

**Regulations of the National Agency for Education
on the subject syllabus and knowledge
requirements for the subject of Dance
interpretation for professional dancers in the
Professional dancer programme;**

SKOLFS 2011:16

Published on 4

April 2011

established on 7 March 2011

The Swedish National Agency for Education prescribes the following,
pursuant to the Ordinance (2011:7) on dancer education.

Section 1 Chapter 1, Section 4 of the Upper Secondary School Ordinance (2010:2039) states that subject syllabuses must exist for all subjects. The subject syllabus shall state the aim of the subject, the courses included in the subject, the core content of each course, the number of upper secondary school credits covered by each course and the knowledge requirements for each course.

Section 2 The subject syllabus for the subject of Dance interpretation for professional dancers is found in the appendix to these regulations.

These regulations came into force on 1 July 2011. They shall apply to education started in the first year of upper secondary school after 1 July 2011.

On behalf of the Swedish National Agency for Education

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Dance interpretation for professional dancers

The subject of Dance interpretation for professional dancers is inherently a performing art and involves the type of interpretive work that is required to perform a professional dramatic arts performance. The subject of Dance interpretation for professional dancers may only be provided in the Professional dancer programme.

Aim of the subject

Teaching in the subject of Dance interpretation for professional dancers should aim to help pupils develop stage-related knowledge and skills in interpretive work for older and contemporary repertoires within classical ballet and modern contemporary dance based on various artistic approaches.

Stage-related knowledge means both stage experience and knowledge of how interpretive work is done. Throughout their training, the pupils should therefore be given the opportunity to develop their ability on stage, to collaborate and communicate with their audience, and to experience being a part of an artistic entity. The pupils should be given the opportunity to develop their ability to take responsibility for, and reflect on, the artistic process and the artistic results. The training should also contribute towards the pupils learning about codes and conventions that are used in the field, and about the different professions that must collaborate in order for stage work to function. It should also aim to strengthen pupils' motivation and self-confidence.

The training should give pupils the opportunity to develop knowledge of the choreographic work process from idea to stage performance. The training should also give pupils the opportunity to develop the ability to analyse, interpret and memorise choreographic material in accordance with the conventions of the genres and to independently specialise themselves when it comes to dance technology and artistic problem solving. The pupils should also be given the opportunity to participate in creative processes, to develop their ability to improvise, to be enterprising and creative, and to be sensitive to different ways of relating to artistic processes.

The training should contribute to pupils developing knowledge and skills in different methods of interpretation, improvisation and composition, and how these elements are built on different approaches to dance as an artistic expression.

There is a great variety of repertoire in the profession, and interpretation has different meanings depending on the choreographic working method and artistic approach. In some interpretations, dance is more similar to theatre, in terms of the working method, while others interpretations treat movement as the focal point. The training should therefore lead to the pupils developing their ability to analyse and interpret roles and to apply interpretation with a focus on movement. The training should also contribute to pupils developing their ability to vary their interpretations according to various artistic approaches and contexts.

Knowledge of repertoires involves collaboration and interaction with a partner. The training should therefore contribute to the pupils gaining basic knowledge of partner work and ergonomic lifting techniques, and to develop their ability to focus, be attentive and prepared for changes, and to learn how to sense whether another body is in or out of balance and to communicate via the body.

The teaching should bring awareness of and counteract stereotypical notions of what is considered masculine and feminine and highlight the consequences of various body ideals. It should also cover other issues of ethics and morality in relation to the practice of dance.

Pupils should also be given the opportunity to learn about matters related to copyright and work environment issues that are related to working with performing arts.

Explorative and reflective working methods, problem-solving feedback, and coaching individually and in groups are essential to the subject and should therefore be included in the teaching. A part of the artistic process consists of analysing and interpreting both one's own and others' performances. The teaching should therefore give pupils the opportunity to analyse and interpret their own and the performances of others, and to use concepts in connection with the interpretative work.

Training in the subject of Dance interpretation for professional dancers should give pupils the opportunities to develop the following:

1. The ability to use codes and conventions employed in rehearsal processes and stage productions.
2. Knowledge of artistic processes, from the idea to the stage performance, and the ability to reflect on the artistic work process and the artistic results.
3. The ability to express oneself with the body and dance in stage contexts. The ability to collaborate and interact with co-actors and to use relevant techniques when working with a partner. The ability to communicate with an audience based on various artistic approaches.
4. The ability to dance different types of repertoire. The ability to analyse, interpret, memorise and vary interpretations according to different artistic approaches and contexts, both individually and in ensembles. Knowledge of the aesthetic starting points and approaches of choreographies.
5. The ability to improvise, interact with others, make associations, make decisions and relate to different forms of instructions.
6. The ability to use composition methods and choreographic working methods. The ability to create dance in different constellations. Knowledge of various choreographic approaches.
7. Knowledge of ethical approaches, work environment issues and copyright issues.
8. The ability to communicate with others within the professional field and to use concepts and vocabulary that are relevant.

