

The Code of Statutes of the National Agency for Education

Skolverket

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Regulations of the National Agency for Education on the course syllabus and knowledge requirements for the subject of Dance in preparatory dancer education for years 4–9 of compulsory school;

SKOLFS 2011:13

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adopted on 7 March 2011.

The National Agency for Education prescribes by virtue of Section 6 of the Ordinance (2011:7) on dancer education that the course syllabus and the knowledge requirements stated by the appendix to these regulations shall be applicable to the subject of Dance in preparatory dancer education for years 4–9 of compulsory school.

1. These regulations enter into force on 1 July 2011. The provisions shall be applicable to education commenced in year 4 or year 7 of compulsory school after 1 July 2011. During school year 2011/12, the knowledge requirements for grade E at the end of year 6 shall apply as acceptable knowledge at the end of year 6. All knowledge requirements for year 6 shall be applied for the first time as of school year 2012/13.

2. These regulations repeal the Regulations of the National Agency for Education (SKOLFS 1999:15) on timetables, course syllabuses and grading criteria for preparatory dance education in compulsory school. However, the repealed regulations continue to be applicable for a pupil who commenced education before 2 July 2011 in year 4 up to and including year 6 of compulsory school and for a pupil who commenced education in year 7 up to and including year 9 of compulsory school. However, the repealed regulations are not applicable after 1 July 2013.

On behalf of the
National Agency for
Education

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Dance

Classical ballet has long been an important part of Swedish cultural life. Modern dance has evolved as an alternative to its form and aesthetics. Dancer education plays a part in preserving and developing this cultural heritage and placing dance in the context of our own time. Preparatory dance education helps to lay a foundation for the supply of professional dancers in classical ballet and modern contemporary dance in Sweden.

Aim

The teaching of dance should give pupils opportunities to develop such technical skill and artistic expression that they will be able to be admitted to and undertake the professional dancer programme at upper secondary school.

The teaching of dance should also aim at helping pupils to develop knowledge in classical ballet and other dance genres, and the ability to use various dance techniques and forms of artistic expression in dance. Through the teaching, pupils should be given the opportunity to develop their dance technique and variations in movement qualities, as well as spatial and musical sensitivity in accordance with the idiom, artistic expression and conventions of classical ballet and other dance genres. Pupils should be given the opportunity to develop their dance technique through supplementary training methods.

The teaching should give pupils the opportunity to develop imagination and creativity and to explore the possibilities of movement in dance. Pupils should be given the opportunity to develop contact with their own bodies as an instrument.

Furthermore, the teaching should aim at helping pupils develop stage-related knowledge and performance ability within various artistic approaches in classical ballet and in other dance genres. Through the teaching, pupils should also be given the opportunity to develop their ability to relate to different forms of instructions, to be a part of an artistic whole that encompasses dance technique and musicality, and to communicate with the audience.

Pupils should be given the opportunity to develop knowledge of the different parts of dance training, of the work process leading up to the stage performance of a choreography, and of the importance of collaboration between different professional groups to the functioning of stage work. Pupils should also be given insight and understanding regarding the conditions of working life in contacts with stages and relevant professional groups.

Through the teaching, pupils should be given the opportunity to develop the ability to interpret and memorise choreographic material and the ability to analyse and interpret roles. The teaching should also contribute to pupils developing the ability to vary interpretations according to various artistic approaches and contexts.

Pupils should be given the opportunity to train and work independently with problem solving relating to dance techniques and artistic matters. Through the teaching, pupils should also be given the opportunity to develop their ability to collaborate with a partner and in groups. Pupils should also be given the opportunity to develop their ability to take responsibility for and reflect on the training process and results. Furthermore, the teaching should contribute to pupils developing a familiarity with the codes and conventions

of dance and of the
ability to
communicate using
the

concepts and expressions of dance.

Pupils should be given the opportunity to develop knowledge about health and lifestyle, ergonomics and other factors that affect the body and training and about how to promote a good work environment. The education should also give pupils the opportunity to take a position on issues of gender patterns, gender equality and identity in relation to the traditions of dance in repertoire and practice. Pupils should also be given the opportunity to develop knowledge of issues concerning an ethical approach and copyright in relation to the work of dramatic arts.

