

# Classical

## ballet 1

Information for Teachers

# Foreword

In October 2010, the National Agency for Education was commissioned by the Government to prepare changes to the preparatory dancer education in compulsory school and the professional dancer programme in upper secondary school. In December 2010, the Riksdag adopted a new dancer education in accordance with the Government's proposal.

The commission of the National Agency for Education included designing and establishing new course and subject syllabuses for dancer education, knowledge requirements and assessment criteria that were to form the basis of skills tests for student admissions.

The Agency's commission also included the production of materials to support the work of assessing and grading the dance subjects in the new dancer education according to the new grading scale. The design of the material presented here is based on the new course and subject syllabuses for the dancer educations and the knowledge requirements in these, more specifically the subject syllabus for Dance techniques for professional dancers.

To give breadth to the material for upper secondary school, we have chosen to present the courses Classical ballet 1 and Modern contemporary dance 1. For compulsory school, we present the corresponding assessment support material for the subject of dance in years 6 and 9. The material provides examples to clarify achievements corresponding to different parts of the knowledge requirements and for the different steps on the grading scale, E, C and A. When grading, teachers must take all the knowledge requirements into account.

We hope that this material will provide good support for the assessment of pupil/student achievements and so contribute to equivalent grading across the country.

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# Assessment Support Material

Skolverket

FOR THE PROFESSIONAL DANCER PROGRAMME

SUBJECT: DANCE TECHNIQUES FOR PROFESSIONAL DANCERS COURSE: CLASSICAL BALLET 1 (200 CREDITS)

The present assessment support material is based on the subject syllabus for Dance techniques for professional dancers. Its aim is to concretise parts of the subject syllabus in order to create better conditions for equivalent assessment and grading of the subject.

This assessment support material only takes up parts of the subject syllabus and, when grading, teachers must take all the knowledge requirements of the respective course into account.

The material exemplifies parts of the knowledge requirements with a view to supporting teachers in their grading. These clarifying examples describe student achievements based on paragraphs 3-5 of the course's knowledge requirements and cover dance techniques in classical ballet. These excerpts from the knowledge requirements are found in the column on the left, divided into different parts. The column on the right then gives examples of how the ability described can manifest itself on the different steps on the grading scale, E, C and A. The examples can all be linked to one or more parts of the course's core content.

## KNOWLEDGE REQUIREMENTS

E— — — — —  
Students carry out with satisfactory results movement vocabulary with anatomically functional placement and turnout and carry out with satisfactory results movement vocabulary with differences in movement qualities in the idiom of classical ballet.

## CLARIFYING EXAMPLES

### HOW MOVEMENT VOCABULARY IN CLASSICAL BALLET IS CARRIED OUT

In order to develop a dance technique at a high level, students should work in balance and with slight support from the barre. Students need to work actively with the body's inner muscles to achieve stability.

Carrying out movement vocabulary with satisfactory results as regards anatomically functional placement and turnout means:

During barre work, students most often work in balance with only slight support from the barre based on an anatomically functional placement. When students are not working with placement functionally, this can manifest itself in several ways. For example, their weight is not evenly distributed on the foot/feet, and/or students are not high up on their legs, the pelvis is not straight in the vertical line and the musculature on the back of the legs is not active. Students can also have difficulties in being anchored on the floor and simultaneously working with extension of the body upwards.

Students most often use turnout in an anatomically functional manner and are aware of their own physical conditions. Sometimes, students have greater focus on the working leg and forget to work actively with the turnout of the standing leg. The result may be that students no longer stand in balance, lose the vertical line and hang in the hip, knee and ankle joints, and the standing leg's foot either supinates or pronates.

Carrying out movement vocabulary with satisfactory results as regards differences in movement qualities means:

Students often jump in a springy manner, with an elastic plié in different types of jump exercises. Sometimes, students lose the active work on their turnout and so cannot keep the vertical line. Students can also have problems with fully stretching through both legs and feet. Sometimes, students find it difficult to use épaulements, which means that the combination is not well coordinated. Students are often able to change directions, but sometimes lose clarity of form and lines.

