	★
▲ r. Executes globally the entire sequence to be performed while respecting the particular features of the multimedia environment				→	→	★

B. Applies elements of movement technique		1	2	3	4	5
	a. Executes globally a movement sequence efficiently while drawing on his/her kinesthetic experiences	→	★			
●	b. Uses some dynamic principles when performing the dance (e.g. weight transfer, coordination, balance)			→	★	
■	c. Adapts dance gestures to a performance space while drawing on his/her kinesthetic experiences			→	→	★
▲	d. Adapts dance gestures to a technological environment by drawing on his/her kinesthetic experiences			→	→	★
	e. Takes into account the structure of the dance when linking movement sequences (e.g. position, sequence, form)	→	★			
●	f. Uses dynamic principles to transition from one movement to the next (e.g. weight transfer, isolation, coordination)			→	★	
●	g. Takes into account the various elements of mobility when linking dance sequences (e.g. muscle tone, lateral awareness, balance)			→	→	★
■	h. Performs complex movement sequences by combining elements of dance movement techniques (e.g. mobility, posture and artistic expression)			→	→	★
▲	i. Performs complex movement sequences by taking into account the multimedia environment (e.g. visual projection, sound amplification)			→	→	★
	j. Integrates elements of movement technique related to the dance	E				
	k. Draws on dynamic principles to overcome challenges relating to the dance technique (e.g. posture, artistic expression, mobility)	→	★			
●	l. Takes into account aspects associated with posture (e.g. alignment, stabilization of the central axis, breathing) in his/her performance			→	★	
●	m. Integrates elements of posture (e.g. connection between the central axis and body segments) into his/her performance			→	→	★
■	n. Applies the techniques learned that focus on mobility and posture (e.g. muscle tone, coordination, alignment) into his/her performance			→	→	★
▲	o. Adjusts the techniques learned to the requirements of the multimedia environment (e.g. the positioning of his/her body in relation to the camera or a projection)			→	→	★
C. Becomes familiar with the expressive nature of the dance		1	2	3	4	5
	a. Brings out the expressive character of the movement based on the intention	E				
	b. Uses various ways to draw on the expressive elements of the dance (e.g. focus, modulation)	→	★			
●	c. Makes use of various aspects of artistic expression to translate the nuances of the dance into movements (e.g. musicality, span, fluidity)			→	★	
●	d. Adapts aspects of artistic expression to the dance to be performed			→	→	★
■	e. Uses aspects of artistic expression in accordance with the designated performance space (e.g. spatiotemporal precision)			→	→	★
▲	f. Adapts the aspects of artistic expression to the sequence of the dance to be performed (e.g. focus and projection)			→	→	★
●	g. Uses centring, imagery and visualization to develop a presence when performing the dance			→	→	★
■▲	h. Uses locating, imitating and anticipating to refine and adapt his/her performance to specific performance contexts			→	→	★
D. Respects the conventions related to group unity		1	2	3	4	5
	a. Anticipates group movements in a choreographic sequence	E				
	b. Adapts his/her personal and general space to the position of other dancers	→	★			
●	c. Executes the dance while taking into account conventions for group unity (e.g. adjustments and respect)			→	★	
●	d. Uses his/her movement space while respecting the established conventions			→	→	★

■	e. Adapts his/her performance to the requirements of the stage area by using the established conventions				→	→	★
▲	f. Adapts his/her performance to the movements by using specific technological elements while respecting dance conventions				→	→	★
E. Shares his/her choreographic performance experience			1	2	3	4	5
	a. Uses subject-specific vocabulary	E					
	b. Uses subject-specific vocabulary in accordance with the prescribed terminology of the program		→	★			
●■▲	c. Uses subject-specific vocabulary in accordance with the prescribed terminology in each of the programs				→	★	
	d. Describes the important aspects of the use of elements of dance language and movement technique	E					
	e. Describes aspects of his/her experience that are related to the performance dynamic, especially to the strategies used (e.g. locating basic movements, memorizing dance gestures)		→	★			
●	f. Describes aspects of his/her experience that are related to the performance dynamic and the strategies used (e.g. practice of the movements, strategies related to anticipating, imitating and locating)				→	★	
■▲	g. Identifies elements to apply in subsequent projects, focusing on the relevance of his/her choices, the strategies used, respect for the conventions and the production context, that is, everything that contributed to developing his/her creation				→	→	★