In summary, through teaching in the subject of dance, pupils should be given the opportunity to develop their ability to

- use dance techniques, idiom, style and artistic expressions in classical ballet and other dance genres,
- adapt dance techniques to musical aspects and to space and context,
- apply the various parts of the dance training and work process leading up to the stage performance of a choreography and in doing so to use the codes and conventions of dance,
- relate to different forms of instructions, interact with others and be a part of an artistic whole that encompasses dance technique and musicality,
- interpret and memorise movement material relating to dance techniques and choreographic material,
- take responsibility for and reflect on the training process and results based on factors that affect the body and training, and
- communicate using the concepts and expressions of dance.

Core content

In years 4–6

Dance technique

Classical ballet

- Training of dance techniques in classical ballet with successively increased intensity and degree of difficulty.
- Anatomically correct placement and turnout.
- Barre work, centre work, diagonals and allegro with an emphasis on style, form, purity of line, coordination and nuances in movement qualities.
- The relationship and interaction of dance with various types of live music.
- Basic concepts and expressions in classical ballet, with an emphasis on, e.g. posture, turnout, balance, springiness, placement, purity of line, suppleness, movement qualities such as flow and energy, coordination, movement phrases and musical phrases, applying nuances.
- Training of pointe technique and allegro technique with an emphasis on articulation, strength and stability in basic techniques.

Supplementary dance training

- Exercises that strengthen the pupils' placement and development of a uniform muscle strength with gradually increasing degree of difficulty.

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- Floor training with a focus on placement, strength and suppleness to build up the dancer's body.
- Fitness training.
- Stretching.
- Techniques for how to warm up the body and strengthen its instrument and to work in terms of injury prevention.
- Knowledge of relaxation and recovery.
- Exercises that yield physical body awareness, such as yoga and pilates techniques.

Folk dances for the stage

- Different types of movement expressions and movement qualities and how they can be trained.
- Development of a feeling for style, music, rhythm and techniques typical of national dances and their stage form.
- The distinctives, development and interrelationships of various dances.
- Development of a feeling for formations, group dancing and the ability to follow in pairs and in groups.
- Folk dances, such as the Csárdás, the Mazurka and the Tarantella.
- Concepts and expressions in folk dances for the stage.

Acrobatics

- Simple acrobatic elements, such tumbling forwards, backwards and midair, cartwheels, handstands, bridges, with a gradually increasing degree of difficulty.
- Suppleness, strength, balance and boldness for acrobatic elements in different dance techniques.

Modern contemporary dance in year 6

- The forms of expression and techniques of modern contemporary dance.
- Dance techniques in modern dance with an emphasis on stability within a movement vocabulary with basic movement combinations.
- Work with movement vocabulary containing drops, falls, swings and movements in and out of balance and movement qualities such as weight, energy and flow.
- Exploration of the body's possibilities of movement.
- The relationship and interaction of dance with sound, silence and various types of live music.
- The dynamics of movement expression in relation to the music's phrases, rhythm and dynamics.
- Concepts and expressions in modern contemporary dance, such as centre and the movement qualities of weight, flow and energy.

Dance interpretation

Creative dance and improvisation

- Desire, imagination and curiosity with a focus on the movement.
- Artistic awareness and feeling for dance as a means of expression.
- Own creative activities.

- Methods for improvisation and knowledge of improvisation techniques.
- Freedom in expression.

Stage performance

- Exercises in mime, drama, voice training and artistry.
- Artistic and technical skills: role interpretation, variations in artistic expression that prepare pupils for stage work and for meeting with the audience.

Dance training

- Codes and conventions used in dance training and on stage/in stage productions.
- The parts of the training process: preparations, warming up, memorisation of movements and corrections, continuous training and the relationship between the training process and the development of dance techniques.
- Methods for reflection on the training process and knowledge development.
- Problem-solving feedback.
- Artistic approach to training.
- Training of stamina and concentration and on focus.
- Concepts and expressions in dance training such as warming up, stretching and ergonomics.
- Spatial ability.
- The relationship of dance to music, pulse, meters, phrases and dynamics.
- Health and lifestyle, body ideals, gender equality and gender perspective, ergonomics and work environment.

In years 7-9

Dance technique

Classical ballet

- Training of dance techniques in classical ballet with successively increased intensity and degree of difficulty.
- Anatomically correct placement and turnout.
- Barre work, centre work, diagonals and jumps with an emphasis on style, form, purity of line, coordination and nuances in movement qualities.
- The relationship and interaction of dance with various types of live music.
- Basic concepts and expressions in classical ballet, e.g. posture, turnout, balance, springiness, placement, purity of line, suppleness, movement qualities such as flow and energy, coordination, movement phrases and musical phrases, applying nuances.