Courses in the subject

Dance improvisation and composition for professional dancers - profile classic ballet.

100 points. Grades in this course cannot be included in the pupil's diploma

alongside grades in Dance improvisation and composition for professional dancers – profile modern contemporary dance.

dance 100 points. Grades in this course cannot be included in the pupil's diploma alongside grades in Dance improvisation and composition for professional dancers - profile classic ballet.

Pas de deux/partnering, 100 credits.

Repertoire for professional dancers, 100 credits.

Stage activities for professional dancers, 100 credits

Dance improvisation and composition for professional dancers – profile classic ballet, 100 credits

Course code: DAGDAS0

The course Dance improvisation and composition for professional dancers – profile classic ballet, covers points 2 and 5–8 under the heading Aim of the subject, with particular emphasis on points 5–6. The course covers basic skills in the subject of dance interpretation.

Core content

The teaching in this course is to cover the following core content:

- Artistic processes, both individual and collective.
- Improvisation such as movement techniques and creation methods.
- Improvisation based on different instructions, where impulses may come from one's own or others' bodies, props, text, space or music.
- Investigative approach to movements and creative activities in the present.
- Contact improvisation.
- Collaboration and interaction with others by following, leading and by giving and taking impulses.
- Different methods of composition and choreographic working methods, as well as performing compositions.
- Composition tools.
- Copyright for artistic productions.
- Concepts and methods for reflecting on the artistic process and the composition material.

Knowledge requirements

Grade E

The pupil collaborates **with some certainty** with others in artistic processes. The pupil participates in implementing solutions which move the work forward. Furthermore, the pupil carries out individual work **in consultation** with the supervisor.

The pupil improvises **with some certainty** based on different instructions, both at group, and on an individual level, and demonstrates that he or she understands the instructions by associating and creating movement. In improvisation situation, the pupil uses impulses from other dancers **with some certainty** and respond by **essentially following**.

Furthermore, the pupil explores **with some certainty** movement vocabulary.

The pupil interacts with others **with some certainty** and takes responsibility, both for him or herself, and for the joint work, by following instructions.

The pupil uses basic composition tools **with some certainty** and demonstrates, with **satisfactory** results, during **at least one** composition task, some of the principles which the compositions are **based on**.

The pupil gives an account **in basic terms** of laws and other regulations on copyright for artistic productions.

The pupil uses **with some certainty** concepts and vocabulary in his or her communication with others.

When the pupil consults with supervisors, they assess his or her own ability and the requirements of the situation **with some certainty**.

Grade D

Grade D means that the knowledge requirements for E and the majority of those for C have been met.

Grade C

Pupils collaborate with others **with certainty** in artistic processes. The pupil **both** participates in implementing solutions that move the work forward, **and takes initiatives to come up with his or her own solutions**. Furthermore, the pupil carries out individual work **after consulting** with the supervisor.

The pupil improvises **with certainty**, based on different instructions, both at group, and on an individual level, and demonstrates how he or she perceives the instructions through associating, creating **and examining** movements **with various characteristics**. In improvisation situation, the pupil uses impulses from other dancers **with certainty** and responds by **leading and following**. Furthermore, the pupil **explores** movement vocabulary **and movement qualities with certainty**.

The pupil interacts with others **with certainty** and takes responsibility for his or her own work, as well as the joint work, by following instructions **and impulses, and by taking spontaneous initiatives that will develop the improvisation further**.

The pupil uses basic composition tools **with certainty** and demonstrates, with satisfactory results, during **some** composition assignments, some of the principle which he or she then **investigates and develops in** the compositions.

The pupil gives a **detailed** account of laws and other regulations on copyright for artistic productions.

The pupil uses concepts and vocabulary in his or her communication with others **with certainty**.

When the pupil consults with supervisors, they assess his or her own ability and the demands of the situation **with certainty**.

Grade B means that the knowledge requirements for C and the majority of those for A have been met.

Grade A

The pupil collaborates **with good certainty** with others in artistic processes. The pupil **presents ideas** and participates in implementing solutions that move the work forward, **and takes initiatives to come up with his or her own solutions**. Furthermore, the pupil carries out individual work **after consulting** with the supervisor.

The pupil improvises **with good certainty**, and takes responsibility for his or her own work, as well as the joint work, and demonstrates how he or she interprets the instructions through associating, creating, **investigating and specialising the variation of complex movements with different dynamic qualities in order to develop and lead the improvisation further**. In improvisation situations, the pupil uses impulses from other dancers **with good certainty** and responds by **following and by giving new impulses**. The pupil **explores** movement vocabulary **and movement qualities with good certainty while deepening the improvisation by remaining in the movement**.

