

**The Swedish National Agency for Education's regulations on the subject syllabus and knowledge requirements for the subject of Dance techniques for professional dancers in the Professional dancer programme;**

**SKOLFS 2011:17**

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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 techniques for professional dancers is found in the appendix to these regulations.

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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

RAGNAR ELIASSON

Per Byström

## **Dance techniques for professional dancers**

The subject of Dance techniques for professional dancers is by nature a performing art and covers training required for the professional practice of dance as a performing art. The subject also includes lifestyle issues, health issues, anatomy and ergonomics, and this part of the course is inherently scientific by nature. The subject of Dance techniques for professional dancers may only be provided in the Professional dancer programme.

### **Aim of the subject**

Teaching in the subject of Dance techniques for professional dancers should aim at helping pupils develop skills in advanced dance techniques through continuous training of body memory. Through this training, pupils should be given the opportunity to develop refined motor skills, nuanced movement qualities and spatial and musical sensitivity in accordance with the idiom and conventions of classical ballet and modern contemporary dance. Pupils should also be given the opportunity to develop skills in dance techniques within other genres. Teaching should give pupils the opportunity to develop an artistic and professional relationship to training. It should also aim to strengthen pupils' motivation and self-confidence.

The teaching should give pupils the opportunity to develop their ability to take responsibility for their own bodies, and to learn dance techniques through methods to reflect on and develop a problem-solving approach to their own knowledge development. It should also allow pupils to develop body awareness and anatomically functional placements, and to use complementary training methods to strengthen the body. The training should also ensure that pupils develop the ability to relate their knowledge on lifestyle issues, health issues, anatomy and ergonomics to his or her dance-technical training. It should bring awareness of and counteract stereotypical notions of what is considered masculine and feminine and highlight the consequences of various body ideals. The teaching should also cover other issues of ethics and morality in relation to the practice of dance.

The teaching should give pupils the opportunity to develop their ability to communicate using concepts and vocabulary employed in the profession.

Teaching should give pupils the opportunity to work with the body and to train in a manner that reflects and prepares them for situations that pupils will encounter in their profession.

*Teaching in the subject of Dance techniques for professional dancers should give pupils the opportunities to develop the following:*

1. The ability to use codes and conventions employed in the training of dance techniques.





2. Knowledge of the various parts of the training process, and the ability to apply these parts in order to develop and refine their dance-technique skills. The ability to reflect on their own knowledge development in dance techniques.

3. Skills in the practice of dance within classical ballet and modern contemporary dance with the adequate idioms for these genres.

4. Skills in the practice of dance within genres other than classical ballet and modern contemporary dance.

5. The ability to adapt dance techniques to musical aspects and to different types of space and context.

6. Knowledge of factors that affect the body and training.

7. Knowledge of anatomy and supplementary training methods and the ability to develop body awareness through supplementary training.

8. The ability to communicate with others in the profession and to use concepts and expressions that are relevant.

### **Courses in the subject**

Dance techniques – extension, 100 credits.

Dance training for professional dancers, 100 credits Grades in the course cannot be included in the pupil's diploma together with grades in the course Dance training.

Classical ballet 1, 200 credits. Grades in the course cannot be included in the pupil's diploma together with grades in any of the courses Dance techniques 1, 2, 3 or 4, or the course Classic ballet, 1b.

Classical ballet 1b, 200 credits. Grades in the course cannot be included in the pupil's diploma together with grades in any of the courses Dance techniques 1, 2, 3 or 4, or the course Classic ballet, 1a.

Classical ballet 2, 200 credits, which builds on the course Classical ballet 1a. Grades in the course cannot be included in the pupil's diploma together with grades in any of the courses Dance techniques 1, 2, 3 or 4.

Classical ballet 3, 200 credits, which builds on the course Classical ballet 2. Grades in the course cannot be included in the pupil's diploma together with grades in any of the courses Dance techniques 1, 2, 3 or 4.

Modern contemporary dance 1a, 200 credits. Grades in the course cannot be included in the pupil's diploma together with grades in any of the courses Dance techniques 1, 2, 3 or 4, or the course Modern contemporary dance, 1b.

Modern contemporary dance 1b, 200 credits. Grades in the course cannot be included in the pupil's diploma together with grades in any of the courses Dance techniques 1, 2, 3 or 4, or the course Modern contemporary dance, 1a.

Modern contemporary dance 2, 200 points, which builds on the course Modern contemporary dance 1a. Grades in the course cannot be included in the pupil's diploma together with grades in any of the courses Dance techniques 1, 2, 3 or 4.

Modern contemporary dance 3, 200 points, which builds on the course Modern contemporary dance 2. Grades in the course cannot be included in the pupil's diploma together with grades in any of the courses Dance techniques 1, 2, 3 or 4.



## **Course code: DAKDAN0**

The course builds on 1–2, 4–5 and 8 under the heading Aim of the subject, with particular emphasis on 4–5. The course covers fundamental knowledge of the subject.

### **Core content**

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

- Codes and conventions used in training.
- The different parts of the training process, such as preparing, warming up, memorising movements and feedback, continuously training and understanding the relationship between the training process and the development of dance techniques.
- Methods to reflect on the training process/knowledge development.
- Problem-solving feedback.
- Basic dance techniques in selected genres.
- Exercises with an emphasis on style, form and differences in movement qualities.
- Dance techniques within historical dances, such as those for Drottningholm's Repertoire.
- Artistic approach to training.
- Stamina and concentration training.
- The relationship and interaction between dance and various types of live music. How to perceive and relate to the music's pulse, meters and phrases.
- Training spatial ability in relation to the own body, the other participants, and the space.
- Basic concepts, such as the movement vocabulary of the genres.

