

Dance Year 9

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 Parliament (riksdagen) adopted a new dancer education in accordance with the Government's proposal.

The commission of the National Agency for Education (Skolverket) 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 subject syllabuses were further revised in May 2017. The principal change in the review is that classical ballet and modern contemporary dance now are on equal footing. In that way the progression from the course syllabus for the preparatory dancer education to the upper secondary school subject syllabuses with two orientations becomes more distinct. The material presented here has been designed with the new revised course syllabus for the preparatory dancer education as a starting point.

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.

Anders Boman
Head of Unit

Annika Spiik
Director of Education

SUBJECT: DANCE

DANCE TECHNIQUE – MODERN CONTEMPORARY DANCE

This 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 of the respective subject 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 the dance technique in the genre of **modern contemporary dance**. These excerpts from the knowledge requirements are found in the column on the left, divided into different parts. The column on the right then gives examples of how the ability described can manifest itself on the different steps on the grading scale, E, C and A. The examples can all be linked to one or more parts of the subject's core content.

KNOWLEDGE REQUIREMENTS E CLARIFYING EXAMPLES

HOW THE VOCABULARY OF MOVEMENT IN MODERN CONTEMPORARY DANCE IS PERFORMED

A prerequisite for pupils to have stability of the vocabulary of movement in the idiom of modern contemporary dance is that they work with an anatomical placement which builds on a functional approach whereby pupils start from their own physical conditions and develop a muscularly stable centre. This means that the body's inner muscles are constantly active and stabilising the body in its effort to be able to alternate between being in balance and prepared to carry out shifts in weight.

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

The pupil can perform a vocabulary of movement in the idiom of (classical ballet and) modern contemporary dance. In one of these genres, the pupil performs the vocabulary of movement **with a certain confidence and assurance**. In the other genre the pupil performs the vocabulary of movement **in a mainly functional manner**.

Performing the vocabulary of movement **with a certain confidence and assurance** means:

Pupils most often have an anatomically functional basic placement. However, pupils can sometimes have difficulty in finding a muscular relaxedness that adapts the placement to the idiom of modern contemporary dance. This may mean that pupils have a tendency to use too much or too little tension in the external muscles and do not find the balance between them and the internal stabilising muscles. Pupils try to use the anatomically functional placement in exercises but have difficulty in finding a weight in the body that strives to go downwards and be anchored on the floor.

Pupils often work with a natural curvature of the spine together with an active extension of the torso. There can sometimes arise too much or too little tension. This may, in exercises demanding the vertical line, result in pupils losing pelvic placement in the vertical line, hanging in the lumbar spine and/or losing placement of the torso.

When pupils do fall exercises, they can often have difficulties in adapting their energy, resulting in no hang and thus also no clear sense of falling. Pupils may also have difficulties in controlling the body and distributing their weight between the body's different parts when meeting the floor.

This means that the fall can become a little restrained and tense and that the meeting with the floor becomes rigid. In exercises containing drop movements, pupils can have difficulties with two things. The first is that muscle tension often becomes too great and that the movement is carried on rather than released. The second is that the movement is not picked up at the right time. This means that pupils are not able to release muscle tension and follow the direction of gravity in the drop movement.

The pupil performs in a **mainly functional** manner variations in movement qualities, movement flow and dynamics.

Performing variations in movement qualities (weight, energy and flow) **in a mainly functional** manner means:

Pupils work on developing different movement qualities, but have difficulty in separating them and performing them distinctly. Sometimes, pupils can perform movement qualities distinctly, but only if the exercise focuses on one or a few of them. Pupils do not use their breathing to consciously develop movement qualities.

In a swing movement, pupils can most often alternate between, but not adapt, tension and relaxation. This means that the swing movement's weight cannot be released and picked up at the right time so as to create a hang. When pupils do leg swings, for example, they often have difficulties in letting down the leg's weight, resisting and using muscular tension in the hip. When the movement and its energy are not followed through, this may result in the emergence of gaps in the flow and an expression that is weak in energy or stiff and tense. Pupils do not always drive the movement onwards and often lose its energy and thus also dynamics during the exercise.

SPATIAL ABILITY

The pupil adapts **with a certain confidence and assurance** the dance technique to his or her own body in relation to the space and other participants...

Adapting dance technique **with a certain confidence and assurance** to his or her own body in relation to the space and other participants means:

Pupils can sometimes adapt their energy to direct it around their own centre as, for example, in a spiral movement that goes down to the floor, but have difficulty in adapting their energy when it is to be directed far outside the body, and the body's directions in the space often become unclear. Pupils can have problems with using the movements' outer position, which may entail a difficulty in performing either small, intricate movements or very large movements.