Dance

Applications of Knowledge

Competency 3 – Appreciates dances

● Cycle Two: Compulsory program

■ Cycle Two: *Dance* optional program

▲ Cycle Two: *Dance and Multimedia* optional program

<p>→ Student constructs knowledge with teacher guidance.</p> <p>★ Student applies knowledge by the end of the school year.</p> <p>Student reinvests knowledge.</p> <p>E: The letter E indicates knowledge from the elementary-level Dance program which is developed in greater depth or applied in Secondary Cycle One.</p>	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
A. Analyzes a dance or an excerpt of a dance						
a. Observes subject-specific elements in excerpts of works past and present, from here and elsewhere	E					
b. Picks out the elements of the work (e.g. presence of the elements of language and choreographic structure, composition procedures)		→	★			
● c. Makes connections between elements of the content identified and the historical and sociocultural aspects represented in the work (e.g. specific dance gestures, type of character, scenery, costumes, artistic period)				→	★	
■ d. Places in context the elements of content in the work that have symbolic meaning (e.g. gestures, forms, sound effects, particular costumes)				→	→	★
▲ e. Places in context the elements of the multimedia content in the work that have symbolic meaning (e.g. musical montage, sound effects, projection of images)				→	→	★
1. Language of dance						
a. Locates the locomotory and nonlocomotory movements used in the production	E					
b. Picks out various elements in the work associated with dance language (e.g. metric division, personal space, positioning, locomotor movements)		→	★			
● c. Picks out elements in the work related to the use of dance language (e.g. effort used in the movement, general space, dynamic actions, action zones, body percussion)				→	★	
● d. Describes elements in the work related to the use of dance language (e.g. the emphasis of efforts used in the movement, spatial actions, development of a movement)				→	→	★
● ■ e. Picks out elements of dance language in the work that are related to the stage area (e.g. different sectors of the area, lighting, sound effects, costumes, stage set)				→	→	★
▲ f. Picks out elements of dance language in the work that are related to the multimedia environment (e.g. use of a camcorder or amplifier, digital montage)				→	→	★
2. Dance movement technique						
a. Observes some of the following elements of movement technique: lateral awareness, mobility of parts of the body, weight transfer and focus	E					
b. Picks out various elements in the work related to dynamic principles (e.g. breathing, alignment, weight transfer, lateral awareness)		→	★			
● c. Picks out in the work elements of technique related to mobility, posture and artistic expression				→	★	
● d. Describes the elements of technique used in connection to the dynamic principles (e.g. balance and imbalance, stabilization of the central axis, dynamic variation, musicality)				→	→	★

■	e. Picks out elements of technique used in accordance with the work's stage area				→	→	★
▲	f. Picks out elements of technique used in accordance with the work's multimedia environment				→	→	★
3. Composition procedures							
	a. Observes composition procedures such as repetition, variation and contrast	E					
	b. Picks out the composition procedures used in the work (e.g. repetition, variation, accumulation, collage)		→	★			
●	c. Identifies in the work some of the following composition procedures: repetition, variation, contrast, accumulation, unison, succession, canon, action/reaction and collage				→	★	
●	d. Describes the various composition procedures used in the work				→	→	★
■	e. Picks out the composition procedures used in accordance with the work's stage area				→	→	★
▲	f. Picks out some composition procedures used in accordance with the work's multimedia environment				→	→	★
4. Structures							
	a. Observes the use of elements of structure	E					
	b. Picks out elements of choreographic structure used in the work (e.g. linked movements or movement sequences, transitions)		→	★			
●	c. Picks out in the work some of the following choreographic structures: sequence, relation to the sound medium, relation to space, development, type of group and form				→	★	
●	d. Describes various choreographic structures used in the work				→	→	★
■	e. Picks out elements of choreographic structure used in accordance with the work's stage environment				→	→	★
▲	f. Picks out elements of choreographic structure used in accordance with the work's multimedia environment				→	→	★
B. Interprets the meaning of the dance or excerpt			1	2	3	4	5
	a. Explains why a particular element elicited an emotion	E					
	b. Makes connections between elements observed and the meaning perceived (e.g. use of space to suggest a particular meaning)		→	★			
●	c. Makes connections between the elements observed, the meaning perceived and the expressive elements of the work (e.g. repeated dance gestures, acceleration of movement to represent distress)				→	★	
■▲	d. Makes connections between the elements observed, the meaning perceived and the symbolism of the work (e.g. use of a white sheet to represent peace and freedom)				→	→	★
C. Makes a critical and aesthetic judgment			1	2	3	4	5
	a. Uses subject-specific vocabulary	E					
	b. Uses subject-specific vocabulary in accordance with the prescribed terminology of the program		→	★			
●■▲	c. Uses subject-specific vocabulary in accordance with the prescribed terminology in each of the programs				→	★	
	d. Explains why certain elements caught his/her attention	E					
	e. Expresses his/her preferences by drawing on arguments related to his/her observations and criteria for appreciation		→	★			
●	f. Justifies his/her point of view using arguments relating to the connection between the various elements retained				→	★	

■▲ g. Justifies his/her point of view by taking into account the work's content, the meaning perceived and the criteria for appreciation				→	→	★
D. Shares his/her appreciation experience		1	2	3	4	5
a. Uses subject-specific vocabulary	E					
b. Uses subject-specific vocabulary in accordance with the prescribed terminology of the program		→	★			
●■▲ c. Uses subject-specific vocabulary in accordance with the prescribed terminology in each of the programs				→	★	
d. Describes important aspects of the appreciation that are related to elements of dance language and movement techniques	E					
e. Describes aspects of his/her experience that are related to the appreciation dynamic, especially to the strategies used (e.g. ability to recognize expressive elements, use of different methods to develop acuity of perception)		→	★			
● f. Describes aspects of his/her experience that are related to the appreciation dynamic and the strategies used (e.g. centring strategies to assimilate the dance, and observation and perception to analyze a work)				→	★	
■▲ g. Picks out elements that have contributed to formulating an appreciation and that can be applied in subsequent projects (e.g. recording methods, use of various sources of information)				→	→	★