### **Knowledge requirements**

#### *Grade E*

The pupil uses with some certainty the codes and conventions that are employed when training dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **adapts** the dance techniques, based on instructions and feedback, with **satisfactory** results. The pupil resolves any technical challenges with **satisfactory** results, and **follows instructions**. The pupils also makes **simple** reflections regarding his or her own knowledge development, especially with regard to the use of idiom, and differences in movement qualities and its relationship to music in the selected genres.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a

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persistent and focused manner.

The pupil carries out movement vocabulary and the differences in movement qualities within the idioms of the genres, with satisfactory results. The pupil demonstrates an overall **satisfactory** sense of form and structure in terms of dance technique within the idioms of the genres.

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The pupil relates artistically to movement vocabulary and varies movement expressions after instructions, **with some certainty**.

### *Grade B*

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

The pupil develops his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

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

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 the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **investigates and develops** dance-technical details, based on instructions and feedback, with **satisfactory** results. The pupil resolves technical challenges with **satisfactory** results and **participates in joint solutions that move the work forward**. The pupil also makes **well-founded** reflections regarding his or her own knowledge development, especially with regard to idioms and differences in movement qualities, and to the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary with **articulated movements** and differences in movement qualities within the idiom of the genres, with satisfactory results. The pupil demonstrates an overall **satisfactory** sense of form and structure in terms of dance technique within the idioms of the genres.

The pupil relates artistically to movement vocabulary with certainty, and varies, **investigates, and develop** movement expressions in accordance with various requirements.

The pupil **investigates and** develops his or her dance expressions to music, with satisfactory results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with satisfactory results, and, after instructions, **reads the situation and** adapts the movements **intuitively** to various spatial requirements.

The pupil uses basic 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**.

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## Grade A

The pupil uses the codes and conventions that are employed when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil **investigates and develops** technical skills, with **good** results, **both in detail and as a whole**, based on instructions and feedback. The pupil resolves technical challenges with good results and **initiates solutions that move the work forward**. The pupil also makes **well-founded and balanced** reflections regarding his or her own knowledge development, especially with regard to idioms and differences in movement qualities and to the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement

vocabulary with articulated movements and **nuanced** differences in movement qualities within the idiom of the genres, with **good** results. The pupil demonstrates an overall **good** sense of form and structure in terms of dance technique.

The pupil relates artistically and **with good certainty** to movement vocabulary, and varies, **investigates, and consistently develops** movement expressions in accordance with various requirements.

The pupil **investigates and consistently** develops his or her dance expressions to music, with **good** results. The pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, **reads the situation and** adapts the movements, **intuitively and consistently**, to the various spatial requirements.

The pupil uses basic 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**.

## Dance training for professional dancers, 100 credits

### Course code: DAKDAS0

The course Dance training covers points 6–8 under the heading Aim of the subject. The course covers fundamental knowledge of the subject.

### Core content

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

- Exercises for warming up, cooling down, stretching and resting, and how these elements can be combined to enhance the training of dance techniques.
- Injury prevention training. Exercises to train fitness, suppleness, agility and strength. How exercises and training programmes are put together to strengthen and optimise the body.
- Exercises to train balance, flexibility, strength, boldness and cooperation.
- Physiological and psychological effects of training and engaging in physical activity. Risk factors associated with physical activities, such as overtraining and injuries associated with training and stage activities.

The impact of various body ideals on people, such as eating disorders and doping.

- Basic anatomy.
- Diet, nutrition, rest and sleep for health and well-being and to optimise the body's performance. The consequences of drugs and doping preparations for health and performance.
- Mental training. Psychological factors related to performance. Different everyday causes of stress. Tension control, stress management, motivation and goal focus.

Work and study environments: the interplay between the person and the requirements of the situation, based on ergonomic aspects, such as bodily balance and lifting techniques. The importance of communication and cooperation.

- Concepts, such as warming up, cooling down, stretching, ergonomics and physiology.

ability and the requirements of the situation **with some certainty**.

## Knowledge requirements

### *Grade E*

The pupil carries out a broad range of training activities that develop the body's ability with **satisfactory** results. The pupil describes **in basic terms** the physiological and psychological importance of training to achieve bodily ability and health.

The pupil gives a **basic account** of how his or her body functions, and can **with some certainty** assess his or her own development needs in light of his or her bodily ability. The pupil plans regular training programmes **in consultation** with the supervisor, and takes active responsibility for carrying these out. Furthermore, the pupil uses **simple** assessments to evaluate the results.

The pupil gives a **basic account** of the risks associated with physical activities, and understands the meaning of working in a health promoting way. The pupil can discuss the impact of body ideals on people's health **in basic terms**.

The pupil can **give a basic** account of the factors in people's everyday lives that affect their ability to perform, and can give a basic account of the various physiological and psychological effects, and explain how these effects influence people's performances and ability to manage stress. The pupil can also give a **basic account** of different mental training and relaxation methods, and describe, **in basic terms**, his or her own and others people's stress factors.

The pupil plans mental training and relaxation methods **in consultation** with the supervisor, to increase motivation and goal focus, and performs at **least one** exercise with **satisfactory** results. The pupil can give a **basic account** for his or her actions, based on different psychological theories.

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

When the pupil consults with supervisors, they assess his or her own





### *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 carries out a broad range of training activities that develop the body's ability with **satisfactory** results. The pupil describes **in detail** the physiological and psychological importance of training to achieve bodily ability and health.

The pupil gives a **detailed account** of how his or her body functions, and can **with certainty** assess his or her own development needs in light of his or her bodily ability. The pupil plans regular training programmes **after consulting** with the supervisor, and takes active responsibility for carrying these out. Furthermore, the pupil uses **balanced**

assessments to evaluate the results.

