

Province of the

**EASTERN CAPE**

EDUCATION

**NATIONAL**

**SENIOR CERTIFICATE**

**GRADE 11**

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| **DANCE STUDIES**  **NOVEMBER 2010**  **MEMORANDUM** |

**MARKS: 150**

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| This memorandum consists of 15 pages. |

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| **SECTION A: HISTORY** | | | | | | | | | |  |
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| **QUESTION 1** | | | | | | | | | |  |
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| **MEMO** | | | | | | | | | |  |
| **Focus of Question** | | | **Learning outcomes** | | | | **Ability levels** | | |  |
| Dance careers | | | LO1 | LO2 | LO3 | LO4 | Low | Medium | High |  |
|  | √ | √ |  |  |  |  |  |
| Knowledge – 1.1 A | | |  |  |  |  | 3 |  |  |  |
| Application – 1.1 B | | |  |  |  |  |  | 3 |  |  |
| Analysis – 1.2 | | |  |  |  |  |  |  | 4 |  |
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| **POSSIBLE ANSWER** | | | | | | | | | |  |
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| 1.1 | **A dance teacher** teaches children how to dance. They do something that they love and earn a good income. They choose their own hours and place of work.  **Choreographers** create the movement sequences performed by the dancers, sometimes working with the dancers to achieve this.  **A dance critic** attends dance performances and writes reviews about the performances. People can use these reviews to decide to go to a performance or not. They must have a broad knowledge of dance in all its forms.  **Dance performer** performs the movement sequences created by the choreographers. They can work for a dance company, dancing in their various performances or might be a freelance dancer.  **Dance historian** write down the history of dance. They should have excellent writing skills, extensive knowledge of dance and its origins, an inquiring mind.  **Choreologist** should have knowledge of dance terms and steps.  **Pilates instructor** should have a sound grounding in anatomy, people skills and love of exercise.  **Dance therapist** should have a knowledge of anatomy, a love of children and people, and a caring personality. | | | | | | | | | (6) |
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| 1.2 | For tertiary studies you have to think about:   * Tuition * Living expenses (rent/residence fees, food, transport, entertainment) * Books * Clothes * Requirements for dance course, like dance shoes and clothing. | | | | | | | | | (4) |
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| **QUESTION 2** | | | | | | | | | | | | |  |
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| **BELOW ARE THE PRESCRIBED CHREOGRAPHERS AND THEIR DANCE WORKS.** | | | | | | | | | | | | |  |
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| **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 and Lev Ivanhof | | | | | | | | *Swan Lake* | | | | |
| Vaslav Nijinski | | | | | | | | *Le Sacre du Printemps* | | | | |
| Paul Taylor | | | | | | | | *Esplanade* | | | | |
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| **MEMO** | | | | | | | | | | | | |  |
| Focus of Question | | | | Learning outcomes | | | | | | Ability levels | | |  |
| **Choreographer’s dance work** | | | | **LO1** | **LO2** | **LO3** | | | **LO4** | Low | Medium | High |
|  |  | √ | | |  |  |  |  |
| **Knowledge – bullet 1** | | | |  |  |  | | |  | **6** |  |  |
| **Application – bullet 2** | | | |  |  |  | | |  |  | **6** |  |
| **Analysis – bullet 3** | | | |  |  |  | | |  |  |  | **8** |
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| **ONE POSSIBLE ANSWER**  Review on Christopher Bruce  I saw the performance of *Ghost Dancers* at school in one of my history of dance periods, we had to go up to the hostel hall and Mrs van Belton showed us the DVD.  *Ghost Dances* was choreographed by Christopher Bruce in 1981 for the Rambert Dance Company.  *Ghost Dances* are divided into seven sections. The opening scene sets up the atmosphere of the dance and introduces the audience to the Ghosts. The movement is strong and forceful as the creatures wrestle with one another. They appear to be on constant guard, on the lookout for their prey. This scene ends with the arrival of the Dead, and the story unfolds. The final section gives the audience a sense of the power of the people. They are defiant and will rise up in the face of the hardships they are subjected to.  Their sense of community and the strength of their traditions cannot be crushed. “It is like their last remembrances, their last statements, before they go on proudly at the end, to Death.”  Bruce uses clear characterisation to bring his ideas across in *Ghost Dances*. Death is symbolised by three male dancers who wear masks and whose bodies are painted in such a way as to suggest a skeleton. Their movement is strong and animalistic and they appear to be always waiting like birds of prey. The groups of dancers known as the Dead represent the villagers whose lives are under a constant threat of death. These characters are brought together in this meeting place said to represent a ‘stopping off place’ or some kind of underworld. The Dead take us through scenes from their lives, the sad, happy and frightening moments, and these tales are brutality interrupted by death, represented by the three Ghosts. | | | | (6) |
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| Music  Bruce was given the music – South American folk songs – by some friends and he was fascinated by their simplicity and pathos.  The music for the piece was by the Chilean group Inti-Illimani and it includes two songs and four folk tunes. The music is often performed live. The instruments used include classical and bass guitar, side drum, and various percussion instruments. The wind and dripping sounds in the opening scenes are recorded. | | | |  |
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| Costume  The skeletal image of the Ghosts is produced using body paint to emphasise bone and muscle structure. They wear rags around their waists, wrists and below their knees which gives them an animalistic look. Bruce was inspired by the death masks worn by South American Indians when they celebrated death rites and the skeleton masks worn by the Ghosts were the product of this. The Dead wear everyday clothing – dresses, scarves and suits, but these are ragged and dishevelled. All the costumes enhance the characterisation but do not hinder or over shadow the movement. | | | | (6) |
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| I would definitely recommend *Ghost Dancers* to any dancer that loves ballet and cotemporary as the technique is brilliant. The storyline though is just a bit sad, but the overall performance is recommended as it leaves you speechless at the end. | | | | (2) |
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| **QUESTION 3** | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning outcomes | | | | Ability levels | | | | **Choreography/**  **improvisation** | **LO1** | **LO2** | **LO3** | **LO4** | Low | Medium | High | | √ |  |  |  |  |  |  | | **Knowledge – 3.1** |  |  |  |  | **5** |  |  | | **Application – 3.2, 3.3** |  |  |  |  |  | **6** |  | | **Evaluation – 3.4** |  |  |  |  |  |  | **4** | | | |  |
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| **POSSIBLE ANSWER COULD BE:** | | |  |
|  |  |  |  |
| 3.1 | * Structure of composition, form of movements or step sequences such as rondo, ABA, or inversion * Shapes in space such as round, triangular or square and spatial designs such as direction, dimension, and diagonal shapes * Levels in space such as high, medium and low * Size in space such as small, medium or large * Accompaniment, music or mixed media elements * Plot, synopsis or no story line * Elements of time (rhythm, impulse) * Elements of Force (firm, heavy, percussive, continuous, light and fine touch) * Phrasing and motifs * Movement vocabulary (locomotive, axial) | | (5) |
|  |  |  |  |
| 3.2 | * It develops interpretive skills including: * Musicality, timing, phrasing, emphasis, projection, focus, confidence, characterisation, style, expressive skills * It help to develop physical skills including: * Strength, stamina, flexibility, agility, balance, co-ordination, technique, movement memory, physical skills * It gives special clarity in space with other dancers * It helps you to work with other dancers * It leads to an improved performance * It helps you to get use to the costumes and props | | (3) |
|  |  |  |  |
| 3.3 | * Plan your rehearsal timetable * Inform dancers * Select the correct dancers * Plan the work to be covered in each rehearsal * Warm up the dancers * Be punctual * Consider appropriate safety including all thing to do with the room * Consider appropriate safety including all thing to do with the dancers | | (3) |