Pupils keep their place in the space but are above all focused on themselves, which often means that pupils have difficulty in being attentive to co-dancers while a movement is in progress. This may mean that pupils do not continuously adjust themselves in relation to other dancers, but get into positions in which they need to make abrupt adjustments, which affects both other dancers and their own movement so that it cannot proceed continuously.

MUSICAL ABILITY

...and follows and **adapts to a certain extent** the dance technique to different musical aspects.

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

Following and to certain extent adapting the dance technique to different musical aspects means:

Based on instructions for each exercise, pupils can often determine how a movement sequence should be phrased musically. Sometimes, pupils can have problems, and this can manifest itself in indistinct dynamic differences and rhythmisations and in the entire combination potentially being experienced as overly uniform.

Pupils can have problems with mastering various approaches both with and without music. This can manifest itself when pupils have a given movement material and, within the time parameter, they can have problems with making their own choices in the moment and themselves phrasing and rhythmising in relation to the music. With the teacher's help, pupils can often adapt phrasing, rhythmisation and timing, which may mean that they are with or just after the music, but pupils do not always interact with the music. Pupils are sometimes able to use various approaches but cannot stretch the boundaries of time, tempo and phrasing.

During a movement combination that is not based on pulse, pupils can often have difficulties in maintaining the movement's phrasing and simultaneously interact with the music within the time frame.

This can already manifest itself when pupils perform the combination for the first time, but above all when they are to continuously repeat the combination with the same phrasing, especially in silence without music.

Often, pupils have too little focus on the music and too much on their own dancing, and do not always interact with the music. This may mean that the link between the movements' phrasing and the musical expression does not become clear. Pupils improvise by, with some certainty, associating and creating movements based on different instructions.

IMPROVISATION

The pupil improvises by **with a certain confidence and assurance** associating and creating movements based on different instructions.

Improvising **with a certain confidence and assurance** by associating and creating movements based on different instructions means:

Pupils sometimes demonstrate uncertainty in situations where the movement material is not given, which can manifest itself through pupils returning to old ingrained patterns of movement as opposed to investigating new movement expressions. Pupils find it easier to work with methods that contain assignments with constantly new instructions, and can then quickly associate and create movements, but have difficulty with assignments requiring concentration over a longer period of time. Often, pupils do not remain in the movement in order to specialise the improvisation and explore movements.

Pupils often become overly focused on their own work and have some difficulties in collaborating and interacting with others. This can manifest itself through their constantly wanting to lead or follow, but finding it difficult to alternate between these two positions. In contact improvisation, this can manifest itself through pupils being able to take weight from others, but finding it difficult to use their own weight and giving to others. This can manifest itself through the improvisation not leading further.

HOW THE VOCABULARY OF MOVEMENT IN MODERN CONTEMPORARY DANCE IS PERFORMED

A prerequisite for pupils to have stability of the vocabulary of movement in the idiom of modern contemporary dance is that they work with an anatomical placement which builds on a functional approach whereby pupils start from their own physical conditions and develop a muscularly stable centre. This means that the body's inner muscles are constantly active and stabilising the body in its effort to be able to alternate between being in balance and prepared to carry out shifts in weight.

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

The pupil can perform a vocabulary of movement in the idiom of (classical ballet and) modern contemporary dance. In one of these genres, the pupil performs the vocabulary of movement **with confidence and assurance**. In the other genre the pupil performs the vocabulary of movement **in a functional manner**.

Performing the vocabulary of movement **with confidence and assurance** means: Pupils most often have an anatomically functional basic placement and can adapt muscular relaxedness to the idiom of modern contemporary dance. Pupils most often work consciously with a natural curvature of the spine together with an active extension of the torso. There can sometimes arise too much or too little tension. This can manifest itself in exercises demanding the vertical line through pupils losing pelvic placement and hanging in the lumbar spine. Pupils can often use anatomically functional placement in exercises, find a weight in the body that strives to go downwards and are then also able to be anchored on the floor.

In fall exercises, pupils can most often adapt their energy to the fall, but not always stretch the movement fully so as to result in a distinct hang and/or clear sense of falling. Sometimes, pupils can find it difficult to distribute their weight continuously between the body's different parts when meeting the floor. This may mean that on these occasions, the fall becomes restrained and gives a tense impression and that the meeting with the floor becomes rigid.