The pupil gives a **detailed** account of the risks associated with physical activities, and understands the meaning of working in a health promoting way. The pupil discusses, **in detail**, the impact of body ideals on people's health.

The pupil can give a **detailed** account of the factors in people's everyday lives that affect their ability to perform, and can give a **detailed** account of the various physiological and psychological effects, and explain how these effects influence people's performances and ability to manage stress. The pupil provides a **detailed** account of various mental training and relaxation methods and describes his or her own, and others people's stress factors.

**After consulting** with the supervisor, the pupil plans mental training and relaxation methods to increase motivation and goal focus, and performs a **few** exercise with **satisfactory** results. The pupil gives a **detailed account** of his or her actions, based on different psychological theories.

The pupil uses basic 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 carries out a broad range of training activities that develop the body's ability with **good** results. **Furthermore, pupils can adapt his or her training depending on different conditions.** The pupil gives a **detailed and balanced account** of the physiological and psychological importance of training to achieve bodily ability and health. **The description contains explanations related to relevant theories.**

The pupil gives a **detailed and balanced account** of how the body functions and assesses his or her own development needs in light of his or her bodily ability **with good certainty**. The pupil plans regular training programmes **after consulting** with the supervisor, and takes active responsibility for carrying these out.

In addition the pupil evaluates his or her work and results using **nuanced judgements and proposes how the work could be improved.**

The pupil gives a **detailed and balanced account** of risks associated with physical activities and the meaning of working in a health promoting way. The pupil gives a **detailed and balanced account** of the impact of body ideals on people's health.

The pupil can give a **detailed and balanced account** of the factors in people's everyday lives that affect their ability to perform, and can give a **detailed and balanced account** of the various physiological and psychological effects, and explain how these effects influence people's performances and ability to manage stress. The pupil provides a **detailed and nuanced** account of various mental training and relaxation methods, and gives a **detailed and nuanced** account of his or her own and others people's stress factors.

**After consulting** with the supervisor, the pupil plans mental training and relaxation methods to increase motivation and goal focus, and performs a **several** exercise with **good** results. The pupil can give a **basic and detailed account** for his or her actions, based on different psychological theories.

The pupil uses basic 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.**

## **Classical ballet 1a, 200 credits.**

### **Course code: DAKKLA01a**

The course Classical ballet 1a covers points 1–3, 5 and 8 under the heading Aim of the subject, with particular emphasis on points 1–3 and 5. The course covers advanced skills in classical ballet with an emphasis on stability in basic techniques.

### **Core content**

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

- Codes and conventions used in training.
- The parts of the training process, i.e. preparation, warming up, memorisation of movements and feedback. Continuous training and the relationship between the daily training process and the development of dance techniques.
- Methods for reflecting on the training process and the knowledge development.
- Problem-solving feedback.
- Advanced dance techniques in classical ballet. Pointe technique is included for the female dancer.
- Barre work, centre work, small and big jumps with an emphasis on style, form, purity of line and differences in movement qualities in the idiom of classical ballet.
- Anatomically functional placement and turnout.
- Artistic approach to training.
- Stamina and concentration training.

- The relationship and interaction between dance and various types of live music. How to perceive and relate to the music's pulse, meters, phrases and dynamics.
- Training the spatial ability in relation to the own body, the other participants and the space.
- Basic concepts, such as placement, purity of line, movement qualities (e.g. flow and energy), movement phrases and musical phrases, as well as ballet vocabulary.

### **Knowledge requirements**

#### *Grade E*

The pupil uses the codes and conventions that are employed when training dance techniques **with some certainty**. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils adapts the dance techniques, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **satisfactory** results and **follows instructions**. The pupil also makes **simple** reflections regarding his or her own knowledge development, especially regarding anatomically functional placements and turnouts, using a sense of style, purity of line, and differences in movement qualities, as well as the relationship to music.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a persistent and focused manner.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques **with satisfactory results**, and carries out movement vocabulary with differences in movement qualities in the idiom of classical ballet, **with satisfactory results**. The pupil performs dance techniques with **satisfactory** results, with regard to his or her purity of line, sense of form and style, and structure.

The pupil relates artistically to the movement vocabulary and varies movement expressions after **instructions, with some certainty**.

The pupil develops and adapts his or her dance expressions to music, with satisfactory results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

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

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.

The pupil uses **with certainty** the codes and conventions that are employed in the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils adapts dance techniques, based on instructions and feedback, **and investigates and develops the dance-technical details with satisfactory** results. Furthermore, the pupil resolves technical challenges with **good** results and **participate in joint solutions that move the work forward**. The pupil also makes **detailed** reflections regarding his or her own knowledge development, especially regarding anatomically functional placements and turnouts, using a sense of style, purity of line, and differences in movement qualities, as well as the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques **with satisfactory results**, and carries out movement vocabulary with **articulated movements** and differences in movement qualities in the idiom of classical ballet, **with satisfactory results**. The pupil performs dance techniques with **satisfactory** results, with regard to his or her purity of line, sense of form and style, and structure.

The pupil relates artistically to movement vocabulary **with certainty**, and varies, **investigates, and develop** the movement expressions in accordance with **various requirements**.

The pupil **investigates**, develops and adapts his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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 when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil adapts dance techniques, based on instructions and feedback with **good** results, **and investigates and consistently develops technical skills, both in detail and as a whole**. Furthermore, the pupil resolves technical challenges with **good** results, and **initiates solutions that move the work forward**. The pupil also makes **detailed and balanced** reflections regarding his or her own knowledge development, especially regarding anatomically functional placements and turnouts, using a sense of style, purity of line, and differences in movement qualities, as well as the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques **with good results**, and carries out movement vocabulary with **articulated movements** and **nuanced** differences in movement qualities in the idiom of classical ballet, **with good results**. The pupil performs dance techniques with **good** results, with regard to his or her purity of line, sense of form and style, and structure.

