



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**DANCE STUDIES
FEBRUARY/MARCH 2010
MEMORANDUM**

MARKS: 150

This memorandum consists of 21 pages.

NOTE TO MARKERS/TEACHERS:

- In many cases both a rubric and a content memorandum have been provided to guide marking. Both should be used to determine the marks awarded.
- In the content memorandum, generally **more** possible information is given than is expected from the candidates; however it must guide you as to the quality of the answers expected.
- Bullets have been used in the memo to aid marking.
- Refer to the **Ability levels** in the 'Focus Question' table below each question, to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalize students if the grammar or spelling used is incorrect. As long as the student's answer is clear, understandable and meets the marking criteria (e.g. the naming of muscles). ***However, they may not be awarded full marks for essay / paragraph type questions if there are grammatical and spelling errors and the answer is not written in the correct format.***
- ***In many of the qualitative questions that require detailed explanations, one tick does not equal one mark. Again refer to the marking rubric to place the student in the correct ability level.***
- ***Markers should avoid awarding full marks for a question when the answer is superficial and minimal.*** This examination is the culmination of a 3 – year training period from Grade 10 – 12 and the level of rigor expected should be equivalent to all other matriculation subjects.

SECTION A: DANCE HISTORY AND THEORY**QUESTION 1**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Indigenous/Cross cultural dance							
Knowledge				✓	3	3	9
Describing / Opinion							

NOTE TO MARKERS: Please check your final marks against the rubric to insure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

Low: 1.1 and 1.3

Medium: 1.2

High: 1.4, 1.5 and 1.6

EXAMPLES OF POSSIBLE ANSWERS:**(Non-African dance majors)**

- 1.1 African dance (1)
- 1.2 A Zulu dance called Umzansi which originates in Kwa-Zulu Natal, South Africa.
- The dancers hold a stick in one hand in ifolo (line) formation. The dance consists mainly of stamping of the feet. Before each dancer can execute the stamp, they perform “ukulanda iNgoma” where the dancers move two steps forward with the knees slightly relaxed. The preparation before stamping is followed by the raising of the leg in a high kick before bringing the foot onto the ground with a sturdy stamp. The leg swung forward is relatively straight and the supporting leg has a slightly bent knee. When the foot hits the ground, what follows then is a change of direction in the body of the dancers, who then move in the opposite direction. At certain points in the dance routine, the dancers will crouch to the ground as directed by their leader known as “iGosa”. This is when the leader improvises to display his skill. (3)
- 1.3
- Ibeshu - a skin covering the buttocks. The rear part of the loin covering extends to the knees and is worn by men.
 - Isishababa - a leather-like material covering the buttocks, longer than ibeshu, extending to the calves.
 - UmQhelo - a head dress of beads or skin worn encircling the head.
 - IziNgxabulela - sandals with straps made of leather. The sole is cut from a car tyre. (2)

- 1.4 What I found interesting about the dance form was the following:
- The history of how this dance form developed.
 - How the dance, practices and belief systems of the African people are related.
 - How the dances performed in different cultures, are for different age groups and different ceremonies.
 - The relationship between the music (singing and drumming) and the dancing.
 - The polyrhythmic sounds made by stamping of the feet together with the music.
- (3)
- 1.5 Learning about other cultures in our country helps us to be proud South African citizens. It also helps us to understand the different cultures without prejudice and discrimination, to be better informed and have respect for one another. It gives us new ideas and new ways of doing things (broadens our perspective)
- (2)
- 1.6 The drumming in African dance is heavy and has a strong steady beat. The beat is played specifically to accentuate the execution of some steps and movements. The emphasis is on rhythm rather than shape and space. Contemporary dance uses more space and a wide variety of music for different exercises and movement sequences. In both African dance and contemporary dance the body is not held in a rigid posture, and can move freely. African dance is very earthy while contemporary is earthy and also uses elevation. Both styles use components such as improvisation.
- (4)
[15]
- (African Dance Majors)**
- 1.1 Classical ballet
- (1)
- 1.2 Swan Lake, which originates in France. is the ballet we learned about. It is a classical ballet based on a fairy tale story of a prince who falls in love with a beautiful lady who has been put under a spell, turning her into a swan. The ballet creatively expresses a full range of emotions through physical movements and gestures. Most of the movements used are unnatural and restrictive with mime used to express feelings. The dance applies the principles for classical ballet technique such as stance, turnout, placing and laws of balance, pointe work etc.
- (3)
- 1.3 Costumes: In classical ballet the tradition is for ladies to wear pink or white tights, tutus, point shoes and feathers as headgear for the swan scene. Long flowing formal dresses are worn for the ball scene. Men wear tights with waist coats and pumps and suits for the ball scene. There are many versions of Swan Lake that use different costumes. Swan Lake uses a number of different elaborate sets for different scenes such as the ball scene, which is set in a palace
- (2)