For example, in a combination containing glissade and sissonne, students can find it difficult to coordinate the steps and bring the body along. Students can also need to develop the dynamic differences in the combination.

Students carry out dance techniques with satisfactory results as regards purity of line, a feeling for form and style, and stability.

Carrying out movement vocabulary with satisfactory results as regards purity of line, a feeling for form and style, and stability means:

Students often carry out the adagio in balance, with strength and elasticity to its movements. The adagio has flow to its movements and is carried out with a lightness of movement expression even if not every movement element is followed to its maximum. Sometimes, students cannot keep their position throughout the promenade.

For example, in a promenade in arabesque or grand pose écarté, the adagio exercise is often carried out with stability in the centre and some height to the legs. Sometimes, students can lose the lines in relation to their own body and/or the directions in the space. The movement energy is most often active and directed far outside the body. There is at times breathing in the movement even if students need to develop it in order to create a continuous flow and balanced dynamic differences in the movement expression.

For example, in 16 en suite pirouettes en dehors en demi-pointe or en pointe (for female dancers), students can often coordinate their movements. Sometimes, students have stability in the centre, but not always sufficient strength and stamina. This can manifest itself through students then getting problems with coordination and maintaining the form of the pirouettes. Students can also have problems with a clear spot in the pirouettes.

Students relate artistically with some certainty to the movement vocabulary and vary movement expressions after instructions.

#### **ARTISTIC ABILITY**

Artistic ability comprises how students can use their combined knowledge of dance for performance purposes. Students need to work in parallel on dance techniques and artistic expression. Artistic ability is assessed mainly through the movement's expression, phrasing and the students' ability to communicate using movement.

Relating artistically with some certainty to the movement vocabulary and varying movement expressions after instructions means:

The dance technique is mainly anchored in the students' body, but the technical work sometimes stands in the way of students being fully able to work with a movement expression that is perceived as being natural. Students follow instructions and vary movement expressions depending on what is required. This can manifest itself through the exercises being carried out with the required dynamic differences, even if the nuances can be developed, and creating a movement expression that most often communicates. Sometimes, students are overly focused on their own work and forget the element of communication. Students often interact with the music. Based on the exercise instructions on various musical divisions, students phrase and vary their movements with dynamic differences.

Students develop and adapt with satisfactory results expressions of dance to music.

#### **MUSICAL ABILITY**

Musical ability comprises partly how movements are phrased and partly how movements relate to music.

That students develop expressions of dance to music with satisfactory results means:

Students can most often determine how a movement sequence should be phrased, but also consciously try different movement expressions in relation to music. In exercises, students are with, and not behind, the music. Students phrase the intermediate steps musically to give scope to the large movements and create dynamic differences. This can, for example, manifest itself in a combination of glissade and grand jeté where students give grand jeté dynamically greater scope, even if students sometimes need to develop nuances in the dynamics.

Furthermore, students relate spatially with satisfactory results their own bodies to the space, directions and other participants and after instructions adapt the movements to various spatial requirements.

Students work with the phrasing of the movements and can create musical movements. This can, for example, manifest itself in a grande valse in which there is a continuous flow of the movement energy or a petit allegro, where the movements have a more distinct sharpness of movement energy.

#### **SPATIAL ABILITY**

That students relate spatially with satisfactory results their own bodies to the space,

directions and other participants and after instructions adapt the movements to various spatial requirements means:

Students carry out movements that, in terms of energy, can be directed far outside themselves, such as a grand jeté, and also movements that are directed around a centre, such as a pirouette. This means that students adapt the movement to the space and their co-

dancers and can often keep their position in a formation. Sometimes, students have greater focus on their own body, and there is therefore a tendency for co-dancers having to adapt to a greater degree in order a distance to be kept.

An example of when students can demonstrate a spatial ability is in pirouette exercises such as en dedans pirouettes that begin in one direction and end in another direction in the space.