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| 3.4 | * Lighting divides the space up * It creates colour which has impact on the dancers * It highlights a moment * It highlights a dancer * It creates the time of day or season * It adds mood and interest * It complements the other components of the production * Lighting creates an effect and has an impact on the dancer`s action/meaning * Lighting intensifies the theatricality of the dance work and contributes to the audience’s perception of and response to the performance * 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) | | (4) |
|  |  |  | **[15]** |
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| **QUESTION 4** | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning outcomes | | | | Ability levels | | | | **Indigenous/cross cultural** | **LO1** | **LO2** | **LO3** | **LO4** | Low | Medium | High | |  |  |  | √ |  |  |  | | **Knowledge – 4.1** |  |  |  |  | **5** |  |  | | **Application – 4.2** |  |  |  |  |  | **5** |  | | **Analysis – 4.3, 4.4** |  |  |  |  |  |  | **5** | | | |  |
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| **EXAMPLE OF POSSIBLE ANSWER** | | |  |
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| 4.1 | Cultural dance form   * Representative of all the members of the community they represent * They reflect the lives of the participants * They have important cultural and spiritual functions * They create a feeling of unity e.g. traditional dances that are passed down from one generation to the next e.g. Kathkah. Indigenous dances originate where they are found e.g. Pantsula   Concert dance form   * Performed to entertain an audience * Danced mostly by professional performers e.g. classical ballet, contemporary dance, musical comedy, etc. | | (5) |
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| 4.2 | **Dance of the Abakweta – the initiated Xhosa men**  It is a dance done in a circle, where the movements are restricted to the upper body and stamping of the feet. The types of costume they wear restrict the movements. The skirt is made of palm tree leaves that are wrapped a number of times around the waist. They wear a headgear made of two long twigs on either side of the head. The upper body bends forward and back in repetition in order for the headgear to touch the floor gracefully as they stamp their feet. | | (5) |