- 1.4 What I found interesting about the dance form was the following:
- The history of how the dance form developed.
 - The highly disciplined technique that is used.
 - The interesting themes used such as the Swan Lake fairytale.
 - The elaborate costumes and sets used.
 - The music is specifically suited to the dance.
- (3)
- 1.5 Learning about another culture in our country helps us to be proud citizens. It also makes us understand the different cultures without prejudice and discrimination. We are better informed and have respect for one another even with our difference. It gives us new ideas and new ways of doing things (broadens our perspective)
- (2)
- 1.6 The style does not give much freedom in terms of self-expression. It is restrictive and highly disciplined. Classical ballet uses classical music, which is completely different from the drumming and singing used for my dance form. Classical ballet uses fairytale stories whereas my dance form expresses everyday life and activities found in a particular community. Classical ballet resists gravity while African Dance uses gravity. Classical ballet seldom uses improvisation.
- (4)
[15]

QUESTION 2

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Journals	LO1	LO2	LO3	LO4	Low	Medium	High
Knowledge	✓					10	
Application / understanding							

NOTE TO MARKERS:

Bullets are used to aid marking.

POSSIBLE ANSWER:

- 2.1
- Planning of your choreography from day one until the final performance.
 - The name of the choreography and the story / theme/ intention if there is any.
 - The names of the dancers taking part in the dance work.
 - The composer and title of the music or anything that relates the music to the dance. Why the music was chosen and how it adds to the performance.
 - Rehearsal schedule
 - Rehearsal venue
 - The floor plan of the dance work / how the performance space will be used.
 - The type of costumes, make-up, lighting, décor, special effects or any other production elements that will enhance your dance work.

- Process of the work done / improvisation used to aid choreography / design elements.
- 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 on any difficulties you may have experienced or weaknesses that you are aware of / possible suggestions on how these may be overcome.

(6)

2.2

- It will improve and test my levels of creativity.
- It will broaden my dance vocabulary.
- It will give me self-confidence and improve my performance.
- It should also assist me in doing my own choreography.
- It will allow me to experiment with different ideas.
- It will broaden my understanding of how to use design elements creatively.
- It will give me an opportunity to work with and observe other dancers in a creative manner.

(4)

[10]

QUESTION 3

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
	LO1	LO2	LO3	LO4		Low	Medium	High
Symbolism in dance								
Describing			✓				15	
Analysis								

NOTE TO MARKERS:

Please check your final marks against the rubric to insure that you have placed the answer in the correct standard for the overall mark.

EXAMPLE OF ONE POSSIBLE ANSWER:**REVELATIONS BY ALVIN AILEY**

- 3.1 The three sections of *Revelations* unite a narrative of themes and feelings. The first section shows the struggle of “black people wanting to get out” In the second section dancers dance the ritual of baptism to *Wade in the Water*. The final section depicts the social occasion of churchgoing on Sunday mornings, with the company in their Sunday best. Many movements involve the upper body (torso and arms) reaching up desperately towards the heavens while the lower body (legs) remains on the ground. In the duet *Fix Me Jesus* the dancers strain their arms upwards, fingers splayed before contracting and crouching, their bodies speaking of pain and hardship. Ailey uses hand gestures and arm movements to great effect. Dancers join their hands in prayer; stretch arms out with hands wide, tap gently on the ground and curve their arms, bird-like. The famous wedge shape formation of the dancers at the start of *Revelations* demonstrates magnificently the expressive use of arms that Ailey uses to great effect.

- 3.2 Costume, props and lighting are used to great effect in *Revelations*. Ailey uses the backdrop of night in the beginning to represents hard times and sorrow and grief during the period of segregation. The backdrop changes in intensity depending on the mood of the scene. In the baptism section dancers wear white costumes. The women wear white wide simple cut dresses with frills while the men wear white pants and tops. White is a traditional colour worn for baptism and it represents the purity after baptism.