Allegro/pirouette

- The forms of expression and techniques of classical ballet required for the male dancer.
- Allegro training at different tempos with small (petit), medium and large (grand) jumps in the centre and en manège.

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- Pirouette training at different tempos on the floor and in the air.
- Anatomically correct placement and turnout.
- Exercises with gradually increasing degree of difficulty in order to strengthen and build up the dancer's body.

Pointe training

- The forms of expression and techniques of dancing en pointe required for the female dancer.
- Training of pointe technique with an emphasis on articulation, strength and stability in specialised basic techniques.
- Anatomically correct placement and turnout.
- Barre work, centre work and diagonals with increased degree of technical difficulty over the years, with an emphasis on style, form, purity of line and differences in movement qualities and tempos.

•Partnering/preparatory pas de deux in years 8–9

- Partnering technique with an emphasis on ability to follow, strength, stability, balance, turns, promenades and control.
- Anatomically correct placement.
- Exercises in the centre, diagonals with an emphasis on basic techniques, style, form, purity of line and differences in movement qualities.
- Small lifts and jumps with an emphasis on preparatory pas des deux.

Supplementary dance training

- Floor training with a focus on placement, strength and suppleness to build up the dancer's body.
- Fitness training.
- Stretching.
- Techniques for how to warm up the body, strengthen its instrument and to work in terms of injury prevention.
- Knowledge of relaxation and recovery.
- Exercises that yield physical body awareness, such as yoga and pilates techniques.

Modern contemporary dance

- The forms of expression and techniques of modern and contemporary dance.
- Classic modern techniques, such as Graham, Cunningham, Horton and Limon.
- Dance techniques in modern dance with an emphasis on stability within a movement vocabulary with basic movement combinations with successively increasing degree of difficulty.
- Work with movement vocabulary containing drops, falls, swings and movements in and out of balance and movement qualities such as weight, energy and flow.
- Exploration of the body's possibilities of movement.
- Methods for improvisation and knowledge of improvisation techniques.

- The relationship and interaction of dance with sound, silence and various types of live music.
- The dynamics of movement expression in relation to the music's phrases, rhythm and dynamics.
- The concepts and expressions of modern contemporary dance, such as centre and the movement qualities of weight, flow and energy.

Folk dances for the stage

- Different types of movement expressions and movement qualities and how they can be trained.
- Development of a feeling for style, music, rhythm and techniques typical of national dances and their stage form.
- Insight into the distinctives, development and interrelationships of various dances.
- Development of a feeling for formations, group dancing and the ability to follow in pairs and in groups.
- Folk dances, such as the Csárdás, the Mazurka and the Tarantella and various forms of Spanish dance.
- Concepts and expressions in folk dances for the stage.

Jazz dance

- Classic jazz techniques, such as Mattox.
- Basic training of body memory with an emphasis on developing a movement vocabulary as regards style and clarity of movement, dynamics as regards weight, flow and time, and the relationship of the movements to the music's dynamics.
- Development of suppleness, strength, musicality and rhythmic awareness.
- Basic tap dance and street dance.
- Concepts and expressions in jazz dance.

Dance interpretation

Repertoire and rehearsal work

- Examples of repertoire for classical ballet, modern contemporary dance and partnering/pas de deux.
- Exercise in role analysis, interpretation and performance ability.
- Exercise in perception and feeling for the various styles and forms of choreography.
- Exercise in ensemble dance and in soloist assignments.
- Exercise in rehearsal work, basic professional knowledge and codes.
- Practical experience of dance and its stage form in meeting with a coach/ballet master/répétiteur.
- Coaching including solo training.

Stage performance

- Exercises in mime, drama, voice training and artistry.
- Development of artistic and technical skills: role interpretation, variations in artistic expression that prepare pupils for stage work and for meeting with the audience.

SKOLFS 2011:13 *Dance training*

- Codes and conventions used in dance training and on stage/in stage productions.
- The parts of the training process: preparations, warming up, memorisation of movements and corrections, continuous training and the relationship between the training process and the development of dance techniques.
- Methods for reflection on the training process and knowledge development.
- Problem-solving feedback.
- Artistic approach to training.
- Training of stamina and concentration and on focus.
- Concepts and expressions in dance training such as warming up, stretching and ergonomics.
- Spatial ability.
- The relationship of dance to music, pulse, meters, phrases and dynamics.
- Health and lifestyle, body ideals, gender equality and gender perspective, ergonomics and work environment.