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| 4.3 | The Xhosa culture has initiation schools where boys (Amakhwenkwe) who are turning into men are trained and a ceremony where their adulthood is celebrated. A dance performance is done at these occasions. Transformation happens when a boy turns into a man. | | (3) |
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| 4.4 | The music is more rhythmic and heavy. The movements are also heavily grounded with powerful kicks. | | (2) |
|  |  |  | **[15]** |
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| **QUESTION 5** | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning outcomes | | | | Ability levels | | | | **Dance forms** | **LO1** | **LO2** | **LO3** | **LO4** | Low | Medium | High | |  |  | √ |  |  |  |  | | **Application – 5.1** |  |  |  |  |  | **5** |  | | **Evaluation – 5.2** |  |  |  |  |  |  | **5** | | | |  |
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| **EXAMPLE OF ONE POSSIBLE ANSWER.** | | |  |
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| 5.1 | **Classical Ballet –** This dance form is recognised 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 characterised 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 –** Can be recognised by some locomotive movements, 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 Amaxhosa 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) | |  |

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|  | 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) |
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| 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, socialisation, celebration, questioning social issues etc.) | | (5) |
|  |  |  | **[10]** |
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|  |  | **TOTAL SECTION A:** | **70** |

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| **SECTION B: MUSIC** | | |  |
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| **QUESTION 6** | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning Outcomes | | | | Ability Levels | | | | Music notes | LO 1 | LO 2 | LO 3 | LO 4 | Low | Medium | High | |  |  | √ |  |  |  |  | | Knowledge |  |  |  |  | 5 |  |  | | | |  |
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| **ANSWER** | | |  |
|  |  |  |  |
| 6.1 |  | | (1) |
|  |  |  |  |
| 6.2 |  | | (1) |
|  |  |  |  |
| 6.3 |  | | (1) |
|  |  |  |  |
| 6.4 |  | | (1) |
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| 6.5 |  | | (1) |
|  |  |  | **[5]** |
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| **QUESTION 7** | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning Outcomes | | | | Ability Levels | | | | Musical notes | LO1 | LO2 | LO3 | LO4 | Low | Medium | High | |  |  | √ |  |  |  |  | | Knowledge |  |  |  |  | 5 |  |  | | | |  |
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| **ANSWER** | | |  |
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| 7.1 | 4 | |  |
|  |  |  |  |
| 7.2 | 2 | |  |
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| 7.3 | 1 | |  |
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| 7.4 | An eighth note | |  |
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| 7.5 | 2 | |  |
|  |  |  | **[5]** |

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| **QUESTION 8** | | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning Outcomes | | | | Ability Levels | | | | Music notation/dance work, genre/style | LO1 | LO2 | LO3 | LO4 | Low | Medium | High | |  |  | √ |  |  |  |  | | Application – 8.1 |  |  |  |  |  | 4 |  | | Analysis – 8.2 |  |  |  |  |  |  | 6 | | | | |  |
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| **POSSIBLE ANSWER**  3  4 | | | | (4) |
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| 8.2 | 8.2.1 | *Orpheus in the Underworld* by Veronica Paeper | |  |
|  |  |  | |  |
|  | 8.2.2 | Jacques Offenbach | |  |
|  |  |  | |  |
|  | 8.2.3 | Operetta | |  |
|  |  |  | |  |
|  | 8.2.4 | Orchestral music with variances.  Violin solo and the identifiable piece of the can-can  Variations in lively music, sets atmosphere,  narrative ballet; everyday movements used to tell a story | | (6) |
|  |  |  | | **[10]** |
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|  |  | **TOTAL SECTION B:** | | **20** |

