



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2010

**DANCE STUDIES
MEMORANDUM**

MARKS: 150

TIME: 3 hours

This memorandum consists of 17 pages.

LIST OF PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS

SOUTH AFRICAN CHOREOGRAPHER	DANCE WORKS
Veronica Paeper	Orpheus in the Underworld
Vincent Mantsoe	Gula Matari
Alfred Hinkel	Last Dance (Bolero)
Sylvia Glasser	Transformations
Gary Gordon	Bessies Head
Mavis Becker	Flamenco de Africa
Hazel Acosta	Blood Wedding
Caroline Holden	Imagenes
INTERNATIONAL CHOREOGRAPHER	DANCE WORKS
George Balanchine	Appollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dancers or Rooster
Marius Petipa & Lev Ivanhof	Swan Lake
Vaslav Nijinski	Le Sacre du Printemps
Paul Taylor	Esplanade

SECTION A: HISTORY OF DANCE**QUESTION 1****MEMO**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Choreography/Improvisation	LO1	LO2	LO3	LO4	Low	Medium	High
Knowledge – 1.1	√		√		5		
Application – 1.2						5	
Evaluate – 1.3							5

EXAMPLE OF POSSIBLE ANSWERS:

- 1.1 Planning of your choreography.
The name of your choreography and the story if there is any. The names of the dancers taking part in the dance work. The composer and title of the music. Anything you know about the music. The floor plan of the dance work. The costumes and make-up that will be used in the dance work. The production planning of the dance work like, décor, lighting, special effects or anything else that will make your dance work excellent. Notes of the work done and what the improvisation choreographic processes entail. An assessment of your personal progress and a way to monitor your creative development and understanding of your work. A record of the overall aim of your work. Your feelings of any difficulties you may experience or weaknesses that you are aware of and possible suggestions on how these may be overcome. (5)
- 1.2 The set design, lighting, costume and props all intensify the theatricality of the dance work and contribute to the audience's perception of and response to the performance. It underpins the choreographer's intension and when they are used intelligently, these elements become just as important as the performers and the movement content. Lighting directs the spectator's eye to selected focal points (where the choreographer wishes for us to look), defines the space (creates walls or wide open spaces) and creates an intended mood or atmosphere (sunrise or sunset). It highlights a moment. It highlights a dancer. Lighting creates an effect and has an impact on the dancer's action/meaning. Costumes and props add dimension to the content of your dance vocabulary. They become part of the face of the dance and a vital component of the work. (5)
- 1.3 Improvisation assists you to explore an idea or sensory stimulus in a manner that is uninhibited, honest and inquiring. When you commit yourself wholeheartedly to the process of discovery in improvisation, you will find interesting moments and dance images that you may not have thought about rationally. It teaches you to be aware of yourself and other dancers in the space that you occupy. It helps you to be receptive to any interesting interactions that may emerge in your contact with the other dancers. Improvisation will free you from relying on familiar dance movements or 'pretty' dance steps when you explore and choreograph. In improvisation you will experience the honest impulses that gives rise to movement, the moments of disturbance (however big or small they may be), and allow the images that flow from such exploration to guide you. Improvisation informs you of your choreographic choices. (5)

(5)

[15]

QUESTION 2**MARKING RUBRIC**

1 – 6 WEAK	7 – 11 ADEQUATE	12 – 16 GOOD	17 – 20 EXCELLENT
The answer is written with hardly any knowledge of costumes, music and movements and what makes the dance ritualistic. Hardly any explanation of different cultures.	The answer is written with some knowledge of origin, costumes, music, movements and characteristics of the dance. Some sort of explanation of different cultures.	The answer is well written with knowledge of dance and its origin. Good knowledge of costumes, music, movements and characteristics of the dance. Good explanation of different cultures.	The answer is excellently written with accurate knowledge of the dance and its origin. Accurate knowledge of the costumes, music, movements and characteristics of the dance. Excellent explanation of different cultures.