The pupil interacts **with good certainty** with others and takes responsibility for his or her own and the joint work by **creatively following instructions and impulses, and by taking spontaneous initiatives that will develop the improvisation further**.

The pupil uses basic composition tools **with good certainty** and demonstrates, with **good** results, in **several different kinds of** composition assignment, some of the principles that he or she **investigates, develops and consistently completes in** the compositions.

The pupil gives a **detailed and balanced account** of laws and other regulations on copyright for artistic productions.

The pupil uses concepts and vocabulary **with good certainty** in his or her communication with others.

When consulting the supervisor, the pupil assesses his or her own ability and the requirements of the situation **with good certainty**.

Dance improvisation and composition for professional dancers – profile modern contemporary, 100 credits

Course code: DAGDAN0

The course Dance improvisation and composition for professional dancers – profile modern contemporary covers points 2 and 5–8 under the heading Aim of the subject, with particular emphasis on points 5–6. The course covers advanced skills in dance interpretation.

The teaching in this course is to cover the following core content:

- Artistic processes, both individual and collective.
- Improvisation such as movement techniques and creation methods.
- Improvisation based on different instructions, where impulses may come from one's own or others' bodies, props, text, space or music.
- Improvisation with various dynamics and movement qualities.
- Investigative approach to movements and creative activities in the present.
- Contact improvisation.
- Collaboration and interaction with others by following, leading and by giving and taking impulses.
- Different methods of composition and choreographic working methods, as well as performing compositions.
- Compositions in different constellations.
- Copyright for artistic productions.
- Concepts and methods for reflecting on the artistic process and the composition material.

Knowledge requirements

Grade E

The pupil collaborates with others **with some certainty** in artistic processes. The pupil participates in implementing solutions which move the work forward. Furthermore, the pupil carries out individual work **in consultation** with the supervisor.

The pupil improvises **with some certainty** based on different instructions, both at group, and on an individual level, and demonstrates that he or she understands the instructions by associating and creating movement. In improvisation situations, the pupil uses impulses from other dancers **with some certainty** and respond by **essentially following**. Furthermore, the pupil explores **with some certainty** movement vocabulary.

The pupils improvises using **dynamics**, and uses the weight of others **with some certainty** in contact improvisation.

The pupil interacts with others **with some certainty** and takes responsibility, both for him or herself, and for the joint work, by following instructions.

The pupil uses basic composition tools **with some certainty** and demonstrates, with **satisfactory** results, during **at least one** composition task, some of the principles which the compositions are **based on**.

The pupil performs some of his or her own compositions **with some certainty** and gives a **basic account** of his or her choice of composition principles, and uses **simple** assessments to evaluate the work process, the own performance, and the result. Furthermore, the pupil make a **simple** reflection regarding the process and the results, and uses **simple** assessments to evaluate the compositions of others.

The pupil gives a **basic account** of laws and other regulations on copyright for artistic productions.

The pupil uses **with some certainty** concepts and vocabulary in his or her communication with others.

When the pupil consults with supervisors, they assess his or her own ability and the requirements of the situation **with some certainty**.

Grade D

Grade D means that the knowledge requirements for E and the majority of those for C have been met.

Grade C

Pupils collaborate with others **with certainty** in artistic processes. The pupil **both** participates in implementing solutions that move the work forward, **and takes initiatives to come up with his or her own solutions**. Furthermore, the pupil carries out individual work **after consulting** with the supervisor.

The pupil improvises **with certainty**, based on different instructions, both at group, and on an individual level, and demonstrates how he or she perceives the instructions through associating, creating **and examining** movements **with various characteristics**. In improvisation situation, the pupil uses impulses from other dancers **with certainty** and responds by **leading and following**. Furthermore, the pupil **explores** movement vocabulary **and movement qualities with certainty**.

The pupil improvises with **various dynamic qualities** and uses **both** the weight of others **and the own weight** during contact improvisation **with certainty**.

The pupil interacts with others **with certainty**, and takes responsibility for his or her own work, as well as the joint work, by following instructions **and impulses, and by taking spontaneous initiatives that will develop the improvisation further**.

The pupil uses basic composition tools **with certainty** and demonstrates, with satisfactory results, during **some** composition assignments, some of the principles which he or she then **investigates and develops in** the compositions.

The pupil performs some of his or her own compositions **with certainty** and gives a **detailed** account of his or her choice of composition principles, and uses **balanced** assessments to evaluate the work process, the own performance, and the result. Furthermore, the pupil makes a **well-founded** reflection on the process and the results, and uses **balanced** assessments to evaluate the compositions of others.