When pupils do exercises that contain drop movements, this means that muscle tension sometimes becomes too great and the movement is carried on rather than released. Sometimes, pupils find their way and succeed in releasing muscle tension and energy in the direction of gravity, and at the right time can, for example, pick up a movement in a stop. Pupils have partially understood the principle and the use of movement quality created by releasing weight downwards, but cannot always use it. This can, for example, manifest itself through pupils only sometimes picking it up at the right time and/or picking it up in different ways.

The pupil performs in a **functional manner** variations in movement qualities, movement flow and dynamics.

Performing variations in movement qualities (weight, energy and flow) in a **functional manner** means:

Pupils can use and sometimes also perform different movement qualities distinctly. Sometimes, pupils can also distinctly alternate between different qualities within the same exercise. Pupils begin to understand the importance of breathing to their movements and sometimes use it to develop and balance the movement qualities.

In swing movements, pupils can most often alternate between tension and relaxation, but not always adapt it. This means that the swing movement's weight can be released, but the movement is not always followed through to be picked up at the right time so as to create a hang. When pupils do leg swings, for example, they can often let down the leg's weight but can have difficulty in sensing when the tension must increase and the movement picked up. The movement and its energy are thus not followed through, and there is no continuous flow. Pupils often drive the movement onwards and in doing so maintain the energy and thus also dynamics during the exercise.

SPATIAL ABILITY

Adapting the dance technique with **confidence and assurance** to his or her own body in relation to the space and other participants means:

Pupils can often adapt their energy either to direct it around their own centre as, for example, in a spiral movement that goes down to the floor or to use it

The pupil adapts **with confidence and assurance** the dance technique to his or her own body in relation to the space and other participants...

to direct it far outside themselves. However, pupils can have difficulty in simultaneously being clear on the body's direction in the space. The spatial outer positions of the body's movements, such as very large movements, are not anchored in the body.

Pupils can keep their place in the space, are attentive to others and can change their choices in the moment by adjusting energy and direction, thereby keeping a distance to other dancers. But when pupils change their choices, they are not always able to simultaneously let the movement proceed continuously without interruption due to adjustments.

MUSICAL ABILITY

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

...and follows and **adapts** the dance technique to different musical aspects.

Following and **adapting** the dance techniques to different musical aspects means: Based on instructions for each exercise, pupils can determine how a movement sequence should be phrased musically. This manifests itself through pupils being able to emphasise some movements more than others, but needing to develop dynamic and rhythmic nuances.

Pupils master various approaches to music, sound and silence. This can manifest itself when pupils have a given movement material and, within the time parameter, they can make their own choices in the moment and themselves phrase and rhythmise in relation to the music. Based on instructions, pupils can often adapt timing, phrasing and rhythmisation, which may mean that they are with or just after the music, and interact with the music. Pupils have not yet developed a rich balance through stretching the boundaries of time, tempo and phrasing. This can manifest itself during a movement combination that is not based on pulse, where pupils can often find it difficult to maintain the movement's phrasing and simultaneously interact with the music within the time frame. This may mean that pupils sometimes do what is right, but can have difficulties in continuously repeating the combination with the same phrasing, especially in silence without music.

Pupils can often create balanced musical movements both through letting their movement energy continue to resound and letting their movements have a more distinct stop, e.g. in a drop.

IMPROVISATION

The pupil improvises **with confidence and assurance** by associating and creating movements based on different instructions.

Improvising **with confidence and assurance** by associating and creating movements based on different instructions means:

Pupils sometimes have an investigative approach, which means trying and, in the moment, creating new movement expressions. But sometimes, pupils demonstrate an uncertainty and can then return to old ingrained patterns of movement. Most often, pupils are able to vary methods of working from assignments with constantly new instructions, where they have to associate and create movements quickly, to assignments requiring concentration over a longer period of time. Pupils most often develop their improvisation work through remaining and being in the movement in order to specialise the improvisation and explore movements.

Pupils can most often collaborate and interact with others by following, leading, giving and taking impulses. In contact improvisation, pupils are most often able to use weight by both giving and taking weight from others' bodies. Sometimes, pupils are not sensitive to the right time to give impulses that lead the improvisation further. Pupils are able to both be present in the moment and be attentive to others, but can sometimes have a tendency to let others take decisions and initiatives that lead the improvisation further.

HOW THE VOCABULARY OF MOVEMENT IN MODERN CONTEMPORARY DANCE IS PERFORMED

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

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

The pupil can perform the vocabulary of movement in the idiom of (classical ballet and) modern contemporary dance. In one of these genres the pupil performs the vocabulary of movement **with good confidence and assurance**. In the other genre the pupil performs the vocabulary of movement **in a well functional manner**.