MEMO

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Cross-cultural/Indigenous Dance	LO1	LO2	LO3	LO4	Low	Medium	High
Knowledge – 2.1, 2.2				√	6		
Application – 2.3						8	
Evaluation – 2.4, 2.5							6

POSSIBLE ANSWER:

2.1 Umanzi – This style is mostly popular around the wider region in areas like Mbumbulu and Ndwedwe, in KwaZulu, Natal. It can also be found in the commercial district of Durban metro like in the Dalton road hostel. Informants say that iNgoma started as a musical activity reflecting the rural experience of amaZulu migrant labourers in the urban setting. The dance was also institutionalised in the hostels as a way to control the behaviour of Amalaita (susceptible young men who joined the groups/teams voluntarily and were to an extent detrimental to the reputation iNgoma teams came to have among Europeans, and the dominant white city authorities. These iNgoma teams held competitions sponsored by the mines and big companies and could win money as their prize. This approach was aimed at making sure that Amalyita did not get themselves into trouble with the state police by doing crime. In addition, the iNgoma teams were the only means of getting some recreational activity.

(6)

2.2 Costume

- (1) iBeshu (a skin buttock-covering, worn by men, being the rear part of umutsha, a loin-covering; extending to the knees)
- (2) isiShababa (a skin buttock-covering, longer than ibeshu, extending to the calves of the legs).
- (3) umQhelo (a head dress of beads, or skin worn encircling the head).
- (4) iziNcabulela (sandals with straps made of leather, with sole cut from a car tyre)

Musical Instruments

The musical instrument that accompanies the performance is umMsalveshe (a big double skinned drum (like the model on the western military drum) and is played with two beaters with rubber heads). The term -msalveshe is derived from 'salvation' pertaining to the Salvation Army bands that use such drums. (The Salvation Army is an international charitable organisation, set up and operated on a military pattern.)

(8)

- 2.3 The dancers hold a stick in one hand in ifolo (line) formation like in isikhuze. It also consists of stamping of the feet. Before each dancer can execute the stamp, they perform "ukuland'iNgoma" (to trace or follow iNgoma) where the dancer moves two steps backwards with the knees slightly relaxed.

This is followed by the raising of the leg (on which the dancer rests momentarily on the second step) forward in high kick before bringing the foot down on the ground in a sturdy stamp.

The leg that is swung forward and up is relatively straight and the supporting leg has a slightly bent knee. When the foot hits the ground, what follows is a change of direction in the body of dancers who then move in the opposite direction. During the dance, when iGosa display their skills, members of the team usually squat on the ground or stand. At certain points in the dance routine, the dancers will crouch to the ground as directed by their leader (iGosa).

(4)

- 2.4
- It helps us to be proud citizens.
 - Gives us exposure to different styles of music/costume/design.
 - Awakens our creativity.
 - Leads to a unique blend of personal style.
 - Promotes tolerance and appreciation of different cultures and people.
 - Promotes experimentation and taking risks.
 - It helps us to understand other cultures without prejudice and discrimination.
 - It helps us to have respect for each other even though we are different.

(2)
[20]

There is a choice between QUESTION 3 and QUESTION 4

QUESTION 3:

MARKING RUBRIC

0 – 5 MARKS WEAK	6 – 10 MARKS FAIR	11 – 15 MARKS GOOD	16 -20 MARKS EXCELLENT
The answer is not written with knowledge of choreographer's biography, dance career, training and experience, influences and collaborations and contributions to the development of dance. Not written as a magazine article.	The answer is written with some knowledge of choreographer's biography, dance career, training and experience, influences and collaborations and contributions to the development of dance. Well written as a magazine article.	The answer is well written with knowledge of choreographer's biography, dance career, training and experience, influences and collaborations and contributions to the development of dance. Excellently written as a magazine article.	The answer is excellently written with accurate knowledge of choreographer's biography, dance career, training experience, influences and collaborations and contributions to the development of dance. Excellently written as a magazine article.