The long strips of material are incorporated into the dance movements to create the illusion of the river where baptism would take place. In the church going scene the women wear their Sunday best, long flowing yellow dresses with hats and they carry fans. This was traditional for the women to wear hats when going to church and have fans on a hot day. The men wear black pants, shoes, yellow shirts and black waist-coats. Fans and chairs are used in this section to create the effect of the heat of the day while the dancers sit around gossiping behind their fans about the happenings in the community. The Sunday best, with the brightening of the backdrop and their movement symbolically represent the excitement of the joyous occasion together.

The Gospel songs relate directly to the message of the religious society that Ailey grew up in. His work depicts a belief in God to save them from despair and grief which gives them hope to triumph over all odds. The music builds to the final section leaving the audience feeling restored and triumphant.

[15]

QUESTION 4

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Community project							
Planning, Application			✓				10
Justification							

NOTE TO MARKERS:

Please check your final marks against the rubric to insure that you have allocated the correct amount of marks to the correct ability levels.

EXAMPLE OF POSSIBLE ANSWER:

Dear Mr Brown

I am writing on behalf of the dance department. I am currently a Grade 12 Dance Studies learner at your school. The Grade 12 learners would like to propose that the grant for R 5,000.00 is allocated to the dance department. We urgently need these funds to continue with our development program offered in the afternoons.

Please find my proposal below:

- The dance department is currently holding extra lessons free of charge to primary school children in the area. These classes are very successful and we have approximately 50 learners in total ranging in ages between 10 and 13.
- Crime/drug abuse and teenage pregnancies are a big problem in our school and community.
- We would like to use the money to expand the extra lessons to include training talks on these issues. This would involve asking motivational speakers to address the learners on a regular basis.
- We would also like to purchase an urn, mugs, plates, etc. so that we could offer refreshments to the learners after class to make the whole experience more welcoming and comfortable. We know this addition would encourage learners to stay on after class and be involved in the talks.
- We would also like to spend some of this money to purchase coffee, tea, milk and sugar as well as bread and jam. We feel that once the programme is up and running, we could approach the local food stores, e.g. Checkers for an ongoing subsidy for these requirements. We feel that if all the systems were in place to run these activities, we would have a far better chance of getting more sponsorship to enable the project to sustain itself.
- We would also have to make some contribution towards the costs of the petrol/transport etc. for the people we invite for the talks. We would really like to invite young adult achievers as role models so that the learners can relate to them.
- We feel that these classes will be of huge benefit not only to the learners that attend the classes but the ripple effect it will have on their families and peers when they talk about what they have learnt.

- If the classes have continuity and are ongoing, we know that these experiences the learners have in the dance programme could change their attitude and values. Dance teaches life skills, discipline, reliability and accountability to name just a few aspects.
- We would also like to have enough money, to be able to bring in specialist dance teachers on the odd occasion. Not only will the learners benefit from this, but the dance department as well. Skills and knowledge would be increased not only in the practical component but in how to teach as well.
- We will charge a fee for the shows that we will have, to showcase the work of the participants.
- Should we be given this grant, we will appoint one senior learner to be accountable - to keep records of all money spent.
- To sustain the project on the funding given to us we will have other activities to bring in more funds such as: selling coffee and tea for parents and people who visit our school.

The Grade 12 Dance Studies learners eagerly await your reply.

Yours sincerely

Cindy Black

[10]

QUESTION 5

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
	LO1	LO2	LO3	LO4		Low	Medium	High
S.A. Choreographer								
Analysis			✓			8	7	5
Application								

NOTE TO MARKERS:

Please check your final marks against the rubric to insure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

Low: 5.1 and 5.2

Medium: 5.3 and 5.4

High: 5.4 answer written as a tribute including introduction / middle / conclusion.

Numbering has been included in the memo to aid marking. Numbering must not be included in the candidate's answer – TRIBUTE.

EXAMPLE OF POSSIBLE ANSWER:**Note: Introduction**

Veronica Paeper, the well-known choreographer, has contributed to the development of dance in South Africa for more than 30 years. Besides dancing in many ballets herself, she also entertained people by creating many of her own dance works and has become almost a household name in the country.

5.1 Veronica Paeper was born in Port Shepstone, Kwa Zulu, Natal on the 9 April 1944. She was born with flat feet and was advised by the local doctor to start ballet in order to strengthen her arches. She became a professional dancer and choreographer. In 1987 she was appointed Assistant Director of CAPAB. When David Poole retired, Paeper became Director of CAPAB on January 1, 1991. Although she has retired as Director she is still actively involved in assisting not only the Cape Town City Ballet, but also the SABB Company in Tshwane (Pretoria), South Africa.