The pupil gives a **detailed** account of laws and other regulations on copyright for artistic productions.

The pupil uses concepts and vocabulary in his or her communication with others **with certainty**.

When the pupil consults with supervisors, they assess his or her own ability and the demands of the situation **with certainty**.

Grade B

Grade B means that the knowledge requirements for C and the majority of those for A have been met.

Grade A

The pupil collaborates **with good certainty** with others in artistic processes. The pupil **presents ideas** and participates in implementing solutions that move the work forward, **and takes initiatives to come up with his or her own solutions**. Furthermore, the pupil carries out individual work **after consulting** with the supervisor.

The pupil improvises **with good certainty**, and takes responsibility for his or her own work, as well as the joint work, and demonstrates how he or she interprets the instructions through associating, creating, **investigating and specialising the variation of complex movements with different dynamic qualities in order to develop and lead the improvisation further**. In improvisation situations, the pupil uses impulses from other dancers **with good certainty** and responds by **following and by giving new impulses**. The pupil **explores movement vocabulary and movement qualities with good certainty while deepening the improvisation by remaining in the movement**.

The pupil improvises **different dynamic qualities with rich variation** and uses **both** the weight of others **and his or her own weight with good certainty in interaction with others** in contact improvisation.

The pupil interacts **with good certainty** with others and takes responsibility for his or her own work and the joint work by **creatively** following instructions **and impulses, and by taking spontaneous initiatives that develop the improvisation further**.

The pupil uses basic composition **with good certainty** tools and demonstrates, with good results, **in several**

different kinds of composition assignment, some of the principles that he or she **investigates, develops and consistently completes** in the compositions. 10

The pupil performs some of his or her own compositions **with good certainty**, and gives a **detailed** account of the choice of composition principles. In addition, the pupil uses **well-founded and balanced** assessments to evaluate the work process, the own performance and the results, **and proposes ways to improve both the process and the result**. Furthermore, the pupil makes a **well-founded and balanced** reflection on the process and the results and uses **well-founded and balanced** assessments to evaluate the compositions of others.

The pupil gives a **detailed and balanced account** of laws and other regulations on copyright for artistic productions.

The pupil uses concepts and vocabulary in his or her communication with others **with good certainty**.

When consulting with the supervisor, the pupil assesses his or her own ability and the requirements of the situation **with good certainty**.

Pas de deux/partnering, 100 credits

Course code: DAGPAS0

The course Pas de deux/partnering covers points 1–4 and 7–8 under the heading Aim of the subject, with particular emphasis on point 3. The course covers skills at the advanced level.

The teaching in this course is to cover the following core content:

- The codes and conventions for rehearsal work. The different parts of the rehearsal process, i.e. preparing, warming up, memorising movements, and giving/taking feedback, as well as the relationship between the process of rehearsal and the artistic results.
- Artistic processes. Problem solving.
- Technique training with a partner. Lifting technique based on physical conditions. Sensitivity to bodies with different physical conditions. Classical specialisation includes pointe technique for the female dance depending on the choreographic material.
- Interacting and collaborating with a partner. Collaborating while focusing attention on another body. Focusing on bodies in and out of balance. Following and leading impulses.
- Analysing, interpreting and performing choreographic material. Musical interpretation of choreographies. Spatial perception in relation to the own body, the other participants and the space. Sense of style within the choreographies' aesthetic approaches.
- Stamina and concentration training.
- Ethical approaches when collaborating with a partner.
- Concepts and methods for reflecting on the artistic process and results.

Knowledge requirements

Grade E

The pupil uses **with some certainty** the codes and conventions that are employed at rehearsals. The pupil demonstrates **satisfactory** results during the various stages of the rehearsal process. The pupil gives a **basic account** of, and use **simple** assessments to evaluate, his or her own work process, the performance, and the results.

The pupil collaborates with partners and other participants in the artistic processes **with some certainty**. The pupil participates in implementing solutions which move the work forward. Furthermore, the pupil develops both the technical and artistic work **in consultation** with the supervisor.

The pupil develops the partner assignments with **satisfactory** results, based on instructions and feedback. The pupil **essentially** resolves dance-technical challenges with **satisfactory** results.

The pupil uses basic techniques in partner work **with some certainty**, and **essentially** focuses on his or her partner in and out of balance. The pupil is sensitive to different bodies and physical conditions by being prepared for changes in moment, and **essentially following impulses**.

The pupil analyses, interprets and performs **some** choreographic assignments with **satisfactory** results. The pupil performs partner assignments with **dynamic** movements, musical **expression**, and spatial perception with **satisfactory** results, and adequately interprets the choreographic material.