MEMO

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
International choreographer Recall – 3.1	LO1	LO2	LO3	LO4	Low	Medium	High
			√		6		
Comprehension – 3.2						6	
Evaluation – 3.3							8

POSSIBLE ANSWER:

Article: Celebrating Christopher Bruce

Christopher Bruce is currently one of the leading choreographers in the world. Born in Britain on 3rd October 1945, Bruce contracted polio as a boy which damaged his legs. His father encouraged him to dance believing it would help improve his legs and it could provide a good career. He began taking classes at the Benson Stage Academy in Scarborough where he was taught ballet, tap and acrobatic dance. Elements of all these early styles are evident in his choreography. At the age of thirteen, Bruce joined the Ballet Rambert School, and was accepted into the Company in 1963. At this stage it was primarily a ballet company. In 1966 the Artistic Director Norman Morrice, reformed Rambert to include contemporary work into the repertoire. Bruce emerged as one of the company's leading dancers and was recognised as an intense and dramatic performer. Some of the roles he is most famous for are the faun in Nijinsky's *L'après-midi d'un faune* and Pierrot in Tetley's *Pierrot Lunaire*. He performed largely for the Rambert Dance Company with some guest appearances for other companies. His last major role was in 1988 for the London Festival Ballet.

(6)

Bruce's choreographical talents were both inspired and encouraged by the Rambert Company. The company had a reputation for nurturing young choreographers and the variety and experimentation of the work of the company stimulated Bruce's natural talent. He is recognised as the last choreographer to be nurtured by the company's founder Marie Rambert. Bruce created his first work, *George Frideric* in 1969. He choreographed a further twenty works for the company, and was then appointed as Associate Director and then Associate Choreographer. Bruce was increasingly in demand as a choreographer all over the world. He has built a relationship with the Nederlands Dans Theatre, Royal Danish Ballet and the Houston Ballet and has choreographed for musicals, operas, film and television.

From 1994 to 2002 Bruce was the director of the Rambert Dance Company and in this role he commissioned many new works by famous international choreographers such as Merce Cunningham (USA) and Jiri Kilian (Netherlands). In June 1998 Christopher Bruce's role as one of Britain's leading choreographers in both ballet and contemporary companies was acknowledged as he was awarded a CBE for a lifetime of service to dance.

Bruce has often dealt with political and social themes in his choreography and his work generally develops from a particular stimulus such as music, art or writing. In reworking his chosen theme into movement he abstracts the idea rather than interpreting it in a literal way.

(6)

Bruce avoids writing program notes or making specific statements about the ideas behind his work as he prefers the audiences to interpret them in their own way. His works usually have a clear theme and there is a strong sense of character, but room is left for individual interpretation. "In a sense, my ballets have a narrative quality or some kind of subject matter. However, it's often not a specific one-line narrative, but a layer of images which form a kind of collage and leave room for the audience's imagination to work." (C.B. *Houston Press* 22 May 1988)

Bruce has used a wide range of music from classical to folk to popular tunes. In *Rooster* (1991) he used the music from the Rolling Stones. Costume, lighting and design contribute to the development of his ideas but it is important to Bruce that these elements allow freedom of movement and do not detract from the choreography. Bruce's movement vocabulary is drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his training. His choreography will draw on other dance styles namely folk and social dance and tap sequences depending on the ideas behind the work. 'Everyday' movements and gesture are incorporated and often used.

(6)

Bruce has been very prolific and choreographed many dance works. Some of his better known works include *Ghost Dances*, *Rooster*, *Berlin Requiem*, *Swansong*, *Intimate Pages* and *Sergeant Early's dream*.

(2)

He has popularised dance for a broad audience and continues to produce exceptional choreography.

