

Assessment  
Support Material

# Dance Year 6

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 syllabuses for the dancer educations and the knowledge requirements in the subject of dance.

To give breadth to the material for compulsory school, we have chosen to present core content from the genres of classical ballet (year 6) and modern contemporary dance (year 9). For upper secondary school, we present the corresponding assessment support material for the subject of dance techniques. 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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SUBJECT: DANCE

DANCE TECHNIQUES – CLASSICAL BALLET

The present assessment support material is based on the course syllabus for the subject of dance. Its aim is to concretise parts of the knowledge requirements in order to create better conditions for equivalent assessment and grading of the subject.

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

The material exemplifies parts of the knowledge requirements with a view to supporting teachers in their grading. These clarifying examples describe pupil achievements based on the first paragraph of the subject's knowledge requirements and cover dance techniques in the genre of 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 subject's core content.

KNOWLEDGE REQUIREMENTS E

CLARIFYING EXAMPLES

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

In order for pupils to carry out movement vocabulary in the idiom of classical ballet, they need to work in a physically correct manner. Anatomically correct placement builds on a functional approach whereby pupils start from their own physical conditions. When pupils build a muscular strength that above all emphasises the inner musculature, a stable basis is created for developing movement vocabulary in the idiom of classical ballet.

An anatomically correct placement means that the weight is evenly distributed on the foot/feet, which neither pronate nor supinate, and that the body's inner muscles are constantly active and stabilising the body in its effort to be in balance and prepared to carry out shifts in weight.

When pupils use turnout in an anatomically correct manner, it means that they are actively basing turnout on their own physical conditions, and with sufficiently developed muscle strength, pupils are capable of consistently being in balance and maintaining placement and turnout both in exercises at the barre and out on the floor.

Pupils can with some certainty carry out movement vocabulary in the idiom of classical ballet (and other dance genres).

Carrying out movement vocabulary with some certainty means, e.g. as regards anatomically correct placement and turnout:

Pupils work with an extension of the upper body/torso but sometimes forget to actively create a line through the spine that goes in two directions – up through the neck and head and down through the pelvis. This means that the muscular activity is not always balanced, and this can manifest itself through too little muscle activity or through tensions arising in the body. Balance is often created between the shoulders, with a broadening of both the front and back of the upper body.

Pupils often succeed in keeping the vertical line which, viewed from the side, goes from the head through the shoulders and pelvis down to the feet, and in doing so use the active support of internal and external abdominal muscles. Sometimes, this support is not sufficient, and pupils can then in short sequences have difficulties in maintaining the placement and turnout. When the activity is not sufficient, this can manifest itself through pupils hanging in the lumbar spine, with the curve of the back becoming exaggerated and/or the shoulders moving back.

During barre work, pupils often work in balance with only slight support from the barre. When pupils support themselves on the barre too much, this can result in them losing the vertical line and/or in unnecessary tensions in the body. Sometimes, pupils tend to have greater focus on the working leg and forget to work actively with the turnout of the standing leg. The result may be that pupils no longer stand in balance, hang in the hip, knee and ankle joints, lose the vertical line, and the standing leg's foot supinates or pronates.

When pupils do a demi-plié in exercises, it is most often correct, with the knees following the ankle joint in a vertical line throughout the element. When their strength is not fully developed, this can manifest itself through pupils temporarily losing the vertical line between the knee and ankle joints in the bending element itself, with the knee(s) falling forwards. Pupils can find their way back to the vertical line through the teacher's help.

Carrying out movement vocabulary with some certainty means, e.g. as regards coordination, style, form and purity of line: The ability of pupils to coordinate movements can manifest itself in exercises using different port de bras together with, e.g. développé. In short sequences, pupils can lose coordination through, for example, focusing on their leg movements and in doing so forgetting to work with the associated port de bras. The result may be that the pupils' développé exercise creates jerky movements instead of a flow that binds the movements together.

In a fondu exercise, for example, pupils often do not use the shortest and most direct route from the movement's starting point to its completion. Pupils instead have a tendency to feel their way to the movement's end point, and the movement's form is not completed. This means that the movement's lines become stylistically indistinct.

Pupils carry out in an essentially functional manner variations in movement qualities, movement flow and dynamics.

Carrying out movement vocabulary in an essentially functional manner as regards dynamics and variations in movement qualities means:

Differences in movement qualities can be assessed through pupils having the ability to carry out exercises with dynamic differences, such as adagio and petit allegro.