The pupil interacts with his or her partners **with some certainty**, and takes responsibility for his or her own work, as well as the joint work, by following instructions.

The pupil uses **with some certainty** concepts and vocabulary in his or her communication with others.

When the pupil consults with supervisors, they assess his or her own ability and the requirements of the situation **with some certainty**.

Grade D

Grade D means that the knowledge requirements for E and the majority of those for C have been met.

Grade C

The pupil uses **with certainty** the codes and conventions that are employed at rehearsals. The pupil demonstrates **satisfactory** results during the various stages of the rehearsal process **and develops the technical and the artistic work**. The pupil gives a **detailed account** of, and uses **balanced** assessments to evaluate, his or her own work process, the performance, and the results.

The pupil collaborates with partners and other participants in the artistic processes **with certainty**. The pupil **both** participates in implementing solutions that move the work forward **and takes initiatives to come up with his or her own solutions**. Furthermore, the pupil develops both the technical and artistic work **after consulting** with the supervisor.

The pupil **investigates** and develops the partner assignments with **satisfactory** results, based on instructions and feedback. The pupil resolves dance-technical challenges with **satisfactory** results **by perseveringly trying different solutions**.

The pupil uses basic techniques in partner work **with certainty**, and focuses on his or her partner in and out of balance, **while using his or her own dance technique within the idiom of the choreography**. The pupil is sensitive to different bodies and physical conditions by being prepared for changes in moment, and by **both following and giving impulses**.

The pupil analyses, interprets and performs **several** choreographic assignments with **satisfactory** results. The pupil performs partner assignments with **different dynamic qualities** to his or her movements, musical **expression**, and spatial perception with **satisfactory** results, and adequately interprets the choreographic material.

The pupil interacts **with certainty** with his or her partner and takes responsibility for his or her own, and the joint work, by following instructions **and impulses, and intuitively taking initiatives to further develop the partner work**.

The pupil uses concepts and vocabulary in his or her communication with others **with certainty**.

When the pupil consults with supervisors, they assess his or her own ability and the demands of the situation **with certainty**.

Grade B

Grade B means that the knowledge requirements for C and the majority of those for A have been met.

Grade A

The pupil uses codes and conventions employed in rehearsals **with good certainty**. The pupil demonstrates **good** results during the various stages of the rehearsal process, **and investigates and develops the dance technical and the artistic work**. The pupil gives a **detailed account** of, and uses **balanced** assessments to evaluate, his or her own work process, the performance, and the results. The pupil **also and proposes ways to improve both the process and the results**.

The pupil collaborates **with good certainty** with partners and other participants in the artistic processes. The pupil **presents ideas** and participates in implementing solutions that move the work forward **and takes initiatives to come**

up with his or her own solutions. Furthermore, the pupil develops both the technical and artistic work **after consulting** with the supervisor.

The pupil **investigates** and **consistently** develops the partner assignments, with good results, based on instructions and feedback. The pupil resolves dance-technical challenges, with **good** results, **by persistently and consistently investigating, initiating and trying different solutions**.

The pupil uses basic techniques in partner work **with good certainty**, and focuses on his or her partner in and out of balance, **while using his or her own dance technique, and varying movement qualities and expressions, within the idiom of the choreography**. The pupils are sensitive to different bodies and physical conditions by being prepared for changes in moment, and **consistently and empathetically following and giving impulses**.

The pupil analyses, interprets and performs **several different kinds of** choreographic partner assignments with **good** results. The pupil performs partner assignments with **different dynamic qualities** to his or her movements, musical **interpretation and expression**, and spatial perception with **good** results, and **consistently interprets** the choreographic material.

The pupil interacts **with good certainty** with his or her partner and takes responsibility for his or her own work, and the joint work, by creatively following instructions **and impulses, and intuitively and consistently taking initiatives to further develop the partner work**.

The pupil uses concepts and vocabulary in his or her communication with others **with good certainty**.

When consulting with the supervisor, the pupil assesses his or her own ability and the requirements of the situation **with good certainty**.

Repertoires for professional dancers, 100 credits

Course code: DAGREP0

The course Repertoires for professional dancers covers points 1–4 and 7–8 under the heading Aim of the subject, with particular emphasis on point 4. The course covers skills at the advanced level.