[20]

OR

QUESTION 4**MARKING RUBRIC**

0 – 5 MARKS WEAK	6 – 10 MARKS FAIR	11 – 15 MARKS GOOD	16 – 20 MARKS EXCELLENT
Hardly any knowledge of the dance work, costume, music, lighting and sets. No knowledge of the choreographer's style and what made the dance work innovative.	Some knowledge of the dance work, costume, music, lighting and sets. Some knowledge of the choreographer's style and what made the dance work innovative.	Good knowledge of the dance work, costume, music, lighting and sets. Good knowledge of the choreographer's style and what made the dance work innovative.	An excellent and accurate knowledge of the dance work, costume, music, lighting and sets. Excellent knowledge of the choreographer's style and what made the dance work innovative

MEMO

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
South African Choreographer Recall – 4.1	LO1	LO2	LO3	LO4	Low	Medium	High
			✓		8		
Comprehension – 4.2						6	
Evaluation – 4.3							6

ONE POSSIBLE ANSWER

Orpheus in the Underworld is a highly comical ballet based on the Greek legend of Pluto, god of the Underworld, who falls in love with Eurydice, wife of Orpheus, and lures her to his kingdom. Paeper's narrative work has abandoned the traditional story of Orpheus and has based her ballet on Jacques Offenbach's operetta.

The action is set in the late 1920s, early 1930s within a decided Franco-Italian background with Pluto as the head of a Mafia-type underworld, Calliope, Orpheus' somewhat neurotic and later inebriated mother and Offenbach himself keeping an eye on the proceedings

Act 1: Hotel le Grand

Orpheus and Eurydice's marriage is not happy, so that when Pluto seduces and abducts Eurydice both she and Orpheus are delighted. However, when Calliope, Orpheus's mother, arrives and discovers what has happened, she is very shocked and demands, in the interest of mythology, that Orpheus goes to Olympus to seek assistance in claiming back Eurydice from the Underworld. Naturally, his mother insists on accompanying him.

Act 2: Olympus

On Olympus life is a little boring and when Pluto reveals his latest conquest, Eurydice, it offers a welcome though somewhat unsettling diversion. Orpheus and Calliope arrive and Jupiter assents to her request for aid, whereupon all the gods and goddesses decide to accompany them to Hades, the Underworld.

Act 3: Hades

Eurydice is now the star of the Underworld's nightclub. Just when all are enjoying themselves, Calliope spoils their fun by reminding Jupiter of their purpose. He commands Orpheus to leave, followed by Eurydice. But Offenbach intervenes and everything is thrown into confusion (Offenbach is one of the characters in the ballet).

Paeper uses modern day symbols to present Greek mythology so that people can relate to the work.

The styles of costumes throughout the ballet are typical of the late '20s and early '30s.

The opening scene has a lavish staircase. Olympus is set like a luxury cruise liner decked out with a pool and chairs, and Hades is set as a sultry nightclub with the predominant colours being reds, deep pink and black.

Music composed by French composer Jacques Offenbach is humorous, witty and satirical which gave the work its wonderful humour.

In keeping with the concept that Orpheus is a violin teacher, the famous violin solo from Offenbach's operetta has been retained for the ballet. Another identifiable piece is the Can-Can. Many of the melodies are a fusion of two or more tunes from the different Operettas Offenbach composed.

(6)

The work has a classical ballet tradition but steps are combined with everyday movements. The style and the steps suit the era of the work which was set in the 1920s and 30s. Paeper used the personalities of her dancers as inspiration for her choreographies. Paeper is always open to suggestions and to other people's movements. She would set the choreography with as much input from the dancers and would encourage them to use their own personal interpretations of their roles. The key ingredient that makes this ballet innovative is its wonderful sense of humour. It is pure entertainment and audiences are drawn to the ballet for that very reason.

(6)
[20]

QUESTION 5**MEMO**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Principles and knowledge of dance forms	LO1	LO2	LO3	LO4	Low	Medium	High
Knowledge – 5.1			√	√	5		
Comprehension – 5.2						6	
Analysis – 5.3							4

POSSIBLE ANSWERS**5.1 Classical Ballet**

This dance form is recognized by the rotation of the legs from the hip joint, stretched feet as well as the five positions of the feet, rounded arm lines and positions of the arms. The objective is to define gravity with grace and a very strict technique. Classical ballet consist of barre work, center work, turns, arm movements, adage, which is characterized by the slow controlled movements in very specific alignments and allegro, which is small and big jumps with and without beats and ultimately, pointe work, where dancers wear block shoes and dance on the tips of their toes.

