

## Course syllabus

### Hälsa och hållbarhet i dans I, 15 hp *Health and Sustainability in Dance I, 15 credits*

**Course Code:** DP149G  
**Department:** Department of Dance Pedagogy  
**Grading Scale:** Fail, Pass  
**Education:**  
Freestanding Course  
**Education cycle:** First cycle non beginners

**Subject Group:** DA2  
**Course Classification:**  
Dance 100%

**Main Field of Study:** Dance pedagogy  
**Progressive specialisation:** G2F

**Established by:**  
Committee for course syllabi at the first cycle  
**Date of Decision:** 2022-05-18  
**Date of Revision:** 20XX-MM-DD  
**Valid from:** Spring semester 2023

#### **Entry Requirements**

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General Entry Requirements:

for studies at the first cycle with the exception of Swedish 1, 2 and 3.

Specific Entry Requirements:

Upper secondary high school diploma in classical ballet and 120 credits in classical ballet or the equivalent experience.

#### **Selection**

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Criteria for selection will be announced at the time of application.

#### **Language of Instruction**

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The main language of instruction is English.

#### **Course Content**

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The Course consists of the following modules:

Didactics, 7.5 credits

During the module, tacit knowledge and own experiences of dance teaching are articulated, discussed and problematized in relation to the course's themes. The module aims for the student to acquire and broaden their knowledge of students' learning as well as broaden their strategies for varied lesson design in relation to different target groups of dance teaching. During the module, the student initiates a process of reflection on the leadership role and dance teaching based on course content, learning materials and own experiences.

Practical Application, 7.5 credits

The module aims for the student to develop their ability to adapt material and method to their own dance teaching in classical ballet and for their chosen target group. The module is based

on the student's practical application within their own teaching practice. During the module, the student further develops the knowledge, competences and attitudes that relate to all aspects of the leadership role and action competence in relation to course content and their own teaching practice in building up a pedagogical merit portfolio

#### Teaching Forms

Lecture, seminar, practical assignments, peer-review, logg book, pedagogical merit portfolio.

### **Intended Learning Outcomes**

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Didactics, 7.5 credits

After completing the course the student is able to:

- 1) describe and discuss strategies for lesson design and achievement of learning outcomes in relation to the themes covered in the course and course literature,
- 2) critically examine and problematize one's own and others' teaching in relation to a genre's tradition, contemporaneity, and tacit knowledge as well as students' learning and health,
- 3) critically reflect on how leadership can be adapted to different groups and to different parts of training processes,

Practical Application, 7.5 credits

After completing the course the student is able to:

- 4) demonstrate the ability to orally present and practically carry out dance teaching with regard to set outcomes, a health-conscious leadership and argue for didactic choices,
- 5) show a reflective and health-conscious approach in relation to one's own teaching,
- 6) present an initiated work with documentation of one's own pedagogical work in a merit portfolio.

### **Examination**

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Didactics, 7.5 credits

(1001) Oral presentation and a written assignment, 7.5 credits, regarding learning outcomes 1, 2, and 3. Grades: Pass (G) and Fail (U).

Practical Application, 7.5 credits

(1002) Practical presentation and oral presentation, 5 credits, regarding learning outcomes 4 and 5. Grades: Pass (G) and Fail (U).

(1003) Oral presentation and portfolio assignment, 2.5 credits, regarding learning outcome 6. Grades: Pass (G) and Fail (U).

If a student has a decision from Stockholm University of the Arts about special pedagogical support due to functional variance, the examiner can decide on alternative forms of examination in consultation with the student.

### **Course Requirements**

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## Study material

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### Module 1:

- Aceto, Melanie (2012). "Developing the Dance Artist in Technique Class: The Alteration Task." *Journal of Dance Education*, 12:1, s. 14-20.
- Alaways, S. (2020). "Professional Performance Experience Versus Pedagogical Knowledge in Teaching Technique Class as a Creative Process". *Journal of Dance Education*, 20(4), 214-223.
- Butterworth, Jo & Wildschut, Liesbeth (red.) (2018). *Contemporary Choreography: A Critical Reader*. Second edition Milton Park, Abingdon, Oxon: Routledge, s. 89-106.
- Guss-West, C. (2020). *Attention and Focus in Dance: Enhancing Power, Precision, and Artistry*. Champaign: Human Kinetics.
- Karin, J. (2016). *Recontextualizing Dance Skills: Overcoming Impediments to Motor Learning and Expressivity in Ballet Dancers*. *Frontiers in Psychology*, 7.
- Krasnow & Wilmerding (2015). *Motor Learning and Control for Dance: Principles and practices for performers and teachers*. Champaign: Human Kinetics.
- Lakes, R. (2005). "The Messages Behind the Methods: The Authoritarian Pedagogical Legacy in Western Concert Dance Technique Training and Rehearsals." *Arts Education Policy Review*, 106(5), s. 3-20.
- Morris, G. (2003). "Problems with Ballet: Steps, Style and Training." *Research in Dance Education* 4 (1), s. 17–30.
- Northouse, Peter Guy (2022). *Leadership: Theory and Practice*. Ninth edition Los Angeles: SAGE, s 1-25.
- Pickard, Angela (2012) "Schooling the Dancer: The Evolution of an Identity as a Ballet Dancer." *Research in Dance Education*, 13:1, s. 25-46.
- Risner, D., & Schupp, K. (Eds.) (2020). *Ethical Dilemmas in Dance Education: Case Studies on Humanizing Dance Pedagogy*. Jefferson: McFarland.
- Zeller, J. (2017). "Reflective Practice in the Ballet Class: Bringing Progressive Pedagogy to the Classical Tradition." *Journal of Dance Education*, 17(3), s. 99-105.

### Module 2:

- Diehl, K. (2016). "The Mirror and Ballet Training: Do You Know How Much the Mirror's Presence Is Really Affecting You?" *Journal of Dance Education*, 16:2, s. 67-70.
- Lerman, Liz & Borstel, John (2003). *Liz Lerman's Critical Response Process: A Method for Getting Useful Feedback on Anything you Make, from Dance to Dessert*. 1st ed. Takoma Park: Liz Lerman dance exchange.
- Weidmann, C. (2018). *A new dialogue in Ballet Pedagogy: Improving Learning Self-sufficiency through reflective methodology*. *Journal of Dance education* 18:2 55-61

Literature of approximately 75 pages is chosen by the student in consultation with the teacher responsible for the course.

### Referenslitteratur:

- Raelin, Joseph A. (red.) (2016). *Leadership-as-practice: Theory and Application*. New York: Routledge.

Whittier, C. (2017). Creative Ballet Teaching: Technique and Artistry for the 21st Century Ballet Dancer. New York: Routledge.

### **Course evaluation**

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The Course is evaluated in accordance with Guidelines for course evaluations (Riktlinjer för kursvärderingar).

### **Replaces a previous course**

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The Course replaces -.

### **Overlaps another course**

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The Course overlaps, and cannot be included in a degree together with -.

### **Other terms and conditions**

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