The pupil relates artistically and **with good certainty** to the movement vocabulary, and varies, **investigates, and consistently develops** movement expressions in accordance with **various requirements**.

The pupil **investigates, consistently** develops and adapts his or her dance expressions to music, with good results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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**.

## **Classical ballet 1b, 200 credits**

### **Course code: DAKKLA01b**

The course Classical ballet 1b covers points 1–3, 5 and 8 under the heading Aim of the subject, with particular emphasis on points 1–3 and 5. The course covers basic skills in classical ballet as a mode of exercise, with an emphasis on stability in basic techniques.

### **Core content**

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

- Codes and conventions used in training.
- The parts of the training process, i.e. preparation, warming up, memorisation of movements and feedback. Continuous training and the relationship between the daily training process and the development of dance techniques.
- Methods for reflecting on the training process and the knowledge development.
- Problem-solving feedback.
- Basic dance techniques in classical ballet. • Barre work, centre work, small and big jumps with an emphasis on form, and differences in movement qualities in the idiom of classical ballet.
- Anatomically functional placement and turnout.
- Functional approach to training.
- Stamina and concentration training.
- The relationship and interaction between dance and various types of live music. How to perceive and relate to the music's pulse, meters, phrases and dynamics.

- Training the spatial ability in relation to the own body, the other participants and the space.
- Basic concepts, such as placement, movement qualities (e.g. flow and energy), movement phrases and musical phrases, as well as ballet vocabulary.

results.

## Knowledge requirements

### *Grade E*

The pupil uses the codes and conventions that are employed when training dance techniques **with some certainty**. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils adapts the dance techniques, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **satisfactory** results and **follows instructions**. The pupil also makes **simple** reflections regarding his or her own knowledge development, especially regarding anatomically functional placements and turnouts, sense of form, and differences in movement qualities, as well as the relationship to music.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a persistent and focused manner.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques **with satisfactory results**, and carries out movement vocabulary with differences in movement qualities in the idiom of classical ballet, **with satisfactory results**. The pupil performs dance techniques with **satisfactory** results, with regard to his or sense of form, and structure.

The pupil relates functionally to the movement vocabulary and varies movement expressions after **instructions, with some certainty**.

The pupil develops and adapts his or her dance expressions to music, with satisfactory results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

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

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 the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils adapts dance techniques, based on instructions and feedback, **and investigates and develops the dance-technical details** with **satisfactory**



Furthermore, the pupil resolves technical challenges with **good** results and **participate in joint solutions that move the work forward**. The pupil also makes **detailed** reflections regarding his or her own knowledge development, especially regarding anatomically functional placements and turnouts, sense of form, and using differences in movement qualities, as well as the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques **with satisfactory results**, and carries out movement vocabulary with **articulated movements** and differences in movement qualities in the idiom of classical ballet, **with satisfactory results**. The pupil performs dance techniques with **satisfactory** results, with regard to his or sense of form, and structure.

The pupil relates functionally to movement vocabulary **with certainty**, and varies, **investigates, and develop** the movement expressions in accordance with **various requirements**.

The pupil **investigates**, develops and adapts his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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 when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil adapts dance techniques, based on instructions and feedback with **good** results, **and investigates and consistently develops technical skills, both in detail and as a whole**. Furthermore, the pupil resolves technical challenges with **good** results, and **initiates solutions that move the work forward**. The pupil also makes **detailed and balanced** reflections regarding his or her own knowledge development, especially regarding anatomically functional placements and turnouts, sense of form, and using differences in movement qualities, as well as the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques **with good results**, and carries out movement qualities in the idiom of classical ballet, **with good results**.

The pupil performs dance techniques with **good** results, with regard to his or sense of form, and structure.

The pupil relates functionally and **with good certainty** to the movement vocabulary, and varies, **investigates, and consistently develops** movement expressions in accordance with **various requirements**.

The pupil **investigates, consistently** develops and adapts his or her dance expressions to music, with good results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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**.

to the music's phrases, dynamics and rhythm.

• Training of spatial ability in relation to the own body, the other participants and the space, depending on the context.

## **Classical ballet 2, 200 credits**

### **Course code: DAKKLA02**

The course Classical ballet 2 covers points 1–3, 5 and 8 under the heading Aim of the subject, with particular emphasis on 1–3 and 5. The course covers specialised advanced skills in classical ballet that consolidate stability in basic techniques within an advanced movement vocabulary with complex movement combinations and an artistic movement expression.

### **Core content**

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

- Codes and conventions used in training.
- The parts of the training process, i.e. preparation, warming up, memorisation of movements and feedback, continuous training and the relationship between the daily training process and the development of dance techniques.
- Reflection on the training process and knowledge development.
- Problem-solving feedback.
- Specialisation in advanced dance technique in classical ballet. Pointe technique is included for the female dancer.
- Barre work, centre work, small and big jumps with an emphasis on style, form, purity of line, balanced movement qualities and artistic movement expression in the idiom of classical ballet.
- Variations, soloist training.
- Specialised work with anatomically functional placement and turnout.
- Artistic approach to training.
- Specialised training of stamina and concentration.
- Specialisation in the relationship and interaction with dance, with various types of live music. How to relate the dynamics of movement expression



- Concepts such as purity of line, movement qualities such as flow and energy, as well as ballet vocabulary.