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| **SECTION C: ANATOMY AND HEALTH CARE** | | |  |
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| **QUESTION 9** | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning Outcomes | | | | Ability Levels | | | | Bones/joints/joint actions/muscles | LO1 | LO2 | LO3 | LO4 | Low | Medium | High | |  |  | ✓ |  |  |  |  | | Knowledge – 9.1 |  |  |  |  | 8 |  |  | | Application – 9.2 |  |  |  |  |  | 6 |  | | Evaluation – 9.3 |  |  |  |  |  |  | 6 | | | |  |
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| **ANSWERS** | | |  |
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| 9.1 | 9.1.1 | E |  |
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|  | 9.1.2 | C |  |
|  |  |  |  |
|  | 9.1.3 | G |  |
|  |  |  |  |
|  | 9.1.4 | B |  |
|  |  |  |  |
|  | 9.1.5 | A |  |
|  |  |  |  |
|  | 9.1.6 | D |  |
|  |  |  |  |
|  | 9.1.7 | H |  |
|  |  |  |  |
|  | 9.1.8 | F | (8) |
|  |  |  |  |
| 9.2 | 9.2.1 | Ankle, knee, elbow | (3) |
|  |  |  |  |
|  | 9.2.2 | Flexion, extension | (2) |
|  |  |  |  |
|  | 9.2.3 | Rotation, flexion, extension | (1) |
|  |  |  |  |
| 9.3 | 9.3.1 | Sternocleidomastoid | (1) |
|  |  |  |  |
|  | 9.3.2 | Trapezius | (1) |
|  |  |  |  |
|  | 9.3.3 | Gastrocnemius | (1) |
|  |  |  |  |
|  | 9.3.4 | Deltoid | (1) |
|  |  |  |  |
|  | 9.3.5 | Quadriceps | (1) |
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|  | 9.3.6 | Hamstrings | (1) |
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| **QUESTION 10** | | | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning Outcomes | | | | Ability Levels | | | | Injuries/Safe use of the body | LO1 | LO2 | LO3 | LO4 | Low | Medium | High | |  |  | ✓ |  |  |  |  | | Knowledge – 10.1 |  |  |  |  | 6 |  |  | | Application – 10.2 |  |  |  |  |  | 5 |  | | Analysis – 10.3 |  |  |  |  |  |  | 4 | | | | | |  |
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| **ANSWERS** | | | | |  |
|  | |  | |  |  |
| 10.1 | | 10.1.1 | | False | (1) |
|  | |  | |  |  |
|  | | 10.1.2 | | True | (1) |
|  | |  | |  |  |
|  | | 10.1.3 | | True | (1) |
|  | |  | |  |  |
|  | | 10.1.4 | | False | (1) |
|  | |  | |  |  |
|  | | 10.1.5 | | False | (1) |
|  | |  | |  |  |
|  | | 10.1.6 | | False | (1) |
|  | |  | |  |  |
| 10.2 | | * + Reduce risk of injury   + Increase heart rate   + Increase body temperature   + Increase oxygen intake   + Increase flexibility of joints and elasticity of muscles   + Improve posture and alignment   + Focus the mind * Gradually progress from small to bigger movements e.g. small shoulder rolls and then bigger ones. * Avoid high impact movements like running and jumping. * Avoid full neck circles, as they put strain on the cervical vertebrae, rather do semi-circles. * Be aware of your comfortable working range and recognise pain as a warning sign e.g. do not kick your leg higher than normal or you could pull a hamstring. * Make use of your breathing pattern as this helps to relax the body. Holding your breath tense up the body. * Always maintain posture and body alignment throughout movements. | | | (5) |
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| 10.3 | * + Your heart rate increases so that oxygen rich blood can be pumped to the muscles. The oxygen helps break down fuel for muscle action. The increased blood flow also helps to get rid of waste products (e.g. lactic acid which causes cramps). * Your body temperature rises, increasing the elasticity of the muscles and making them more pliable. * Synovial fluid is released from the synovial membrane into the joints to lubricate them and prevent friction. * You begin to focus your mind on the class/activity you are about to take part in and clear your mind of other matters not related to dance * You start to focus on the way you hold your body and improve your posture and alignment. * You learn through repetition. Repetitive movements are needed to warm- up the body, but they also improve your ability to remember movement patterns. | | (4) |
|  |  |  | **[15]** |
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| **QUESTION 11** | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning Outcomes | | | | Ability Levels | | | | Components of fitness | LO1 | LO2 | LO3 | LO4 | Low | Medium | High | |  |  | ✓ |  |  |  |  | | Knowledge – 11.1 |  |  |  |  | 4 |  |  | | Application – 11.2 |  |  |  |  |  | 7 |  | | Analysis – 11.3 |  |  |  |  |  |  | 4 | | | |  |
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| **POSSIBLE ANSWERS** | | |  |
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| 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) |