The teaching in this course is to cover the following core content:

- The codes and conventions for rehearsal work. The different parts of the rehearsal process, i.e. preparing, warming up, memorising movements, and giving/taking feedback, as well as the relationship between the process of rehearsal and the artistic results.
- Rehearsal process. Collaborating and interacting with others, taking responsibility for both one's own and joint work. Solving problems related to dance techniques and artistic matters.
- Studying different types of repertoires, both for soloist and ensemble performances. Analysing, interpreting and performing choreography with an emphasis on the performance process. Classical specialisation includes pointe technique for the female dance depending on repertoire.
- Different methods for learning choreographic material. Methods for various types of interpretations, such as role analysis and role interpretations.
- Training in conveying different types of expression to the audience within the framework of historical and aesthetic contexts of choreographies. Musical interpretation of choreographies. Spatial perception in relation to the own body, the other participants and the space.
- The aesthetic starting points of choreographies, and how choreographies approach idioms, music, spaces, audiences and the contexts in which they are presented. The view of choreographies on body, gender and ethnicity and on the historical and cultural contexts of which these aspects are part.
- Ethical approaches and copyright with regard to various types of music and dance repertoires.
- Concepts such as expression and presence. Methods to analyse, discuss and reflect on the work process, one's own performance and the results.

Knowledge requirements

Grade E

The pupil uses **with some certainty** the codes and conventions that are employed at rehearsals. The pupil demonstrates **satisfactory** results during the various stages of the rehearsal process. The pupil gives a **basic account** of, and use **simple** assessments to evaluate, his or her own work process, the performance, and the results.

During rehearsals, the pupils works **in consultation** with the supervisor, while focusing on the assignment, and takes responsibility for his or her own development, both in terms of dance techniques and artistic matters, until reaching the final result. The pupil collaborates with partners and other participants in the artistic processes **with some certainty**. The pupil participates in implementing solutions which move the work forward. Furthermore, the pupil **essentially** resolves technical and artistic challenges with **satisfactory** results. and adapts the assignments based on instructions and feedback.

The pupil analyses, interprets and performs **some** choreographic assignments with **satisfactory** results. The pupil performs different types of repertoire **with satisfactory** results and does this with **dynamic** movements, musical expression and by spatially keeping his or her place in the space.

When performing, the pupil also demonstrates stage presence and a varied expression in **satisfactory** way, and in accordance with the different types of choreographic approaches and contexts. When performing different types of repertoires, the pupils interweaves dance techniques and artistic expression in the choreographic idiom, in a **satisfactory** way. Furthermore, the pupil uses **simple** assessments to evaluate the performances of others.

The pupil discusses the performed choreographies' aesthetic starting points and artistic approaches, and the tradition that these are part of **in basic terms**.

Pupils give a **basic account** of ethical approaches during the rehearsal process, and of copyright regulations with regard to working with different types of choreographies.

The pupil uses **with some certainty** concepts and vocabulary in his or her communication with others.

When the pupil consults with supervisors, they assess his or her own ability and the requirements of the situation **with some certainty**.

Grade D

Grade D means that the knowledge requirements for E and the majority of those for C have been met.

Grade C

The pupil uses **with certainty** the codes and conventions that are employed at rehearsals. The pupil demonstrates **satisfactory** results during the various stages of the rehearsal process, and develops the dance technical and the artistic work. The pupil gives a **detailed account** of, and uses **balanced** assessments to evaluate, his or her own work process, the performance, and the results.

During rehearsals, the pupils works persistently **after consulting** the supervisor, focuses on the assignment, and takes responsibility for his or her own development, both in terms of dance techniques and artistic matters, until reaching the final result. The pupil collaborates with partners and other participants in the artistic processes **with certainty**. The pupil participates in implementing solutions that move the work forward, **and takes initiatives to come up with his or her own solutions**. Furthermore, the pupil resolves technical and artistic problems with **satisfactory** results and **investigates and develops** the assignments **and tries different solutions** based on instructions and feedback.

The pupil analyses, interprets and performs **several** choreographic assignments with **satisfactory** results. The pupil performs different types of repertoire **with satisfactory** results, and does this with **dynamic differences** in his or her movement, **movement phrasing and** musical expression by spatially, and in the moment, adapting and keeping his or her place in the room. When performing, the pupil also demonstrates stage presence in **satisfactory way**, **and investigates, develops and** varies expressions in accordance with the different types of choreographic approaches and contexts. When performing different types of repertoires, the pupils interweaves dance techniques and artistic expression **into an integrated expression** of the choreographic idiom, **in a satisfactory way**.

Furthermore, the pupil uses **well-founded** assessments to evaluate the performances of others.

The pupil discusses the performed choreographies' aesthetic starting points and artistic approaches, and the tradition that these are part of **in detail**.

Pupils give a **detailed account** of ethical approaches during the rehearsal process, and of copyright regulations with regard to working with different types of choreographies.

The pupil uses concepts and vocabulary in his or her communication with others **with certainty**.

When the pupil consults with supervisors, they assess his or her own ability and the demands of the situation **with certainty**.

Grade B

Grade B means that the knowledge requirements for C and the majority of those for A have been met.