### Knowledge requirements

#### *Grade E*

The pupil uses the codes and conventions that are employed when training dance techniques **with some certainty**. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **adapts** the dance techniques, based on instructions and feedback, with **satisfactory** results. The pupil resolves any technical challenges with **satisfactory** results, and **follows instructions**. The pupil also makes **simple** reflections on his or her own knowledge development, especially with regard to anatomically functional placement and turnout, the use of a feeling for style, purity of line and differences in movement qualities and the relationship to music.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a persistent and focused manner.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques with **satisfactory** results, and carries out movement vocabulary with articulated movements and differences in movement qualities in the idiom of classical ballet, with **satisfactory** results. The pupil demonstrates an overall **satisfactory** result as regards purity of line, a sense of form and style, and structure in dance techniques in the idiom of classical ballet.

The pupil relates artistically to the movement vocabulary and varies and develops movement expressions after instructions **with some certainty**.

The pupil develops his or her phrasing and dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

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

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 the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **investigates**

**and develops** dance-technical details, based on instructions and feedback, with **satisfactory** results. The pupil resolves technical challenges with **satisfactory** results and **participates in joint solutions that move the work forward.** The pupil also makes **well-founded** reflections on his or her

own knowledge development, especially with regard to anatomically functional placement and turnout, the use of a feeling for style, purity of line and differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques with **satisfactory** results, and carries out movement vocabulary with **clearly** articulated movements and differences in movement qualities in the idiom of classical ballet, with **satisfactory** results. The pupil demonstrates an overall **satisfactory** result as regards purity of line, a sense of form and style, and structure in dance techniques in the idiom of classical ballet.

The pupil relates artistically to movement vocabulary **with certainty**, and varies, **investigates**, and develops movement expressions in accordance with **various requirements**.

The pupil **investigates** and develops his or her phrasing and dance expressions to music, with **satisfactory** results. The pupil relates his or her own body to the space, the directions and the other participants with satisfactory results, and, after instructions, **read the situation** and adapts the movements to various spatial requirements.

The pupil uses basic 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 when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil **investigates and consistently develops** technical skills, with good results, both **in detail and as a whole**, based on instructions and feedback. The pupil resolves technical challenges with good results and **initiates solutions that move the work forward**. The pupil also makes **well-founded and balanced** reflections regarding his or her own knowledge development, especially with regard to anatomically functional placement and turnout, using a sense of style, purity of line and differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques with **good** results, and

carries out movement vocabulary with **clearly** articulated movements and **nuanced** differences in movement qualities in the idiom of classical ballet, with **good** results. The pupil demonstrates **good** results overall as regards purity of line, a sense of form and style, and structure in dance techniques in the idiom of classical ballet.



The pupil relates artistically and **with good certainty** to the movement vocabulary, and varies, **investigates, and consistently develops** movement expressions in accordance with **various requirements**.

The pupil **investigates** and **consistently** develops his or her phrasing and dance expressions to music, with **good** results. Spatially, the pupil relates his or her own body to the space, the directions and the other participants, with good results, and **reads the situation and** adapts the movements **intuitively** to various spatial requirements.

The pupil uses basic 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**.

### **Classical ballet 3, 200 credits**

#### **Course code: DAKKLA03**

The course Classical ballet 3 covers points 1–3, 5 and 8 under the heading Aim of the subject, with particular emphasis on 2–3 and 5. The course covers specialised advanced skills in classical ballet that consolidate and further develop techniques, and dancing with a balance and variety of dynamics within the most advanced movement vocabulary with the highest degree of complex movement combinations.

#### **Core content**

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

- Codes and conventions used in training.
- The parts of the training process, i.e. preparation, warming up, memorisation of movements and feedback, continuous training and the relationship between the daily training process and the development of dance techniques.
- Reflection on the training process and knowledge development.
- Problem-solving feedback.
- Specialisation and development of advanced dance technique in classical ballet. Pointe technique is included for the female dancer.
- Barre work, centre work, small and big jumps with an emphasis on style, form, purity of line, and exploring, developing and refining a richly balanced complexity of movement qualities and artistic movement expression in the idiom of classical ballet.
- Variations, soloist training.
- Specialised work with anatomically functional placement and turnout.
- Artistic approach to training.
- Specialised training of stamina and concentration.
- Specialisation in the relationship and interaction with dance, with various types of live music. How to stretch the boundaries between the phrases

and expressions of movement and the phrases, dynamics and rhythms of music.

- Training of spatial ability in relation to the own body, the other participants and the space, depending on the context.
- Concepts such as ballet vocabulary.

*Grade E*

The pupil uses the codes and conventions that are employed when training dance techniques **with some certainty**. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **adapts**, develops, and refines the dance techniques, based on instructions and feedback, with **satisfactory** results. The pupil resolves any technical challenges with **satisfactory** results, and **follows instructions**. The pupil also makes **simple** reflections on his or her own knowledge development, especially with regard to his or her stability regarding basic techniques, in combination with the use of a sense of style, purity of line and differences in movement qualities and the relationship to music.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a persistent and focused manner.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques with **satisfactory** results, and carries out movement vocabulary with articulated movements and differences in movement qualities in the idiom of classical ballet, with **satisfactory** results. The pupil performs dance techniques in the idiom of classical ballet with **satisfactory** results, with regard to his or her purity of line, sense of form and style, and structure.

The pupil relates artistically to movement vocabulary **with some certainty**, and varies and develop movement expressions in accordance with various requirements.

The pupil develops his or her phrasing and dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

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

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 the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **investigates**, develops and refines dance-technical **detail**, based on instructions and feedback, with **satisfactory** results. The pupil resolves technical challenges with **satisfactory** results and **participates in joint solutions that move the work forward**. The pupil also makes **well-founded** reflections on his or her own knowledge development, especially with regard to his or her stability regarding basic techniques, in combination with the use of a sense of style, purity of line and differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques with **satisfactory** results, and carries out movement vocabulary with **clearly** articulated movements and **nuanced** differences in movement qualities in the idiom of classical ballet, with **satisfactory** results. The pupil performs dance techniques in the idiom of classical ballet with **satisfactory** results, with regard to his or her purity of line, sense of form and style, and structure.