African Dance

Though it might be impossible to list all basic movements found in African dance styles, nonetheless, there are a handful of common ones. Some are locomotive, while others are non-locomotive.

Locomotive

- Walking and striding (e.g. Mohobelo of the southern Basotho)
- Shuffling of the feet (e.g. Trans dance of the San and Umxentso of Amakhosa diviners)
- Leaping (e.g. Ostrich mating dance of the Kalahari San and Setap by the Batswana)
- Stamping (e.g. iNgoma of amaZulu)

Non-locomotive

- Vibrating and shaking (e.g. uMtytyimbo of amaMpondo)
- Mime and gestures (e.g. Charm dance of Bororo Fulani)
- Kneeling (e.g. Mokgibo of southern Basotho women and girls)
- Jumping (e.g. warrior dance of the Masai)

Based on this diverse complex face of dance styles/traditions in Africa, it is not easy to make a neat grouping of what is African dance, as there is no one profile of an African. However broadly speaking in respect of dance in the context of Africa, we can use a formula in defining African dance/musical performances style/traditions by placing them into two categories, namely the ritual/ceremonial dance style/tradition and the contemporary/theatrical dance style/tradition. Each of these styles/traditions has their own distinctive features.

(5)

5.2 Principles of Classical ballet

- Stance: Position taken, standing correctly
- Turn-out: Rotary motion of the legs in the hips, essential for classic ballet
- Placing: arranging of the head, spine and limbs in their proper place in proper alignment with each other to achieve an ordered, balanced form
- Laws of balance: a counter poise of limbs in order to maintain equilibrium (equal weight around a central point)
- Basic rules of the head, legs, arms and body
- Transference of weight: Changing of weight from one body part to the next
- Co-ordination: Bringing parts of the body into proper relationship with each other
- Gravity: Ballet defies gravity

Principles of African Dance

- Usage of natural bends of the body
- Dancing towards the ground and complimenting gravity instead of defying it
- Articulation of basic and complex rhythmic patterns in the time line scale
- Imitating and dramatisation of the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth and air.
- Dances generally have a theme (fertility, courtship, work, hierarchy etc.) and purpose (protest, socialization, celebration, questioning social issues etc.)

Elements that should be observed when watching African Dance include the participants in the dance; are they young or old, females or males

- Location of the dance (plains, mountainous, coastal, forest, outdoors or indoors, theatre etc.)
- Use of variety, repetition, contrast, transitions, sequence, climax, balance and harmony
- Aesthetics and technique of the particular dance.

(6)

5.3 Classical ballet started in Italy during the Renaissance as court dances, presented as spectacles, processions and pageants. It was brought to France by Catherine de Medici, where the technique was developed during the 1600s. Today French words are used in all parts of the world for the various steps and positions of classical ballet.

African dance – Archaeologists have found many examples of rock paintings in Africa depicting dances of some form such as the San paintings in South Africa. African dance is a component of the people's history and their way of life that are constantly changing and being renewed.

(4)

[15]

TOTAL SECTION A: 70

SECTION B: MUSIC THEORY**QUESTION 6****MEMO**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Note values	LO1	LO2	LO3	LO4	Low	Medium	High
			√				
Knowledge					6		

- 6.1 4 (1)
 6.2 Quaver (1)
 6.3 Simple (1)
 6.4 2 (1)
 6.5 3 (1)
 6.6 4 (1)
[6]

QUESTION 7**MEMO**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Music terminology	LO1	LO2	LO3	LO4	Low	Medium	High
			√				
Comprehension						7	

ANSWERS

- 7.1 False (1)
 7.2 True (1)
 7.3 False (1)
 7.4 False (1)
 7.5 True (1)
 7.6 False (1)
 7.7 False (1)
[7]

QUESTION 8

MEMO

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Instruments/categories	LO1	LO2	LO3	LO4	Low	Medium	High
			√				
Analysis							7