Grade A

The pupil uses codes and conventions employed in rehearsals **with good certainty**. The pupil demonstrates **good** results during the various stages of the rehearsal process, and **consistently investigates and develops** the dance technical and the artistic work. The pupil gives a **detailed account** of, and uses **balanced** assessments to evaluate, his or her own work process, the performance, and the results. The pupil **also and proposes ways to improve both the process and the results**.

During rehearsals, the pupils works persistently **after consulting** the supervisor, focuses on the assignment, and takes responsibility for his or her own development, both in terms of dance techniques and artistic matters, until reaching the final result. The pupil collaborates with partners and other participants in the artistic processes **with good certainty**. The pupil **presents ideas** and participates in implementing solutions that move the work forward **and takes initiatives to come up with his or her own solutions**. Furthermore, the pupil resolves technical and artistic problems with **good** results, and **consistently investigates and develops the assignments and tries different creative solutions** based on instructions and feedback.

The pupil analyses, interprets and performs **several different kinds of** choreographic assignments with **good** results. The pupil performs different types of repertoires with **good** results, and does this with dynamic differences in his or her movement, and **investigates the boundaries between movement phrasing and** musical expression by spatially, and in the moment, adapting and keeping his or her place in the room. When performing, the pupil also demonstrates **good** stage presence and **investigates, develops and consistently** varies his or her expression, in accordance with different types of choreographic approaches and contexts. When performing different types of repertoires, the pupils interweaves dance techniques and artistic expression **into a consistent interpretation and an integrated expression** of the choreographic idiom, **in a good way**. Furthermore, the pupil uses **well-founded and balanced** assessments to evaluate the performances of others.

The pupil discusses the performed choreographies' aesthetic starting points and artistic approaches, and the tradition that these are part of **in a detailed and balanced way**.

Pupils give a **detailed and balanced** account of ethical approaches during the rehearsal process, and of copyright regulations with regard to working with different types of choreographies.

The pupil uses concepts and vocabulary in his or her communication with others **with good certainty**.

When consulting with the supervisor, the pupil assesses his or her own ability and the requirements of the situation **with good certainty**.

Stage performance for professional dancers, 100 credits

Course code: DAGSCE0

The course Stage performance for professional dancers covers points 1–4 and 7–8 under the heading Aim of the subject, with particular emphasis on point -4.

Core content

The teaching in this course is to cover the following core content:

- Codes and conventions for stage work.
- Artistic processes. Reflection on artistic work processes and artistic results.
- Collaborating and interacting with others, and taking responsibility for both one's own work and joint work.
- Stage performances. Attentiveness to assignments both on and off the stage. Stage presence and communication with an audience.
- Different types of repertoires. Analysing, interpreting and performing choreographic material with an emphasis on results and performances. Solving problems related to dance techniques and artistic matters. Musical interpretation of choreography. Spatial perception in relation to the own body, the other participants and the space.
- The aesthetic starting points of choreographies, and how choreographies approach idioms, music, spaces, audiences and the contexts in which they are presented. The view of choreographies on body, gender and ethnicity and on the historical and cultural contexts of which these aspects are part.
- Ethical approaches, work environment issues and copyright in relation to the work of dramatic arts.
- Concepts such as expression and presence, and methods to analyse, discuss and reflect on the work process, one's own work and the results.

Grade E

The pupil uses **with some certainty** the codes and conventions that are employed in stage work. Furthermore, the pupil does his or her part in the stage productions, with **satisfactory** results, by being prepared, warming up, memorising movements, giving/taking feedback and being attentive. The pupil gives a **basic account** of, and use **simple** assessments to evaluate, his or her own work process, the performance, and the results.

During the rehearsal process and the stage work, the pupil, in consultation with the supervisor, takes responsibility for his or her own development, both in terms of dance techniques and artistic matters, until performing before an audience. Furthermore, the pupil, **in consultation** with the supervisor, works persistently and focuses on the assignment. The pupil collaborates with other dancer **with some certainty**, and takes responsibility both for his or her own work, and for the joint work, by following instructions and participating in implementing solutions which move the work forward. Furthermore, the pupil develops satisfactory results, based on instructions and feedback.

The pupil analyses, interprets and performs **some** choreographic assignments with **satisfactory** results. Furthermore, the pupil performs different types of choreography with satisfactory results, and with a **dynamic** movement vocabulary, musical **expression** and by spatially **keeping** his or her place in the space in relation to others. When performing, the pupil demonstrates **satisfactory** stage presence, communicates with the audience and varies his or her expression in accordance with different choreographic approaches and contexts. When performing different types of choreographies, the pupil interweaves dance techniques and artistic expression of the choreographic idiom, in a **satisfactory way**.

The pupil discusses the performed choreographies' aesthetic starting points and artistic approaches, and the tradition that these are part of **in basic terms**.