The pupil relates artistically to movement vocabulary **with certainty**, and varies, **investigates**, and develops movement expressions in accordance with various requirements.

The pupil **investigates** and develops his or her phrasing and dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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 when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil consistently, and with good results, **investigates**, develops, and refines technical skills, both **in detail and as a whole**, based on instructions and feedback. The pupil resolves technical challenges with good results and **initiates solutions that move the work forward**. The pupil also makes **well-founded and balanced** reflections on his or her own knowledge development, especially with regard to his or her stability regarding basic techniques, in combination with the use of a sense of style, purity of line and differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement and turnout techniques with **good** results, and carries out movement vocabulary with clearly articulated movements and **demonstrate a complexity of balanced** differences in movement qualities with **good** results. The pupil performs dance techniques in the idiom of classical ballet with **good** results, with regard to his or her purity of line, sense of form and style, and structure.

The pupil relates artistically and **with good certainty** to movement vocabulary. He or she varies, and **in the situation, investigates** and **consistently refines** the movement expressions in accordance with various requirements.

The pupil **follows, investigates** and develops his or her phrasing and dance expressions to music, with **good** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, **reads the situation** and adapts the movements, **intuitively and consistently**, to the various spatial requirements.

The pupil uses basic 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**.

## **Modern contemporary dance 1a, 200 credits**

### **Course code: DAKMOD01a**

The course Modern contemporary dance 1a covers points 1–3, 5 and 8 under the heading Aim of the subject, with particular emphasis on 1–3 and 5. The course covers advanced skills in modern contemporary dance with an emphasis on stability in basic techniques.

### **Core content**

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

- Codes and conventions used in training.
- The parts of the training process, i.e. preparation, warming up, memorisation of movements and feedback, continuous training and the relationship between the daily training process and the development of dance techniques.
- Methods for reflecting on the training process and the knowledge development.
- Problem-solving feedback.
- Advanced dance techniques in modern contemporary dance.
- Exercises with movement vocabulary containing drops, falls, swings and movements in and out of balance with an emphasis on function, form and clarity of movement, movement qualities relating to weight, flow and energy, and the relationship to time and space.
- Exploration of the body's possibilities of movement with an emphasis on torso work.
- Anatomically functional walking and running with an emphasis on the hip, knee and ankle joints.
- Anatomically functional placement and centre work.
- Artistic approach to training.
- Training of stamina and focus.
- The relationship and interaction between dance and sound, silence and various types of live music. How to perceive and relate to the music's pulse, meters, phrases, rhythm and dynamics.
- Training of spatial ability in relation to the own body, to the other participants and to the space.
- Working methods for practical investigation and reflection.

- Basic Concepts such as placement, centre, clarity of movement, movement qualities such as weight, flow, energy, movement phrases and musical phrases, as well as modern contemporary dance vocabulary.

### Knowledge requirements

#### *Grade E*

The pupil uses the codes and conventions that are employed when training dance techniques **with some certainty**. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **adapts** the dance techniques, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **satisfactory** results and **follows instructions**. The pupil also make simple reflections on his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a persistent and focused manner.

The pupil carries out movement vocabulary using anatomically functional placement techniques and centre work with **satisfactory** results, and carries out movement vocabulary with differences in movement qualities with **satisfactory** results. The pupil demonstrates a **satisfactory** results overall, regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically, and **with some certainty**, to the movement vocabulary and varies movement expressions in accordance with various requirements.

The pupil develops his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

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

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 the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **investigates and develops** dance-technical details, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **good** results and **participate in joint solutions that move the work forward**. The pupil also make **well-founded**

reflections on his or  
her own knowledge  
development,  
especially with  
regard to  
anatomically  
functional  
placement, centre  
work, a sense of  
form, differences in  
movement qualities  
and the relationship  
to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **satisfactory** results, and carries out movement vocabulary with **articulated movements and** differences in movement qualities, with **good** results. The pupil demonstrates **satisfactory** results overall regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically to movement vocabulary **with certainty**, and varies, **investigates, and develop** the movement expressions in accordance with **various requirements**.

The pupil **investigates and** develops his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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 when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil **investigates and develops** dance technical skills, with **good** results, **both in detail and as a whole**, based on instructions and feedback. Furthermore, the pupil resolves technical challenges with **good** results, and **initiates solutions that move the work forward**. The pupil also makes **well-founded and balanced** reflections regarding his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **good** results, and carries out movement vocabulary with **articulated movements and balanced** differences in movement qualities, with **good** results. The pupil demonstrates **good** results overall regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically and **with good certainty** to the movement vocabulary, and varies, **investigates, and consistently develops** movement expressions in accordance with various requirements.

The pupil **investigates and consistently** develops his or her dance expressions to music, with **good** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements. The pupil uses basic 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**.

## **Modern contemporary dance 1b, 200 credits**

### **Course code: DAKMOD01b**

The course Modern contemporary dance 1b covers points 1–3, 5 and 8 under the heading Aim of the subject, with particular emphasis on 1–3 and 5. The course covers basic skills in modern contemporary dance as a mode of exercise, with an emphasis on stability in basic techniques.

