

Assessment
Support Material

Modern contemporary dance 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
DANCE 1 (200 CREDITS)

COURSE: MODERN CONTEMPORARY

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 clarifies and 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 modern contemporary dance. 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



CLARIFYING EXAMPLES

Students carry out with satisfactory results movement vocabulary with anatomically functional placement and centre work

HOW MOVEMENT VOCABULARY IN MODERN CONTEMPORARY DANCE IS CARRIED OUT

A prerequisite for students to have stability of movement vocabulary in the idiom of modern contemporary dance is that they work with an anatomically functional placement and develop a muscularly stable centre. This means that the body's inner muscles are constantly active and stabilising the body in its effort to be able to alternate between being in balance and prepared to carry out shifts in weight.

Basic placement means that there is, as viewed from the side, a vertical line whereby the ankle, knee, hip and shoulder joints and ear are above each other. This placement starts with students working with a weight downwards, being anchored on the floor at the same time as the inner musculature works with an extension of the torso upwards. This also means that there is a certain weight and relaxedness that adapt the placement to the idiom of modern contemporary dance.

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

Students have a functional basic placement with a vertical line through the feet, knees, hips, shoulders and ear, and stand with parallel feet that neither pronate or supinate. Students often use the body's internal stabilising muscles, extend and broaden the back and do not push their shoulder blades together. Students try to have the hip joint open and loose, but it can sometimes have too much tension. Students can adapt muscular relaxedness to the idiom of modern contemporary dance.

Students can often use anatomically functional placement in exercises. This manifests itself, for example, in exercises when students find a weight in the body that strives to go downwards and are simultaneously anchored on the floor and use an active extension of the torso. The basic placement is often used functionally in exercises in one place or where there are minor shifts.

For movements in and out of balance, students often have a balanced basic placement and a stable centre. This means that students most often bring the entire body along in a

weight transfer, move between releasing and picking up energy at the right time, and make use of the body's weight in a movement combination that simultaneously requires major shifts.

When students do fall exercises, they consciously adapt their energy to the fall and use the body's weight, stretch their movements so as to result in a hang and a sense of falling. Students can often distribute their weight between the body's different parts when meeting the floor, carry out the fall with smooth transitions and break its force softly. When students uses falls in combinations, they can often use the floor to actively push off from and use the force in order to shift, for example.

and carry out with satisfactory results the movement vocabulary with differences in movement qualities.

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

Students can often use different movement qualities, and can also carry them out distinctly on these occasions. It is often easier for students to find these qualities if the exercise focuses on one of them compared with alternating between several different ones in an exercise. Students begin to understand the importance of breathing to their movements and sometimes use it to develop the movement qualities.

Students can often use gravitation, but can find it difficult to use their own weight to create momentum, dynamics and different movement qualities. They can carry out movements with different qualities, such as movements that contain impact, released or carried movement, if the focus is on one of them at a time.

In a swing movement, students can most often alternate between, but not always adapt, tension and relaxation. This means that the swing movement's weight can be released but not always followed through and picked up at the right time so as to create a hang. This can, for example, manifest itself when students do leg swings, let down the leg's weight and find it difficult to sense when the tension must increase and the movement picked up. When the movement and the energy are not followed through, there is no continuous flow in the swing. Students do not always drive the movement onwards and are then also unable to maintain its energy and also most of its dynamics during the exercise.

Students demonstrate satisfactory results overall as regards a feeling for form and stability in the idiom of modern contemporary dance.

Carrying out movement vocabulary with satisfactory results overall as regards a feeling for form and stability in the idiom of modern contemporary dance means: Students most often use gravitation and momentum to create a swing or release and pick up energy in movements in and out of balance. They can most often use well-judged muscle energy for weight transfers in different types of exercises that use the floor, and can slide, roll and fall.

Students can often use the spine's possibilities of movement and the relationship between the pelvis and the spine in movements such as curves and twists. When each movement is carried out in its pure form or combined with minor shifts, students can carry out the movements distinctly.

In exercises containing drop movements, students can often adapt tension, release energy in the direction of gravity and at the right time create a distinct stop that ends the movement. Students have understood the drop movement's function and can most often carry it out in different parts of the body.

ARTISTIC ABILITY

Artistic ability comprises how students can use their combined knowledge of dance for performance purposes. The firm anchoring of dance technique in the body is a prerequisite for students to work artistically in a more conscious manner and communicate using their movement expression. Artistic ability is assessed through the movement's expression, phrasing and communication.

Students relate artistically with some certainty to movement vocabulary and vary movement expressions according to various requirements.