Pupils give a **basic account** of ethical approaches, work environment issues, and laws and other regulations on copyright in relation to stage work.

The pupil uses **with some certainty** concepts and vocabulary in his or her communication with others.

When the pupil consults with supervisors, they assess his or her own ability and the requirements of the situation **with some certainty**.

Grade D

Grade D means that the knowledge requirements for E and the majority of those for C have been met.

Grade C

The pupil uses **with certainty** the codes and conventions that are employed in stage work. In stage production, the pupil demonstrate satisfactory results, by being prepared, warming up, memorising movements, given/taking feedback, and being attentive to assignments that need to be carried out, both on and off stage.

The pupil gives a **detailed account** of, and uses **balanced** assessments to evaluate, his or her own work process, the performance, and the results.

During the rehearsal process and the stage work, and **after consulting** with the supervisor, the pupil takes responsibility for his or her own development, both in terms of dance techniques and artistic matters, until performing before an audience. Furthermore, the pupils works persistently **after consulting** the supervisor, and focuses on the assignment. The pupil collaborates with other dancer and other participants **with certainty**, and takes responsibility both for his or her own work, and for the joint work, by following instructions and participating in implementing solutions, and **initiating solutions**, which move the work forward. Furthermore, the pupil develops and **investigates**, with **satisfactory** results, based on instructions and feedback.

The pupil analyses, interprets and performs **several** choreographic assignments with **satisfactory** results. The pupil performs different types of choreography with **satisfactory** results, and with **dynamic differences** in movement vocabulary, **movement phrasing** and musical **expression** and, **in the moment**, **adapts** his or her place in the space in relation to others. When performing, the pupil also demonstrates **satisfactory** stage presence, communicates with the audience, and **investigates, develops and** varies his or her expression, in accordance with different types of choreographic approaches and contexts. When performing different types of choreographies, the pupils interweaves dance techniques and artistic expression into **an integrated expression** of the choreographic idiom, in a **satisfactory** way.

The pupil discusses the performed choreographies' aesthetic starting points and artistic approaches, and the tradition that these are part of **in detail**.

Pupils give a **detailed account** of ethical approaches, work environment issues, and laws and other regulations on copyright in relation to stage work.

The pupil uses concepts and vocabulary in his or her communication with others **with certainty**.

When the pupil consults with supervisors, they assess his or her own ability and the demands of the situation **with certainty**.

Grade B

Grade B means that the knowledge requirements for C and the majority of those for A have been met.

Grade A

The pupil uses the codes and conventions that are employed in stage work **with good certainty**. In stage production, the pupil demonstrate **good** results, by being prepared, warming up, memorising movements, given/taking feedback, and being attentive to **adapting** the assignments that need to be carried out, both on and off stage **depending on the different conditions**. Pupils give a **detailed account** and uses **balanced** assessments to evaluate

the work process, the own performance, and the results **and proposes ways to improve both the process and the results.** SKOLFS 2011:16

During the rehearsal process and the stage work, and **after consulting** with the supervisor, the pupil takes responsibility for his or her own development and **investigates and consistently develops**, both in terms of dance techniques and artistic matters, until performing before an audience. Furthermore, the pupils works persistently **after consulting the** supervisor, and focuses on the assignment. The pupil collaborates **with good certainty** with other dancer and other participants, and takes responsibility both for his or her own work, and for the joint work, by following instructions and participating in implementing solutions, and **initiating solutions**, which move the work forward. Furthermore, the pupil **investigates and creatively and consistently develops** the assignments, with **good** results, based on instructions and feedback.

The pupil analyses, interprets and performs **several different kinds of** choreographic assignments with **good** results. The pupil performs different types of choreography with **good** results, and **dynamic and nuanced differences** in movement vocabulary, **investigates the boundaries between movement phrasing** and musical **phrasing** and, **in the moment, empathetically and attentively adapt** his or her place in the space in relation to others. When performing, the pupil also demonstrates **good** stage presence, communicates **well** with the audience, and **consistently investigates, develops** and varies his or her expression, in accordance with different types of choreographic approaches and contexts. When performing different types of choreographies, the pupils interweaves dance techniques and artistic expression into **a consistent interpretation and an integrated expression** of the choreographic idiom, in a **good** way.

The pupil discusses the performed choreographies' aesthetic starting points and artistic approaches, and the tradition that these are part of **in a detailed and balanced way.**

Pupils give a **detailed and balanced account** of ethical approaches, work environment issues, and laws and other regulations on copyright in relation to stage work.

The pupil uses concepts and vocabulary in his or her communication with others **with good certainty.**

When consulting with the supervisor, the pupil assesses his or her own ability and the requirements of the situation **with good certainty.**