### **Core content**

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

- Codes and conventions used in training.
- The parts of the training process, i.e. preparation, warming up, memorisation of movements and feedback, continuous training and the relationship between the daily training process and the development of dance techniques.
- Methods for reflecting on the training process and the knowledge development.
- Problem-solving feedback.
- Basic dance techniques in modern contemporary dance.
- Exercises with movement vocabulary containing drops, falls, swings and movements in and out of balance with an emphasis on function, form and clarity of movement, movement qualities relating to weight, flow and energy, and the relationship to time and space.
- Exploration of the body's possibilities of movement with an emphasis on torso work.
- Anatomically functional walking and running with an emphasis on the hip, knee and ankle joints.
- Anatomically functional placement and centre work.
- Functional approach to training.
- Training of stamina and focus.
- The relationship and interaction between dance and sound, silence and various types of live music. How to perceive and relate to the music's pulse, meters, phrases, rhythm and dynamics.
- Training of spatial ability in relation to the own body, to the other participants and to the space.
- Working methods for practical investigation and reflection.
- Basic Concepts such as placement, centre, clarity of movement, movement qualities such as weight, flow, energy, movement phrases and musical phrases, as well as modern contemporary dance vocabulary.

*Grade E*

The pupil uses the codes and conventions that are employed when training dance techniques **with some certainty**. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **adapts** the dance techniques, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **satisfactory** results and **follows instructions**. The pupil also make simple reflections on his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a persistent and focused manner.

The pupil carries out movement vocabulary using anatomically functional placement techniques and centre work with satisfactory results, and carries out movement vocabulary with differences in movement qualities with satisfactory results. The pupil demonstrates a **satisfactory** results overall, regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates functionally, and **with some certainty**, to the movement vocabulary and varies movement expressions in accordance with various requirements.

The pupil develops his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

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

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 the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **investigates and develops** dance-technical details, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **good** results and **participate in joint solutions that move the work forward**. The pupil also make **well-founded** reflections on his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **satisfactory** results, and carries out movement vocabulary with **articulated movements and** differences in movement qualities, with **good** results. The pupil demonstrates **satisfactory** results overall regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates functionally to movement vocabulary **with certainty**, and varies, **investigates, and develop** the movement expressions in accordance with **various requirements**.

The pupil **investigates and** develops his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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 when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil **investigates and develops** dance technical skills, with **good** results, **both in detail and as a whole**, based on instructions and feedback. Furthermore, the pupil resolves technical challenges with **good** results, and **initiates solutions that move the work forward**. The pupil also makes **well-founded and balanced** reflections regarding his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **good** results, and carries out movement vocabulary with **articulated movements and balanced** differences in movement qualities, with **good** results. The pupil demonstrates **good** results overall regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates functionally and **with good certainty** to the movement vocabulary, and varies, **investigates, and consistently develops** movement expressions in accordance with **various requirements**.

The pupil **investigates and consistently** develops his or her dance expressions to music, with **good** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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**.

## **Modern contemporary dance 2, 200 credits**

### **Course code: DAKMOD02**

The course Modern contemporary dance 2 covers points 1–3, 5 and 8 under the heading Aim of the subject, with particular emphasis on 1–3 and 5. The course covers specialised advanced skills in modern contemporary dance that consolidate stability in basic techniques within an advanced movement vocabulary with complex movement combinations and artistic movement expression.

### **Core content**

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

- Codes and conventions used in training.
- The parts of the training process, i.e. preparation, warming up, memorisation of movements and feedback, continuous training and the relationship between the daily training process and the development of dance techniques.
- Reflection on the training process and knowledge development.
- Problem-solving feedback.
- Specialisation in advanced dance technique in modern contemporary dance.
- Specialisation exercises of the movement vocabulary including drops, falls, swings and movements in and out of balance, movement qualities relating to weight, energy and flow, and the relationship between time and space with an emphasis on exploring differences in movement qualities in the idiom of modern contemporary dance.
- Specialised exploration of the body's possibilities of movement with an emphasis on torso work.
- Anatomically functional walking and running with an emphasis on the hip, knee and ankle joints.
- Specialised work with anatomically functional placement and centre work.
- Artistic approach to training.
- Specialised training of stamina and focus.
- Specialisation in the relationship and interaction between dance and sound, silence and various types of live music. How to relate the dynamics of movement expression to the music's phrases, rhythm and dynamics.
- Specialised training of spatial ability in relation to the own body, the other participants and the space, depending on the context.
- Working methods for practical investigation and reflection.

Concepts such as centre, movement qualities such as weight, flow and energy, musical periodicity, as well as modern contemporary dance vocabulary.

*Grade E*

The pupil uses the codes and conventions that are employed when training dance techniques **with some certainty**. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **adapts** the dance techniques, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **satisfactory** results and **follows instructions**. The pupil also make simple reflections on his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a persistent and focused manner.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **satisfactory** results, and carries out movement vocabulary with articulated movements and differences in movement qualities, with **satisfactory** results. The pupil demonstrates a **satisfactory** results overall, regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically, and **with some certainty**, to the movement vocabulary and varies movement expressions in accordance with various requirements.

The pupil investigates and develops his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

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

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 the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **investigates and develops** dance-technical details, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **satisfactory** results and **participates in joint solutions that move the work forward**. The pupil also make **well-founded** reflections on his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **satisfactory** results, and carries out movement vocabulary with articulated movements and differences in movement qualities, with **satisfactory** results. The pupil demonstrates **satisfactory** results overall regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically to movement vocabulary **with certainty**, and varies, **investigates, and develop** the movement expressions in accordance with **various requirements**.

The pupil **investigates and develops** his or her dance expressions to music, with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, after instructions, **read the situation and** adapts the movements to various spatial requirements.