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| 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   • **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  • **S.A.S.S** (slow and static stretching) is the safest way to stretch. This makes use of passive stretching. Find the stretch position where you feel the tension in the muscle but NOT pain. Hold that position until the tension starts to ease (between 16 – 30 seconds). Once it has eased push further into the stretch to find the tension again.  Repeat this process 3 or 4 times.  • **Isometric:** This is a type of static stretching which involves the resistance of muscle groups through isometric contractions (tensing) of the stretched muscles. Assume the position of a passive stretch for the desired muscle. Next, tense the stretched muscle for 7 – 15 seconds (resisting against some force that will not move, like the floor or a partner). Finally, relax the muscle for at least 20 seconds  • **PNF** (Proprioceptive neuromuscular facilitation) stretching is a specific technique that makes use of the sensors (muscle spindle and golgi-tendon organ) and must be done under guidance. This is a technique combining passive and isometric stretching. There are different PNF techniques, the most common of which is the hold-relax. After an initial passive stretch the muscle being stretched is isometrically contracted for 7–15 seconds, relaxed for 2 – 3 seconds and then passively stretched again for 10 – 15 seconds. This technique is repeated a few times. | (7) |

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| 11.3 | Dancers have to understand which areas of their bodies they can change through stretching and strengthening exercises, and which areas cannot be altered.  Everybody has certain muscular/skeletal limitations. If a dancer does not work within their physical range, injury can occur. It is important for a dancer to understand that certain physical factors can be changed while others cannot.  Joint Architecture – Some joints are for mobility enabling movement in many directions. Others are for stability. Depending on the structure of the joint, movement can be limited.  Tissue type – Muscles are elastic enduring changes in length without permanent damage. Tendons are less elastic and easily injured. Ligaments have the least elasticity and cannot regain their original length once they have been overstretched. Overstretched ligaments can lead to joint instability.  Dancers have to understand which areas of their bodies they can change through stretching and strengthening exercises, and which areas cannot be altered. | | | (4) |
|  |  | |  | **[15]** |
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| **QUESTION 12** | | | |  |
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| **MEMO**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | Focus of Question | Learning outcomes | | | | Ability levels | | | | **Nutrition/lifestyle choices** | **LO1** | **LO2** | **LO3** | **LO4** | Low | Medium | High | |  | √ | √ |  |  |  |  | | Knowledge – 12.1 |  |  |  |  | **3** |  |  | | Application – 12.2 |  |  |  |  |  | **4** |  | | Evaluation – 12.3 |  |  |  |  |  |  | **3** | | | | |  |
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| **POSSIBLE ANSWER** | | | |  |
|  |  |  | |  |
| 12.1 | 12.1.1 | Carbohydrates – bread, cereal, rice, pasta | | (1) |
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|  | 12.1.2 | Milk products – yoghurt, cheese, milk | | (1) |
|  |  |  | |  |
|  | 12.1.3 | Protein – meat, fish, beans, eggs, nuts | | (1) |
|  |  |  | |  |
| 12.2 | 12.2.1 | Carbohydrates - are an energy source and a source of heat. | | (1) |
|  |  |  | |  |
|  | 12.2.2 | Fats – Provides fuel for the body and protects vital organs | | (1) |
|  |  |  | |  |
|  | 12.2.3 | Protein − required for muscle and tissue development and repair. | | (1) |
|  |  |  | |  |
|  | 12.2.4 | Vegetables and fruit – those rich in fibre absorb nutrients and excrete waste. | | (1) |
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| 12.3 | Dancers are individuals and must be strong and healthy. The way they dance is more important than how thin they are. Different dance forms have different body type requirements. | | | (3) |
|  |  | |  | **[10]** |
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|  |  | | **TOTAL SECTION C:** | **60** |
|  |  | |  |  |
|  |  | | **GRAND TOTAL:** | **150** |