Knowledge requirements for grade E at the end of year 6

Pupils can with **some certainty** carry out movement vocabulary in the idiom of classical ballet and other dance genres. Pupils carry out in an **essentially functional** manner variations in movement qualities, movement flow and dynamics. Pupils can **with some certainty** adapt dance techniques to their own bodies in relation to the space and other participants. Pupils follow and **adapt to some extent** dance techniques to different musical aspects.

Pupils can with **some certainty** apply the parts of the training process and the codes and conventions employed in the training of dance techniques and in the rehearsal process. Pupils focus in the present with **some certainty** and demonstrate this by, in an **essentially functional** manner, being attentive to the assignments to be carried out. Pupils can with **some adaptation** interact with other pupils based on different forms of instructions. Pupils can with **some certainty** interpret and memorise simple movement material relating to dance techniques and choreographic material.

Pupils carry out in an **essentially functional manner** a broad range of training activities that develop the body's ability. Pupils can apply **simple reasoning** about the training process and the results of dance techniques and can with **some certainty** develop the skills of dance techniques. Pupils can **describe** a factor that affects the body and training and give examples of **easily identifiable** associations between this factor and the training of dance techniques. Pupils can with **some certainty** use basic concepts and expressions of the subject area.

Grade D

Grade D means that the knowledge requirements for grade E and the majority of the requirements for a C have been fulfilled.

Knowledge requirements for grade C at the end of year 6

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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. Pupils can **with certainty** adapt dance techniques to their own bodies in relation to the space and other participants. Pupils follow and **adapt** dance techniques to different musical aspects.

Pupils can with **certainty** apply the parts of the training process and the codes and conventions employed in the training of dance techniques and in the rehearsal process. Pupils focus in the present with **certainty** and demonstrate this by, in a **functional** manner, being attentive to the assignments to be carried out. Pupils can with **adaptation** interact with other pupils based on different forms of instructions. Pupils can with **certainty** interpret and memorise simple movement material relating to dance techniques and choreographic material.

Pupils carry out in a **functional** manner a broad range of training activities that develop the body's ability. Pupils can apply **developed reasoning** about the training process and the results of dance techniques and can with **certainty** develop the skills of dance techniques. Pupils can **describe some** factors that affect the body and training and give examples of **relatively complex** associations between these factors and the training of dance techniques. Pupils can with **certainty** use basic concepts and expressions of the subject area.

Grade B

Grade B means that the knowledge requirements for grade C and the majority of the requirements for an A have been fulfilled.

Knowledge requirements for grade A at the end of year 6

Pupils can with **good certainty** carry out movement vocabulary in the idiom of classical ballet and other dance genres. Pupils carry out in a **well-functioning** manner variations in movement qualities, movement flow and dynamics. Pupils can **with good certainty** adapt dance techniques to their own bodies in relation to the space and other participants. Pupils follow and **well adapt** dance techniques to different musical aspects.

Pupils can with **good certainty** apply the parts of the training process and the codes and conventions employed in the training of dance techniques and in the rehearsal process. Pupils focus in the present with **good certainty** and demonstrate this by, in a **well-functioning** manner, being attentive to the assignments to be carried out. Pupils can with **good adaptation** interact with other pupils based on different forms of instructions. Pupils can with **good certainty** interpret and memorise simple movement material relating to dance techniques and choreographic material.

Pupils carry out in a **well-functioning** manner a broad range of training activities that develop the body's ability. Pupils can apply **well-developed reasoning** about the training process and the results of dance techniques and can with **good certainty** develop the skills of dance techniques. Pupils can **describe some** factors that affect the body and training and give examples

SKOLFS 2011:13 of **complex** associations between these factors and the training of dance techniques. Pupils can with **good certainty** use basic concepts and expressions of the subject area.

Knowledge requirements for grade E at the end of year 9

Pupils can with **some certainty** carry out movement vocabulary in the idiom of classical ballet and other dance genres. Pupils carry out in an **essentially functional** manner variations in movement qualities, movement flow and dynamics. Pupils can **with certainty** adapt dance techniques to their own bodies in relation to the space and other participants. Pupils follow and **adapt to some extent** dance techniques to different musical aspects. Pupils improvise by, with **some certainty**, associating and creating movements based on different instructions.