Here, students can have difficulties in maintaining the form of the pirouettes and ending in a distinct spatial direction.

## KNOWLEDGE REQUIREMENTS



Students carry out with satisfactory results movement vocabulary with anatomically functional placement and turnout.

and carry out with satisfactory results movement vocabulary with articulated movements and differences in movement qualities in the idiom of classical ballet.

Students carry out dance techniques with satisfactory results as regards purity of line, a feeling for form and style, and stability.

Students relate artistically with certainty to the movement vocabulary and vary, investigate and develop movement expressions according to various requirements.

## CLARIFYING EXAMPLES

### HOW MOVEMENT VOCABULARY IN CLASSICAL BALLET IS CARRIED OUT:

In order to develop a dance technique at a high level, students should work in balance and with only slight support from the barre. Students need to work actively with the body's inner muscles to achieve stability.

Carrying out movement vocabulary with satisfactory results as regards anatomically functional placement and turnout means:

During barre work, students most often work in balance with only slight support from the barre based on an anatomically functional placement. When students are not working with placement functionally, this can manifest itself in several ways. For example, their weight is not evenly distributed on the foot/feet, and/or students are not high up on their legs, the pelvis is not straight in the vertical line and the musculature on the back of the legs is not active. Students can also have difficulties in being anchored on the floor and simultaneously working with extension of the body upwards.

Students most often use turnout in an anatomically functional manner and are aware of their own physical conditions. Sometimes, students have greater focus on the working leg and forget to work actively with the turnout of the standing leg. The result may be that students no longer stand in balance, lose the vertical line and hang in the hip, knee and ankle joints, and the standing leg's foot either supinates or pronates.

Carrying out movement vocabulary with satisfactory results as regards articulated movements and differences in movement qualities means:

Students often jump in a springy manner, with an elastic plié in different types of jump exercises. Sometimes, students lose the active work on their turnout and so cannot keep the vertical line. Students can sometimes also have problems with the articulation of movements by not fully stretching both legs and feet through. Sometimes, students find it

difficult to use épaulements, which means that the combination is not well coordinated. Students are able to change directions in the space, but sometimes lose clarity of form and lines.

For example, in a combination of glissade and sissonne, students can find it difficult to coordinate the steps and bring the body along. Students have not yet developed the dynamic differences in the combination.

Carrying out movement vocabulary with satisfactory results as regards purity of line, a feeling for form and style, and stability means:

Students often carry out the adagio in balance, with strength and elasticity to its movements. The adagio has flow to its movements and is carried out with a lightness of movement expression even if not every movement element is followed to its maximum. Sometimes, students cannot keep their position throughout the promenade.

For example, in a promenade in arabesque or grand pose écarté, the adagio exercise is often carried out with stability in the centre and some height to the legs. Sometimes, students can lose the lines in relation to their own body and/or the directions in the space. The movement energy is most often active and directed far outside the body. There is at times breathing in the movement even if students must develop it in order to create a continuous flow and balanced dynamic differences in the movement expression.

For example, in 16 en suite pirouettes en dehors en demi-pointe or en pointe (for female dancers), students can often coordinate their movements. Sometimes, students have stability in the centre, but not always sufficient strength and stamina. This can manifest itself through students then getting problems with coordination and maintaining the form of the pirouettes. Students can also have problems with a clear spot in the pirouettes.

### ARTISTIC ABILITY:

Artistic ability comprises how students can use their combined knowledge of dance for performance purposes. Students need to work in parallel on dance techniques

and artistic expression. Artistic ability is assessed mainly through the movement's expression, phrasing and the students' ability to communicate using movement.

That students relate artistically with certainty to the movement vocabulary and vary, investigate and develop movement expressions according to various requirements means:

The dance technique is anchored in the students' body and is performed naturally. Students can adapt it to various requirements. Both the breathing in the movements and the movements

in every detail may need to be developed. Students investigate and develop movement expressions by, for example, continuously trying different ways to carry out dance exercises with clear dynamic differences. By being present in the movement, students create a movement expression that communicates. Students often interact with the music, and follow the exercise instructions on various musical divisions. Students are attentive to the music and phase their movements with dynamic differences.