The pupil uses basic 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 when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil **investigates and consistently develops** technical skills, with **good** results, **both in detail and as a whole**, based on instructions and feedback. Furthermore, the pupil resolves technical challenges with **good** results, and **initiates solutions that move the work forward**. The pupil also makes **well-founded and balanced** reflections regarding his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **good** results, and carries out movement vocabulary with **articulated movements and balanced** differences in movement qualities, with **good** results. The pupil demonstrates **good** results overall regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically and **with good certainty** to the movement vocabulary, and varies, **investigates, and consistently develops** movement expressions in accordance with various requirements.

The pupil investigates and **consistently** develops his or her dance expressions to music, with **good** results. Furthermore, the pupil relates his

or her own body to the space, the directions and the other participants with **good** results, and, after instructions, **read the situation and intuitively** adapts the movements to various spatial requirements.



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

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

### **Modern contemporary dance 3, 200 credits**

#### **Course code: DAKMOD03**

The course Modern contemporary dance 3 covers points 1–3, 5–6 and 8 under the heading Aim of the subject, with particular emphasis on 2–3 and 5. The course covers specialised advanced skills in modern contemporary dance that consolidate and further develop techniques, and dancing with a balance and variety of dynamics within an advanced movement vocabulary with complex movement combinations and an artistic movement expression.

#### **Core content**

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

- Codes and conventions used in training.
- The parts of the training process, i.e. preparation, warming up, memorisation of movements and feedback, continuous training and the relationship between the daily training process and the development of dance techniques.
- Reflection on the training process and knowledge development.
- Problem-solving feedback.
- Specialisation and development of advanced dance technique in modern contemporary dance.
- Specialisation of movement vocabulary with movement qualities relating to weight, energy and flow, and the relationship to time and space with an emphasis on intuitively exploring, developing and refining a richly balanced complexity of movement qualities and artistic movement expression in the idiom of modern contemporary dance.
- Specialised exploration of richly balanced details in the body's possibilities of movement.
- Anatomically functional walking and running with an emphasis on the hip, knee and ankle joints.
- Specialised work with anatomically functional placement and centre work.
- Artistic approach to training.
- Specialised training of stamina and focus.
- Specialisation in the relationship and interaction between dance and sound, silence and various types of live music. How to stretch the boundaries between the phrases and expressions of movement, and the phrases, timing, rhythm, and dynamics of music.
- Specialised training of spatial ability in relation to the own body, the other participants and the space, depending on the context.
- Working methods for practical investigation and reflection.
- Concepts such as modern contemporary dance vocabulary.

*Grade E*

The pupil uses the codes and conventions that are employed when training dance techniques **with some certainty**. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **adapts** the dance techniques, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **satisfactory** results and **follows instructions**. The pupil also make simple reflections regarding his or her own knowledge development, especially with regard to anatomically functional placement and centre work, a sense of form, differences in movement qualities and the relationship to music.

Based on the pupils reflections, he or she works **in consultation** with the supervisor to improve his or her dance techniques in a persistent and focused manner.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **satisfactory** results, and carries out movement vocabulary with articulated movements and differences in movement qualities, with **satisfactory** results. The pupil demonstrates a **satisfactory** results overall, regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically to movement vocabulary with some certainty, and varies and develop movement expressions in accordance with various requirements.

The pupil stretches, phrases and develops phrasing and expressions of dance to music with **satisfactory** results. Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **satisfactory** results, and, **after instructions**, adapts the movements to various spatial requirements.

The pupil uses basic concepts and vocabulary in his or her communication with other pupils and teachers **with some certainty**.

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 the training of dance techniques. The pupil carries out the training process' various parts with **satisfactory** results. When training, the pupils **investigates and develops** dance-technical details, based on instructions and feedback, with **satisfactory** results. Furthermore, the pupil resolves technical challenges with **satisfactory** results and **participates in joint solutions that move the work forward**. The pupil also make **well-founded** reflections on his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **satisfactory** results, and carries out movement vocabulary with articulated movements and differences in movement qualities, with **satisfactory** results. The pupil demonstrates **satisfactory** results overall regarding his or her sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically to movement vocabulary **with certainty**, and varies, **investigates, and develop** the movement expressions in accordance with **various requirements**.

The pupil stretches, phrases, develops and examines phrasing and expressions of dance to music with **satisfactory** results. The pupil relates his or her own body to the space, the directions, and the other participants with **satisfactory** results, and, after instructions, **reads the situation and** adapts the movements **intuitively** to various spatial requirements.

The pupil uses basic concepts and vocabulary in his or her communication with other pupils and teachers **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 when training dance techniques **with good certainty**. The pupil carries out the training process' various parts with **good** results. When training, the pupil **investigates and develops** technical skills, with **good** results, **both in detail and as a whole**, based on instructions and feedback. Furthermore, the pupil resolves technical challenges with **good** results, and **initiates solutions that move the work forward**. The pupil also make **well-founded and balanced** reflections regarding his or her own knowledge development, especially with regard to anatomically functional placement, centre work, a sense of form, differences in movement qualities and the relationship to music.

**After consulting** with the supervisor, the pupil works to improve his or her dance techniques in a persistent and focused manner, based on his or her own reflections.

The pupil performs movement vocabulary using anatomically functional placement techniques and centre work with **good** results, and carries out movement vocabulary with articulated movements **and a complexity of nuanced** differences in movement qualities, with **good** results. The pupil demonstrates **good** results overall regarding a sense of form, torso work and stability in dance techniques in the idiom of modern contemporary dance.

The pupil relates artistically and **with good certainty** to the movement vocabulary, and varies, **investigates, and consistently develops** movement expressions in accordance with **various requirements**.

The pupil stretches, phrases, develops and **consistently examines** phrasing and expressions of dance to music with **good** results.

Furthermore, the pupil relates his or her own body to the space, the directions and the other participants with **good** results, and, **reads the situation** and adapts the movements, **intuitively and consistently**, to the various spatial requirements.

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

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