In jump exercises, pupils can have difficulties in using an elastic plié, which means that pupils do not use the floor to push off from or land with resistance. The result can be that the jump is experienced as being rigid.

In adagio exercises, pupils can most often bind the movements together and create an essentially continuous movement sequence. Pupils often attach greater importance to the whole and sometimes forget the dynamic differences, but can remember this after a reminder from the teacher. The adagio is mainly carried out in balance, even if pupils sometimes do not have sufficient strength or stability to maintain all the movement elements fully. Pupils most often carry out several of the elements with an elasticity in their movements and carry out the adagio with purity of line. The adagio mainly has flow to its movements and is often carried out with a lightness of movement expression even if not every movement element is fully followed to its maximum.

Pupils can with some certainty adapt dance techniques to their own bodies in relation to the space and other participants.

### SPATIAL ABILITY

Adapting dance techniques with some certainty to one's own body in relation to the space and other participants means: When pupils do exercises that contain croisé, effacé and écarté, pupils know the directions in the space. But in exercises, pupils are sometimes unclear on how the body's lines relate to the space. The result may be that the directions, both in relation to the body and the space, are experienced as being unclear.

Pupils may have a tendency to be more attentive to their own work and not always adapt the size and energy of their movements to the space and co-dancers. The result can manifest itself through pupils not keeping their place in the space and/or sometimes coming too close to others. Pupils can more easily keep their place in the space after a reminder from the teacher.

In a petit allegro, pupils coordinate movements with changes of directions in the space. Sometimes, pupils focus more on the movement exercises than on the use of the space, which can mean that pupils are able to change directions while maintaining form and lines, but sometimes lose clarity regarding the space's directions. After a reminder from the teacher, pupils can find their way back to the space's directions.

In a combination containing, e.g. glissade and assemblé, pupils can bind the steps together, but are not always able to change weight and bring their whole body along, but constantly lag a little behind. This may be due to insufficient stability in the centre and may create indistinctness of movement performance and unclear use of the space.

#### **MUSICAL ABILITY**

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

Pupils follow and adapt to some extent dance techniques to different musical aspects.

Following and to some extent adapting dance techniques to different musical aspects means: Pupils do not always interact with the music. Based on the exercise instructions, pupils can sometimes determine how a movement sequence should be phrased musically. The relationship to music can manifest itself when pupils, for example, carry out a waltz combination and tend to lag behind the music. It can also manifest itself through the way pupils phrase and rhythmise movements in a combination. Pupils can often, for example, phrase the intermediate steps musically and give scope to large movements, but the dynamic differences are not sufficiently distinct. The result may be that the movement combination can be experienced as being overly uniform.

Another example might be a movement combination en pointe (for girls) where pupils should use attack and resistance. Here, pupils can have problems carrying out dynamic differences, and the musical phrasing then becomes indistinct.

Pupils can with certainty carry out movement vocabulary in the idiom of classical ballet (and other dance genres).

Pupils carry out in a functional manner variations in movement qualities, movement flow and dynamics.

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

In order for pupils to carry out movement vocabulary in the idiom of classical ballet, they need to work in a physically correct manner. Anatomically correct placement builds on a functional approach whereby pupils start from their own physical conditions. When pupils build a muscular strength that above all emphasises the inner musculature, a stable basis is created for developing movement vocabulary in the idiom of classical ballet.

An anatomically correct placement means that the weight is evenly distributed on the foot/feet, which neither pronate nor supinate, and that the body's inner muscles are constantly active and stabilising the body in its effort to be in balance and prepared to carry out shifts in weight.

When pupils use turnout in an anatomically correct manner, it means that they are actively basing turnout on their own physical conditions, and with sufficiently developed muscle strength, pupils are capable of consistently being in balance and maintaining placement and turnout both in exercises at the barre and out on the floor.

Carrying out movement vocabulary with certainty as regards anatomically correct placement and turnout means, for example:

Pupils work with an active extension of the upper body/torso and create a line through the spine that goes in two directions – up through the neck and head and down through the pelvis. The muscular activity is often balanced, creating a vertical line without tensions. Balance is often created between the shoulders, with a broadening of both the front and back of the upper body.