Relating artistically with some certainty to movement vocabulary and varying movement expressions according to various requirements means:

The dance technique is mainly anchored in the students' body. 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 carry out the dance exercises with the required dynamic differences and create a movement expression that most often communicates. Sometimes, students are overly focused on their own work and forget the element of communication. Students use music, sound and silence based on the exercise instructions and phrase their movements based on different musical aspects.

Students develop with satisfactory results expressions of dance to music.

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.

MUSICAL ABILITY

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

Developing expressions of dance to music with satisfactory results means: Students can often interact with the music. This means, for example, that students can often keep tempo and the required energy level for a long time, even in silence. Sometimes, students can have too much focus on their movements and lose interaction with the music. Based on instructions for each exercise, students can develop the movements' timing and phrasing, and interact with the musical expression. Sometimes, students become overly occupied with their own dancing and then have problems with creating balanced musical movements.

SPATIAL ABILITY

Relating their own bodies with satisfactory results to the space, directions and other participants and after instructions adapting the movements to various spatial requirements means:

Students can often adapt their energy to direct it around their own centre, but have difficulty in adapting their energy when it is to be directed far outside the body, often resulting in unclear directions in the space. Sometimes, students can come to the movements' outer position, but this is not really anchored in the body.

Students can keep their place in the space, are attentive to others and can change their choices in the moment by adjusting energy and direction, thereby continuing to keep a distance to other dancers. But when students change their choices, they are not always able to simultaneously let the movement proceed continuously without interruption. Students follow instructions but do not always read the situation and therefore cannot relate flexibly to others and the space.



HOW MOVEMENT VOCABULARY IN MODERN CONTEMPORARY DANCE IS CARRIED OUT

A prerequisite for students to have stability of movement vocabulary in the idiom of modern contemporary dance is that they work with an anatomically functional placement and develop a muscularly stable centre. This means that the body's inner muscles are constantly active and stabilising the body in its effort to be able to alternate between being in balance and prepared to carry out shifts in weight.

Basic placement means that there is, as viewed from the side, a vertical line whereby the ankle, knee, hip and shoulder joints and ear are above each other. This placement starts with students working with a weight downwards, being anchored on the floor at the same time as the inner musculature works with an extension of the torso upwards. This also means that there is a certain weight and relaxedness that adapt the placement to the idiom of modern contemporary dance.

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

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

Students have a functional basic placement, a vertical line through the feet, knees, hips, shoulders and ear, and stand with parallel feet that neither pronate or supinate. Students often use the body's internal stabilising muscles, extend and broaden the back and do not push their shoulder blades together. Students try to have the hip joint open and loose, but it can sometimes have too much tension. Students can adapt muscular relaxedness to the idiom of modern contemporary dance.

Students can often use anatomically functional placement in exercises. This manifests itself, for example, in exercises when students find a weight in the body that strives to go downwards, are anchored on the floor and simultaneously use an active extension of the torso. The basic placement is often used functionally in exercises in one place or where there are minor shifts.

For movements in and out of balance, students often have a balanced basic placement and a stable centre. This means that students most often bring the entire body along in a weight transfer, move between releasing and picking up energy at the right time, and make use of the body's weight in a movement combination that simultaneously requires major shifts.

When students do fall exercises, they consciously adapt their energy to the fall and use the body's weight, stretch their movements so as to result in a hang and a sense of falling. Students can often distribute their weight between the body's different parts when meeting the floor, carry out the fall with smooth transitions and break its force softly. When students uses falls in combinations, they can often use the floor to actively push off from and use the force in order to shift, for example.

and carry out with good results the movement vocabulary with articulated movements and differences in movement qualities.

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

Students can for the very most part use different movement qualities, separate them and also carry out movements articulated, which means carrying them out distinctly, for example.

They can also alternate between different types of qualities in the same exercise, but if this becomes overly complicated, students can lose nuances in the dynamic differences. Students understand the importance of breathing to their movements and use it to continuously develop the movement qualities.

Students can often use gravitation and their own weight to create momentum, dynamics and different movement qualities. In one and the same exercise, students can use more complex compositions of different qualities, such as movements that contain impact, released or carried movement.

In swing movements, students can both alternate between and adapt tension and relaxation. This means that the swing movement and its weight are released, a hang created, and the weight picked up again. Students sense and pick up the energy in the right place so that it is taken further, and the swing movement is followed through and carried out in a continuous flow. Students' articulated movements manifest themselves, for example, through their understanding both how the body functions and the principle of swing movements, which means that students can pick up the energy in the right place and follow it through with a continuous flow.