ANSWER

		P	O	L	Y	P	H	O	N	I	C		
										C			
							W			H			
							O			O			
							O			R			
K	E	Y	B	O	A	R	D			D			
							W			O			
							I			P			
	M	E	M	B	R	A	N	O	P	H	O	N	E
							D			O			
										N			
			B	A	S	S				E			
		P	E	R	C	U	S	S	I	O	N		

- 8.1 Chordophone (1)
8.2 Membranophone (1)
8.3 Percussion (1)
8.4 Woodwind (1)
8.5 Polyphonic (1)
8.6 Bass (1)
8.7 Keyboard (1)

[7]

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 9****MEMO**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Muscles/muscle action	LO1	LO2	LO3	LO4	Low	Medium	High
Joint/joint actions			√		10		
Knowledge – 9.1							
Comprehension – 9.2						6	
Synthesis – 9.3							4

POSSIBLE ANSWERS

- 9.1 9.1.1 Sternocleidomastoid (1)
- 9.1.2 Trapezius (1)
- 9.1.3 Triceps (1)
- 9.1.4 Pectoralis Major (1)
- 9.1.5 Gastrocnemius (1)
- 9.1.6 Gluteus maximus (1)
- 9.1.7 Deltoid (1)
- 9.1.8 Quadriceps (1)
- 9.1.9 Rotator cuff (1)
- 9.1.10 Hamstrings (1)
- 9.2 9.2.1 Hinge joint – flexion and extension (3)
- 9.2.2 Ball and socket joint – flexion/extension/abduction/adduction/rotation (3)
- 9.3 Muscle strength is the capacity to exert a muscle contraction or force against resistance. When a muscle is exercised regularly it becomes more efficient in order to work for longer periods of time. A balance between muscle groups must be maintained for your body to be highly effective and strong. Body weight training (i.e. using your own body weight as an external load), body conditioning with light weights or Pilates equipment work can sufficiently improve your strength without creating bulky muscles. Exercise could be dynamic – the ability to overcome resistance through a complete range of motion (isotonic, concentric, eccentric, isokinetic) or static – The ability to apply resistance against an immovable force. This is called isometric strength. In this contraction the muscles does not change length. Isometric strength is important for holding positions against gravity e.g. in an arabesque position, your back and abdominal muscles will be working isometrically to stabilize your posture. (4)

[20]

QUESTION 10**MEMO**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Causes/prevention of injuries Knowledge – 10.1	LO1	LO2	LO3	LO4	Low	Medium	High
			√		6		
Application – 10 – 2						5	
Evaluation – 10.3							4

POSSIBLE ANSWER

- 10.1 As both her knees are affected, she has incurred a chronic/overuse injury.
- Poor technique: Knee/foot alignment is incorrect.
 - She is most likely pronating (rolling) her feet and landing incorrectly from jumps
 - The above poor form could cause an overstretching of the medial ligaments of the knee to become damaged and torn
 - She may not be warming up sufficiently
 - Musculature imbalance may have developed (quadriceps to hamstring strength)
 - If she has swayback legs, this may be causing strain on the connective tissues in the joint
 - The injury may be exacerbated by dancing on a concrete floor (especially dangerous if incorrect alignment is used in jumps)
 - There may be an inherited biomechanical/postural/structural problem, such as lordosis
- (6)
- 10.2
- Jane should stop dancing/exercising immediately
 - She should consult a medical professional for diagnosis and advice on appropriate treatment
 - Rest, Ice, Compression (knees may be inflamed and swollen)
 - Elevation to diminish fluid retention
 - Non steroidal anti-Inflammatory tablets may be taken to reduce pain
 - She may require some physiotherapy
- (5)
- 10.3
- Alignment refers to the way joints line up with one another in movement.
 - You need to ensure that you do not place stress on the ligaments by moving the joint beyond its normal range and movement direction.
 - The knee is a hinge joint build to bend and flex with very slight rotation and no space for lateral movement.
 - If excessive load is placed on the knees, like landing from a jump, and there is lateral or rotating movement at that time, then the ligaments on either side of the joint can tear.
 - To prevent this you need to ensure that your knees line up with your middle toe when you bend them.
- (4)