### **MUSICAL ABILITY**

Musical ability comprises partly how movements are phrased and partly how movements relate to music.

Students investigate, develop and adapt with satisfactory results expressions of dance to music.

That students investigate, develop and adapt with satisfactory results expressions of dance to music means:

Students can most often determine how a movement sequence should be phrased, but also consciously try different movement expressions in relation to music. In exercises, students are with, and not behind, the music. Students phrase the intermediate steps musically to give scope to the large movements and create dynamic differences. This can, for example, manifest itself in a combination of glissade and grand jeté where students give grand jeté dynamically greater scope, even if students sometimes need to develop nuances in the dynamics.

Students work with the phrasing of the movements and can create musical movements. This can, for example, manifest itself in a grande valse in which there is a continuous flow

of the movement energy or a petit allegro, where the movements have a more distinct sharpness of movement energy.

Furthermore, students relate spatially with satisfactory results their own bodies to the space, directions and other participants and read the situation and adapt the movements to various spatial requirements.

### **SPATIAL ABILITY:**

That students relate spatially with satisfactory results their own bodies to the space, directions and other participants and read the situation and adapt the movements to various spatial requirements means:

Students carry out movements that, in terms of energy, can be directed far outside themselves, such as a grand jeté, and also movements that are directed around a centre, such as a pirouette. Students carry out and adapt the size and energy of their movements to other participants, the size of the space and the context in which the dance is performed. This means that students are attentive to their co-dancers and keep their position in a formation. Students are flexible and adapt their own movements if co-dancers do not keep their place or give their movements too much scope, so that the distances are kept. Depending on what is required, students can quickly assess how much room they have at their disposal and in the moment adapt their movements according to that room and arrive at the required place in the space.

An example of when students can demonstrate a spatial ability is in pirouette exercises such as en dedans pirouettes that begin in one direction in the space and end in another.

Here, students can have difficulties in maintaining the form of the pirouettes and ending in a distinct spatial direction.

## KNOWLEDGE REQUIREMENTS

## CLARIFYING EXAMPLES

Students carry out with good results movement vocabulary with anatomically functional placement and turnout

and carry out with good results movement vocabulary with articulated movements and balanced differences in movement qualities in the idiom of classical ballet.

Students carry out dance techniques with good results as regards purity of line, a feeling for form and style, and stability.

Students relate artistically with good certainty to the movement vocabulary and vary, investigate and develop movement expressions consistently according to various requirements.

### HOW MOVEMENT VOCABULARY IN CLASSICAL BALLET IS CARRIED OUT:

In order to develop a dance technique at a high level, students should work in balance and with only slight support from the barre. Students need to work actively with the body's inner muscles to achieve stability.

Carrying out movement vocabulary with good results as regards anatomically functional placement and turnout means:

During barre work, students consciously work in balance with only slight support from the barre based on an anatomically functional placement. This means that students stand with their weight evenly distributed on the foot/feet without pronation or supination. Students stand high up on their legs, have a straight pelvis in the vertical line and work actively with the musculature on the back of the legs. Students are well anchored on the floor at the same time as the inner musculature works with an extension of the body upwards. Viewed from the side, there is a vertical line where the ankle, knee, hip and shoulder joints are above each other. Students consciously use turnout in an anatomically functional manner, which means that students actively base turnout of both the standing leg and working leg on their own physical conditions. The result is that the body is properly balanced without unnecessary tensions.

Carrying out movement vocabulary with good results as regards movement vocabulary with articulated movements and balanced differences in movement qualities means:

In different types of jump exercises, students jump in a springy manner, with an elastic plié, actively use turnout and can keep the vertical line. Students articulate their movements well, and this manifests itself, for example, in their stretching both legs and feet well through. Students can clearly use épaulements in the jump exercises, are able to change directions precisely in the space and have clarity of the movement's form and line.