Pupils apply with **some certainty** the parts of the training process and the codes and conventions employed in the training of dance techniques and in the rehearsal process and stage productions. Pupils focus in the present with **some certainty** and demonstrate this by, in an **essentially functional** manner, being attentive to the assignments to be carried out during the training process and on the stage. Pupils can with **some adaptation** interact with other pupils based on different forms of instructions. Pupils can with **some certainty** apply and process feedback and demonstrate this by **to some extent correcting and adapting** the activity to the aim and context. Pupils can with **some certainty** interpret and memorise movement material relating to dance techniques and choreographic material.

Pupils carry out in an **essentially functional** manner a broad range of training activities that develop the body's ability. Pupils can apply **simple reasoning** about the training process and the results of dance techniques and can with **some certainty** develop and refine the skills of dance techniques. Pupils can **describe a** factor that affects the body and training and explain **easily identifiable** associations between this factor and the training of dance techniques. Pupils can with **some certainty** communicate with others in the profession and in doing so use basic concepts and expressions of the subject area.

Grade D

Grade D means that the knowledge requirements for grade E and the majority of the requirements for a C have been fulfilled.

Knowledge requirements for grade C at the end of year 9

Pupils can with **certainty** carry out movement vocabulary in the idiom of classical ballet and other genres. Pupils carry out in a **functional** manner variations in movement qualities, movement flow and dynamics. Pupils can with **certainty** adapt dance techniques to their own bodies in relation to the space and other participants. Pupils follow and **adapt** dance techniques to different musical aspects. Pupils improvise by, with **certainty**, associating and creating movements based on different instructions.

Pupils apply with **certainty** the parts of the training process and the codes and conventions employed in the training of dance techniques and in the rehearsal process and stage productions. Pupils focus in the present with **certainty** and demonstrate this by, in a **functional** manner, being attentive to the assignments to be carried out during the training process and on the stage. Pupils can with **adaptation** interact with other pupils based on different forms of instructions. Pupils can with **certainty** apply and process feedback and demonstrate this by **correcting and adapting** the activity to the aim and context. Pupils can with **certainty** interpret and memorise movement material relating to dance techniques and choreographic material.

Pupils carry out in a **functional** manner a broad range of training activities that develop the body's ability. Pupils can apply **developed reasoning** about the training process and the results of dance techniques and can with **certainty** develop and refine the skills of dance techniques. Pupils can **describe some** factors that affect the body and training and explain **relatively complex** associations between these factors and the training of dance techniques. Pupils can with **certainty** communicate with others in the profession and in doing so use basic concepts and expressions of the subject area.

Grade B

Grade B means that the knowledge requirements for grade C and the majority of the requirements for an A have been fulfilled.

Knowledge requirements for grade A at the end of year 9

Pupils can with **good certainty** carry out movement vocabulary in the idiom of classical ballet and other dance genres. Pupils carry out in a **well-functioning** manner variations in movement qualities, movement flow and dynamics. Pupils can **with good certainty** adapt dance techniques to their own bodies in relation to the space and other participants. Pupils follow and **well adapt** dance techniques to different musical aspects. Pupils improvise by, with **good certainty**, associating and creating movements based on different instructions.

Pupils apply with **good certainty** the parts of the training process and the codes and conventions employed in the training of dance techniques and in the rehearsal process and stage productions. Pupils focus in the present with **good certainty** and demonstrate this by, in a **well-functioning** manner, being attentive to the assignments to be carried out during the training process and on the stage. Pupils can with **good adaptation** interact with other pupils based on different forms of instructions. Pupils can with **good certainty** apply and process feedback and demonstrate this by **well correcting and adapting** the activity to the aim and context. Pupils can with **good certainty** interpret and memorise movement material relating to dance techniques and choreographic material.

Pupils carry out in a **well-functioning** manner a broad range of training activities that develop the body's ability. Pupils can apply **developed reasoning** about the training process and the results of dance techniques and can with **good certainty** develop and refine the skills of dance techniques. Pupils can **describe some** factors that affect the body and training and explain **complex** associations between these factors and the training of dance techniques.

SKOLFS 2011:13 Pupils can with **good certainty** communicate with others in the profession and in doing so use basic concepts and expressions of the subject area.