[15]

QUESTION 11

MEMO

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Principles of body conditioning Knowledge – 11.1	LO1	LO2	LO3	LO4	Low	Medium	High
			√		4		
Application – 11.2						5	
Evaluation – 11.3							6

POSSIBLE ANSWER

- 11.1
- Flexibility is broadly defined as range of movement (ROM) about a joint. It is the freedom of movement (mobility) and an absence of restriction to movement (stiffness).
 - Improving flexibility in the joints is crucial if the dancer is to maintain muscular balance in the body.
 - Muscle tightness can be lessened by stretching.
 - Structural limitations of bone and ligament will not be affected by stretching.
 - Flexibility is improved by stretching. (4)
- 11.2
- Always warm up correctly
 - Work within your physical limitations
 - Follow with relevant stretching exercises – sustained stretch is preferred, especially in the early stages of activity. During a slow stretch, the brain can override the stretch reflex.
 - Breathing correctly while stretching is also important to help relax the body and override the stretch reflex.
 - To overcome muscle soreness and stiffness – follow a programme of gradual stretching at the beginning of an intense exercise period and to follow up with the same stretching regimen at the end of the class.
 - Stretching at the end of the class help to reduce muscle tension.
 - Cool-down (5)
- 11.3
- Passive:** Passive stretching is also referred to as relaxed stretching, and as static-passive stretching. A passive stretch is one where you assume a position and hold it with some other part of your body, or with the assistance of a partner or some other apparatus e.g. a hamstring stretch where you lie on your back and use your hands to pull your leg towards your chest.
 - Active:** This is also referred to as static-active stretching. An active stretch is one where you assume a position and then hold it there with no assistance other than using the strength of your agonist muscles e.g. bringing your leg up high and then holding it there without anything (other than your leg muscles themselves) to keep the leg in that extended position. Many of the movements (or stretches) found in various forms of yoga are active stretches. (6)

QUESTION 12**MEMO**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Tension and relaxation Knowledge – 12.1	LO1	LO2	LO3	LO4	Low	Medium	High
		√	√	√	3		
Application – 12.2						4	
Analysis – 12.3							3

POSSIBLE ANSWER

- 12.1
- Keeps the bones and joints in correct alignment so muscles are used properly
 - Helps decrease abnormal wear on joint surfaces
 - Decrease stress on ligaments holding together the spinal joints.
 - Prevents the spine from becoming fixed in abnormal positions.
 - Prevents fatigue, muscles are used more efficiently.
 - Prevents strain problems, back and muscle pains.
 - You look good.
- (3)
- 12.2
- Tension and stress are words used to describe your physical, mental and emotional state.
 - Physical tension can be described as a state of excessive muscle tone. In other words the muscles are permanently in a state of contraction.
 - Emotional strain or stress can have an effect on the body by creating physical tension.
 - Tension is controlled by the central nervous system.
 - Problems occurring from tension could be insufficient blood supply to certain areas of the body.
 - This result in headaches, stiffness and postural pains and this gives physical discomfort of the tense muscles.
 - Mental worry causes anxiety as well as tense muscles, which are then not able to work at optimal efficiency.
- (4)
- 12.3
- As dancers we use mostly lateral breathing to fill the lungs deeply. When the body is placed well and the lungs are filled, the ribs and the spine are mobilized and are freely flexible. A tension free shoulder girdle and flexible thorax allow free full natural breathing but contracted chest muscles will restrict those movements, which in turn impede the movement of the thoracic spine and cause compensatory strain in cervical and lumbar areas. For a dancer coordination of breathing is most important. It helps the dancer to rise, releve', jump and pirouette. A breath is taken in on the ascent helping pull up in elevation, thus giving a feeling of lightness and effortlessness. Adage and Port de Brass need correct breathing to give light and shade to the movement.
- (3)
[10]

TOTAL SECTION C: 60**GRAND TOTAL: 150**