For example, in a combination of glissade and sissonne, students are well coordinated, bring the body along and uses balanced dynamic differences in the combination.

Carrying out movement vocabulary with good results as regards purity of line, a feeling for form and style, and stability means:

Students carry out the adagio in balance, with strength and elasticity to its movements and grace (elegance). The adagio has continuous flow and breathing to its movements, lightness of movement expression and it is performed convincingly with a natural simplicity.

For example, in a promenade in arabesque or grand pose écarté, the adagio exercise is carried out with stability in the centre, height to the legs and distinct lines both in relation to one's own body and to directions in the space. The movement energy is constantly active and directed far outside the body. There is breathing in the movement, a continuous flow and balanced dynamic differences in the movement expression.

For example, in 16 en suite pirouettes en dehors en demi-pointe or en pointe (for female dancers), students can coordinate their movements well and have stability in the centre. Students use a clear spot and have strength and stamina to maintain the form of the pirouettes from beginning to end.

### ARTISTIC ABILITY

Artistic ability comprises how students can use their combined knowledge of dance for performance purposes. Students need to work in parallel on dance techniques and artistic expression. Artistic ability is assessed mainly through the movement's expression, phrasing and the students' ability to communicate using movement.

Relating artistically with good certainty to the movement vocabulary and varying, investigating and consistently developing movement expressions according to various requirements means: The dance technique is well anchored in the students' body and is performed with a sense of being natural. Students can adapt it according to various requirements, develop the movement fully in every detail and use breathing in the movement. Students continuously investigate and develop

movement expressions depending on what is required. This can, for example, manifest itself through students trying different ways to carry out dance exercises clearly with balanced dynamic differences. By being present in the movement, students also create a movement expression that communicates. Students interact consciously

with the music and follow the exercise instructions on various musical divisions. Students are attentive to the music, stretch and phase their movements with balanced dynamic differences.

### **MUSICAL ABILITY**

Musical ability comprises partly how movements are phrased and partly how movements relate to music.

Students investigate, develop consistently and adapt with good results expressions of dance to music.

That students with good results investigate and consistently develop expressions of dance to music means:

Students can consciously determine how a movement sequence should be phrased. Students are attentive to the music, interact with it and consciously and consistently try different movement expressions. In exercises, students are with, and not behind, the music. Students phrase the intermediate steps musically to give scope to the large movements. This can, for example, manifest itself in a combination of glissade and grand jeté where students phrase the intermediate steps so as to give grand jeté dynamically greater scope and to create balanced dynamic differences.

Students work consciously to stretch the time and phrasing of their movements and can create balanced musical movements. This can, for example, manifest itself in a grande valse in which there is a continuous flow of the movement energy or a petit allegro, where the movements have a more distinct sharpness of movement energy.

### **SPATIAL ABILITY**

Furthermore, students relate spatially with good results their own bodies to the space, directions and other participants and read the situation and adapt the movements to various spatial requirements.

That students relate spatially with good results their own bodies to the space, directions and other participants and read the situation and adapt the movements to various spatial requirements means:

Students carry out movements that, in terms of energy, can be directed far outside themselves, such as a grand jeté, and also movements that are directed around a centre, such as a pirouette. Students carry out and adapt the size and energy of their movements to other participants, the size of the space and the context in which the dance is performed. This means that students are attentive to their co-dancers and can keep their position in a formation. Students read the situation, are flexible and can in the moment adapt their own movements if co-dancers do not keep their place or give their movements too much scope, so that the distances are kept. Depending on what is required, students can quickly assess how much room they have at their disposal and adapt their movements according to that room and arrive at the required place in the space.

An example of when students can demonstrate a spatial ability is in pirouette exercises such as en dedans pirouettes that begin in one direction and end in another direction in the space. Here, students can maintain the form of the pirouettes and end in a distinct spatial direction.