Pupils often use the active support of internal and external abdominal muscles and keep the vertical line which, viewed from the side, goes from the head through the shoulders and pelvis down to the feet. In, for example, a demi-plié, the knees follow the ankle joint in a vertical line throughout the element.

During barre work, pupils most often work in balance at the barre with only slight support from the barre. Sometimes, when pupils support themselves on the barre too much, this can result in them losing the vertical line and/or in unnecessary tensions in the body.

Pupils often use turnout in an anatomically correct manner. This means, for example, that they actively base turnout of both the standing leg and working leg on their own physical conditions. Sometimes, pupils lose the active work on their turnout and have greater focus on the working leg.

Carrying out movement vocabulary with certainty means, e.g. as regards coordination, style, form and purity of line:

The ability of pupils to coordinate movements can manifest itself in exercises using different port de bras together with, e.g. développé. Here, pupils can coordinate arm and leg movements, create flow in their movements, while the dynamic interaction between leg movements and port de bras still needs to be developed.

In a fondu exercise, for example, pupils often use the shortest and most direct route from the movement's starting point to its completion. When pupils do this, the movement's form and line can be maintained throughout the movement element. When pupils do not do this, the result may be that the movement becomes indistinct in form and line.

Carrying out movement vocabulary in a functional manner as regards variations in movement qualities means:

Differences in movement qualities can be assessed through pupils having the ability to carry out exercises with dynamic differences, such as adagio and petit allegro.

In jump exercises, pupils often use an elastic plié, pushing off from the floor and using resistance in their landing. Sometimes, pupils can have a tendency to not use resistance when meeting the floor in a landing, and the jump can then be experienced as being rigid instead of springy.

In adagio exercises, pupils can often bind the movements together into a continuous movement sequence with flow. Pupils work both with the whole and with dynamic differences, even if dynamic nuances are sometimes lacking. The adagio is often carried out in balance with strength and elasticity to its movements, even if not all movement elements

are always carried out distinctly and/or not always followed fully. Pupils have some height to their legs and can carry out the adagio with purity of line. There is flow to its movements, a lightness of movement expression and the adagio is performed convincingly.

Pupils can with certainty adapt dance techniques to their own bodies in relation to the space and other participants.

### **SPATIAL ABILITY**

Adapting dance techniques with certainty to one's own body in relation to the space and other participants means:

When pupils do exercises that contain *croisé*, *effacé* and *écarté*, they clearly demonstrate how the body's lines relate to the directions in the space. Pupils are most often attentive to their own work, complete the exercises but are not always clear on the directions in the space.

Pupils are attentive to their co-dancers through often adapting the size and energy of their movements to the space and their co-dancers. When pupils do not adapt their movements to the space, this can manifest itself through pupils keeping their place in the space, but not to the same extent adapting and keeping a distance to other dancers when they come too close, for example.

In a *petit allegro*, pupils coordinate movements with changes of directions in the space. Pupils are able to change directions while maintaining form and lines, but sometimes lose clarity regarding the space's directions. In a combination containing, e.g. *glissade* and *assemblé*, pupils can bind the steps together, but can have difficulty in using the movements' different dynamics and clearly changing directions in the space.

### **MUSICAL ABILITY**

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

Pupils follow and adapt dance techniques to different musical aspects.

Following and adapting dance techniques to different musical aspects means:

Pupils can often interact with the music. Based on the exercise instructions, pupils can most often determine how a movement sequence should be phrased musically.

The relationship to music can manifest itself when pupils, for example, carry out a waltz combination and are with, and not behind, the music. It can also manifest itself through the way pupils phrase and rhythmise movements in a combination. Here, pupils can, for example, phrase the intermediate steps to give scope to the large movements and create dynamic differences, even if pupils sometimes need to work more to develop nuances in the dynamics.

Another example could be a movement combination *en pointe* (for girls) where pupils can use attack but may have more problems with using resistance when carrying out the movements. The result may be that there are no distinct nuances in the dynamic and musical phrasing.



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

In order for pupils to carry out movement vocabulary in the idiom of classical ballet, they need to work in a physically correct manner. Anatomically correct placement builds on a functional approach whereby pupils start from their own physical conditions. When pupils build a muscular strength that above all emphasises the inner musculature, a stable basis is created for developing movement vocabulary in the idiom of classical ballet.