Performing vocabulary of movement **with good confidence and assurance** means: Pupils have an anatomically functional basic placement in the idiom of modern contemporary dance and adapt muscular relaxedness to the idiom of modern contemporary dance. Pupils work consciously with a natural curvature of the spine together with an active extension of the torso and can keep pelvic placement in the vertical line in exercises requiring this. Pupils use anatomically functional placement in exercises, find a weight in the body that strives to go downwards and are anchored on the floor.

In fall exercises, pupils can consciously adapt their energy to the fall, use the body's weight and stretch the movement so as to result in a distinct hang. Pupils understand how their own body functions in a fall. This can manifest itself through pupils being able to distribute their weight between the body's different parts when meeting the floor and being able to perform the fall with smooth transitions and break its force softly. Pupils have understood the principle of how a fall functions and can create a sense of falling in several different types of fall and at different levels.

When pupils do exercises that contain drop movements, they can release muscle tension and energy in the direction of gravity, and at the right time can also pick up the movement in a stop, for example. Pupils have understood the principle and the use of movement quality created by releasing weight downwards and can also pick it up in various ways.

The pupil performs **in a well functional manner** variations in movement qualities, movement flow and dynamics.

Performing variations in movement qualities (weight, energy and flow) **in a well functional manner** means:

Pupils can use different movement qualities, vary between them in the same exercise and perform them distinctly. Pupils understand the importance of breathing to their movements and often use it consciously to continuously develop and balance the movement qualities.

In swing movements, pupils can most often both alternate between and adapt tension and relaxation. This means that the swing movement and its weight are released, a hang created, and the weight picked up again. Pupils demonstrate awareness of the swing movement's function through sensing and picking up the energy in the right place, taking it further and following through the movement in a continuous flow. Pupils also have an ability to independently drive the movement onwards, and both maintain the energy and vary dynamics throughout the exercise.

The pupil adapts **with good confidence and assurance** the dance technique to his or her own body in relation to the space and other participants...

SPATIAL ABILITY

Adapting the dance technique **with good confidence and assurance** to his or her own body in relation to the space and other participants means:

Pupils can adapt their energy and use it either to direct it around their own centre as, for example, in a spiral movement that goes down to the floor or to use it to direct it far outside themselves and simultaneously be clear on the body's direction in the space. In connection with this, pupils can also judge distances and adapt their energy so that they arrive at the planned place in the space. Pupils can use the movements' outer position, such as small, intricate movements or very large movements.

Pupils can keep their place in the space, are attentive to others and can change their choices in the moment by adjusting energy and direction. Pupils can thereby keep a distance to other dancers, even if they do not keep their place. When changing choices, pupils can also let the movement proceed continuously without interruption due to adjustments.

MUSICAL ABILITY

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

...and follows and **well adapts** the dance technique to different musical aspects.

Following and **well adapting** the dance technique to different musical aspects means:

Based on instructions for each exercise, pupils can consciously determine how a movement sequence should be phrased musically. Pupils phrase and rhythmise a combination musically and emphasise some movements and movement qualities more than others so as to create balanced dynamic and rhythmic differences.

Pupils master various approaches to music. This can, for example, manifest itself when pupils have a given movement material and, within the time parameter, make their own choices in the moment and themselves phrase the movements in relation to the music. Based on instructions, pupils can adapt timing, phrasing and rhythmisation, which means that they are with or just after the music, and interact with the music. Pupils have a rich variety of relationships to music, and can, for example, stretch the boundaries of time, tempo and phrasing. During a movement combination that is not based on pulse, pupils can maintain the movement's phrasing, interact with the music within the time frame and can also continuously repeat the combination with the same phrasing, even in silence without music.

Pupils can often consciously create balanced musical and rhythmised movements both through letting their movement energy continue to resound and letting their movements have a more distinct stop, e.g. in a drop.

IMPROVISATION

The pupil improvises **with confidence and assurance** by associating and creating movements based on different instructions.

Improvising **with good confidence and assurance** by associating and creating movements based on different instructions means:

Pupils have an investigative approach to movements and demonstrate this through trying and, in the moment, creating new movement expressions without getting caught in old patterns of movement. Pupils can vary methods of working from assignments with constantly new instructions, where they have to associate and create movements quickly, to assignments requiring concentration over a longer period of time. Pupils continuously develop their improvisation work, have their own driving force and are able to remain and be in the movement in order to specialise the improvisation and explore movements.

Pupils can collaborate with others and interact by following, leading, giving and taking impulses. In contact improvisation, for example, pupils can use weight by both giving and taking weight from others' bodies. Pupils are able to both be present in the moment and be sensitive to others, and can take decisions and initiatives that lead the improvisation further.