Students can also independently drive the movement onwards, and both maintain the energy and vary dynamics throughout the exercise.

Students demonstrate satisfactory results overall as regards a feeling for form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

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

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

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 spatial requirements.

Carrying out movement vocabulary with satisfactory results overall as regards a feeling for form, centre work and stability in dance techniques means: Students most often use gravitation and momentum to create a swing and can release and pick up energy in movements in and out of balance. They can most often use well-judged muscle energy for weight transfers in different types of exercises that use the floor, and can slide, roll and fall.

Students can often use the spine's possibilities of movement and the relationship between the pelvis and the spine in movements such as curves and twists. When each movement is carried out in its pure form or combined with minor shifts, students can carry out the movements distinctly.

In exercises containing drop movements, students can often adapt tension, release energy in the direction of gravity and at the right time create a distinct stop that ends the movement. Students have understood the drop movement's function and can most often carry it out in different parts of the body.

ARTISTIC ABILITY

Artistic ability comprises how students can use their combined knowledge of dance for performance purposes. The firm anchoring of dance technique in the body is a prerequisite for students to work artistically in a more conscious manner and communicate using their movement expression. Artistic ability is assessed through the movement's expression, phrasing and communication.

Relating artistically with certainty to movement vocabulary and varying, investigating and developing movement expressions according to various requirements means: The dance technique is anchored in the students' body and is performed naturally. Students have not yet developed breathing in the movement and sometimes find it difficult to extend and deepen the movements in their details. Students investigate and develop movement expressions depending on what is required. This can, for example, manifest itself when students carry out the dance exercises with dynamic differences, and through often having a presence in the movement, they create a movement expression that communicates. Students use the music based on the exercise instructions, and time and phrase their movements based on different musical aspects.

MUSICAL ABILITY

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

Investigating and developing expressions of dance to music with satisfactory results means:

Students can often interact with the music, which means, for example, that students can often keep tempo and the required energy level for a long time, even in silence. Sometimes, students can have too much focus on their movements and lose interaction with the music. Based on instructions for each exercise, students can investigate the movements' time and timing, and interact by trying different means of expression in relation to the musical expression. Sometimes, students become overly occupied with their own dancing and then have problems with creating balanced musical movements.

SPATIAL ABILITY

Relating their own bodies with good results to the space, directions and other participants, reading the situation and adapting the movements to various spatial requirements means: Students can adapt their energy and use it to direct it around their own centre as, for example, in a spiral movement that goes down to the floor, or use it to direct it far outside themselves, and simultaneously be clear on the direction in the space. In connection with this, students can also judge distances and adapt their energy so that they arrive at the planned place in the space. Students most often find the movements' outer position.

Students can keep their place in the space, are attentive to others and can change their choices in the moment by adjusting energy and direction, thereby continuing to keep a distance to other dancers, even if they do not keep their place. Students read

the situation, which manifests itself through their being flexible and, when making adjustments and changing choices, also being able to let the movement proceed continuously without interruption due to adjustments.



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

and carry out with good results movement vocabulary with articulated movements and balanced differences in movement qualities.

HOW MOVEMENT VOCABULARY IN MODERN CONTEMPORARY DANCE IS CARRIED OUT

A prerequisite for students to have stability of movement vocabulary in the idiom of modern contemporary dance is that they work with an anatomically functional placement and develop a muscularly stable centre. This means that the body's inner muscles are constantly active and stabilising the body in its effort to be able to alternate between being in balance and prepared to carry out shifts in weight.

Basic placement means that there is, as viewed from the side, a vertical line whereby the ankle, knee, hip and shoulder joints and ear are above each other. This placement starts with students working with a weight downwards, being anchored on the floor at the same time as the inner musculature works with an extension of the torso upwards. This also means that there is a certain weight and relaxedness that adapt the placement to the idiom of modern contemporary dance.

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

Students have a functional basic placement, a vertical line through the feet, knees, hips, shoulders and the ear, and stand with parallel feet that neither pronate or supinate. Students use the body's internal stabilising muscles, extend and broaden the back. The hip joint is often open and loose. Students can adapt muscular relaxedness to the idiom of modern contemporary dance.

Students can use anatomically functional placement in exercises. This manifests itself, for example, when students carry out exercises and can often consciously use a weight in the body that strives to go downwards, are anchored on the floor and work with an active extension of the torso. Students use the basic placement functionally when exercises are carried out in one place or where there are level differences and major shifts.