An anatomically correct placement means that the weight is evenly distributed on the foot/feet, which neither pronate nor supinate, and that the body's inner muscles are constantly active and stabilising the body in its effort to be in balance and prepared to carry out shifts in weight.

When pupils use turnout in an anatomically correct manner, it means that they are actively basing turnout on their own physical conditions, and with sufficiently developed muscle strength, pupils are capable of consistently being in balance and maintaining placement and turnout both in exercises at the barre and out on the floor.

Carrying out movement vocabulary with good certainty as regards anatomically correct placement and turnout means, for example:

Pupils work with an active extension of the upper body/torso and create a line through the spine that goes in two directions – up through the neck and head and down through the pelvis. The muscular activity is balanced, creating a vertical line without tensions. Balance is created between the shoulders, with a broadening of both the front and back of the upper body.

Viewed from the side, a vertical line goes from the head through the shoulders and pelvis down to the feet, and pupils maintain this in exercises through active and conscious work. That this is conscious manifests itself through pupils consistently working in the same manner.

During barre work, pupils work in balance with only slight support from the barre. Pupils use turnout in an anatomically correct manner, are aware of and actively base their work on their own physical conditions. This means, for example in exercises, that pupils actively base turnout of both the standing leg and working leg on their own physical conditions. The result is that pupils' physical work is properly balanced without unnecessary tensions, and pupils are high up on their legs.

Pupils can with good certainty carry out movement vocabulary in the idiom of classical ballet (and other dance genres).

Carrying out movement vocabulary with good certainty means, e.g. as regards coordination, style, form and purity of line:

The ability of pupils to coordinate movements can manifest itself in exercises using different port de bras together with, e.g. développé. Here, pupils can well coordinate arm and leg movements, create flow in their movements and have a dynamic interaction between leg movements and port de bras throughout the movement element. In a fondu exercise, for example, pupils can carry out the exercise and maintain the movement's form and line throughout the movement element.

Pupils carry out in a well-functioning manner variations in movement qualities, movement flow and dynamics.

Carrying out movement vocabulary in a well-functioning manner as regards variations in movement qualities means:

Differences in movement qualities can be assessed through pupils having the ability to carry out exercises with dynamic differences, such as adagio and petit allegro.

In jump exercises, pupils use an elastic plié, pushing off from the floor and landing with resistance and having springiness in their jumps.

In adagio exercises, pupils can carry out each individual element distinctly, bind the movements together into a continuous movement sequence with continuous flow. Pupils work both with the whole and with details. The adagio is carried out in balance with strength and elasticity to its movements and dynamic nuances. Pupils have height to their legs and can carry out the adagio with purity of line and grace (elegance). There is flow to its movements, a lightness of movement expression and the adagio is performed convincingly with a natural simplicity.

Pupils can with good certainty adapt dance techniques to their own bodies in relation to the space and other participants.

### **SPATIAL ABILITY**

Adapting dance techniques with good certainty to one's own body in relation to the space and other participants means:

When pupils do exercises that contain *croisé*, *effacé* and *écarté*, they clearly demonstrate how the body's lines relate to the directions in the space. Pupils are attentive to their own work, complete the exercises and are clear on the directions in the space.

Pupils are attentive to their co-dancers through adapting the size and energy of their movements to the space and their co-dancers. The result is that pupils keep their place in the space and, in the moment, adapt and keep a distance to other dancers when they come too close, for example.

In a *petit allegro*, pupils carry out well-coordinated movements, are able to carry out shifts in weight through precise changes of directions in the space with clarity in the movement's form and lines. In a combination containing, e.g. *glissade* and *assemblé*, pupils can bind the steps together, use the movements' different dynamics and clearly change directions in the space.

### **MUSICAL ABILITY**

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

Pupils follow and well adapt dance techniques to different musical aspects.

Following and well adapting dance techniques to different musical aspects means: Pupils can interact with the music. Based on the exercise instructions, pupils can determine how a movement sequence should be phrased musically.

The relationship to music can manifest itself when pupils, for example, carry out a waltz combination and are with, and not behind, the music. It can also manifest itself through the way pupils phrase and rhythmise movements in a combination. Here, pupils can, for example, phrase the intermediate steps musically to give scope to the large movements and create balanced dynamic differences.

Another example could be a movement combination *en pointe* (for girls) where pupils can use attack and resistance when carrying out the movements, and in doing so demonstrate a balance in dynamic and musical phrasing.