When students work with movements in and out of balance, they have in the vast majority of cases a balanced basic placement and a stable centre. This means that students bring the entire body along in a weight transfer, can move between releasing and picking up energy at the right time, and make use of the body's weight in work with and against gravitation in a movement combination that simultaneously requires major shifts.

Students understand how the body functions and also understand the principle of how falls function and are therefore able to carry out both falls that are more in one place and fall exercises with longer shifts. This means that students can also use the floor to actively push off from and use the force in order to carry out longer shifts.

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

Students can for the very most part use different movement qualities, separate them and use articulated movements, which means performing them distinctly, for example. They can also alternate between different types of qualities in the same exercise and create balanced dynamic differences. Students understand the importance of breathing to their movements and work with it consciously to continuously develop the movement qualities.

Students can use gravitation and their own weight to create momentum, dynamics and different movement qualities. In one and the same exercise, students can use more complex compositions of different qualities, such as movements that contain impact, released or carried movement.

When students do a swing movement, they can both alternate between and adapt tension and relaxation. This means that the swing movement and its weight are released, a hang created, and the weight picked up again. Students' articulated movements manifest themselves, for example, through their understanding both how the body functions and the principle of swing movements, which means that students sense and pick up the energy in the right place so that it is taken further, and the swing movement is followed through and carried out in a continuous flow. They are clear on where each movement begins and ends in the body and the space. Students also have an ability to independently drive the movement onwards, extend and deepen the movement and both maintain the energy and vary dynamics throughout the exercise.

Students demonstrate good results overall as regards a feeling for form and stability in the idiom of modern contemporary dance.

Carrying out movement vocabulary with good results as regards a feeling for form and stability in dance techniques means: Students use their own body's weight, gravitation and momentum to create a swing and can release and pick up energy in movements in and out of balance. Students use well-judged energy for weight transfers. In different types of exercises that use the floor, students can slide, roll and fall with smooth transitions.

Students are aware of how the body functions and can use the spine's possibilities of movement and the relationship to the pelvis and hips in movements such as curves and twists. They bind the movements together and can most often carry out different elements with a high degree of complexity and with major shifts.

In exercises containing drop movements, students can for the very most part adapt tension, release energy in the direction of gravity and at the right time create a distinct stop that ends the movement. Students know how the body functions, have understood the drop movement's function and can carry it out in different parts of the body and also pick up energy after the stop and let a movement combination continue.

ARTISTIC ABILITY

Artistic ability comprises how students can use their combined knowledge of dance for performance purposes. The firm anchoring of dance technique in the body is a prerequisite for students to work artistically in a more conscious manner and communicate using their movement expression. Artistic ability is assessed through the movement's expression, phrasing and communication.

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

Relating artistically with good certainty to 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 use breathing in the movement, continuously investigate and develop movement expressions, which can, for example, manifest itself through students consciously and consistently carrying out the exercises with balanced dynamic differences. Students also extend and deepen details and through having a presence in the movement, they also create a movement expression that communicates. Students consciously use the music based on the exercise instructions, and time, phrase and rhythmise their movements in a balanced way based on different musical aspects.

MUSICAL ABILITY

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

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

Investigating and consistently developing expressions of dance to music with good results means:

Students interact with the music. This means, for example, that students can keep tempo and the required energy level for a long time, even in silence. This also means that students are attentive to both time and music. Students can often determine in the moment how a movement sequence should be timed, phrased and rhythmised musically. This manifests itself, for example, when students emphasise some movements in a combination more than others so as to create balanced dynamic differences.

Based on instructions for each exercise, students can consciously and continuously investigate and stretch the movements' time and timing, and interact with the musical expression, even in silence. In this way, students can create balanced musical movements both through letting their movement energy continue to resound and letting their movements have a more distinct stop, e.g. in a drop in interaction with the music.

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.

SPATIAL ABILITY

Relating their own bodies with good results to the space, directions and other participants and reading the situation and adapting the movements to various spatial requirements means:

Students can adapt their energy and use it to direct it around their own centre as, for example, in a spiral movement that goes down to the floor, or use it to direct it far outside themselves, and simultaneously be clear on the direction in the space. In connection with this, students can also judge distances and adapt their energy so that they arrive at the planned place in the space. Students most often find the movements' outer position.

Students can keep their place in the space, are attentive to others and can change their choices in the moment by adjusting energy and direction, thereby continuing to keep a distance to other dancers, even if they do not keep their place. Students read the situation, which manifests itself through their being flexible and, when making adjustments and changing choices, also being able to let the movement proceed continuously without interruption due to adjustments.