5.2 In 1972 Paeper created her first piece of choreography for a charity program called TEACH. John the Baptist was a dramatic one act ballet with music composed by Ernest Bloch. Scenery and costumes were designed by Peter Cazalet who remained Paeper's most frequent artistic collaborator through the years.

In 1973 Paeper was commissioned to choreograph a ballet to commemorate the centenary of the South African writer C. J. Langehove. Herrie-Hulle was first performed in Langehove's hometown, Oudshoorn.

She received favourable publicity for this work.

She became the resident official choreographer for CAPAB ballet in 1974. Notable amongst the over 40 ballets she added to the company's repertoire are Fantastique (1975) and Concert for Charlie (1979). Both were one act Ballets set to music of Dimitri Shostakovich: Ohm (1976), a pas de deux and the one act Drie Diere (1980) were both set to the music of South African Composer Peter Klatzow. Her first full length ballets for the company were Romeo and Juliet (1974), Cinderella (1975) and Don Quixote (1979)

The 1980's were most productive for Paeper. Her most successful ballets were choreographed at this time: The Return of the Soldier, Orpheus in the Underworld, A Christmas Tale all in 1982, and in 1984 her award winning ballet Spartacus.

The Cape Town City Ballet was launched on 18 April 1997 with Paeper's three act work The Story of Manon Lescaut set to the music of Massenet and arranged by Michael Tuffin.

Paeper tended to use the personalities of her dancers as inspiration for her choreography: Phyllis Spira, Prima Ballerina for CAPAB, had a remarkable sense of comedy and Paeper created comical roles for her. Paeper was always open to suggestions and to other people's movements. She would set the choreography with much input from the dancers and would encourage them to use their own personal interpretation of the roles.

Her works are mostly narrative and her objective is "never to bore an audience" Her choreography reflects diverse themes inspired by African folklore (The Rain Queen), antiquity (Cleopatra), the Bible (John the Baptist), literature (Romeo And Juliet), history (Spartacus), mythology (Undine), opera and operetta (Carmen and Orpheus) and the old classics (Cinderella).

- 5.3 Klatzow, a contemporary South African composer, and Paeper have created many works together: for example, Drie Diere and Hamlet. Cazlet has been the designer on almost all of Paeper's Ballets. Their collaboration has spanned over 26 years. Other artistic collaborations were with composers Michael Tuffin, David Tidboald and Allen Stephensen, as well as designer, Dicky Longhurst
- 5.4 In 1980 and 1982 she won the Nederburg award for Ballet in the Cape and in 1993 she shared the Artes Award for 'Best contribution to Serious Music and Dance' with Peter Klatzow for their production of Hamlet. In 1994 she gained International recognition for her company when it became the first South African ballet company to tour abroad. The works of this two week season at the Sadler's Wells Theatre in London consisted entirely of works by South African choreographers.

Paeper is considered one of the forerunners of Modern Classical Ballet in South Africa. Her ballet Drie Diere was considered totally unique in that there was a collaborative fusion of all the art forms - incorporating poetry, music and dance. She used a quartet of sonnets by N.P. van Wyk Louw which was written in 1942. In these sonnets he writes about the destructive qualities of man. Klatzow was deeply moved by this poem which led him to compose a score reflecting the theme of Destruction. From these sonnets, Paeper created a powerful Dance Drama, which to this day, is considered a milestone in South African Ballet.

Note: Conclusion.

Paeper has certainly contributed to the world of dance and choreography. She has developed a vast repertoire of works that companies are still using today.

[20]

TOTAL SECTION A: 70

SECTION B: MUSIC THEORY**QUESTION 6**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
	Terms / instruments / time						
	Knowledge, description		✓		10		
Evaluation							

- 6.1 True. (1)
- 6.2 True (1)
- 6.3 False. (1)
- 6.4 False (1)
- 6.5 True (1)
- 6.6 False (1)
- 6.7 False (1)
- 6.8 True (1)
- 6.9 False (1)
- 6.10 True (1)
- [10]**

QUESTION 7

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
	Notes values						
	Knowledge		✓			4	
Application							

- 7.1 2
4
- 7.2 3
4
- 7.3 Minim – first bar or 2 crochets or minim rest
Crotchet – crotchet second bar or 2 quavers of crotchet rest **[4]**

QUESTION 8

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
	LO1	LO2	LO3	LO4		Low	Medium	High
Music of a dance work								
Knowledge			✓			3		3
Describe								

NOTE TO MARKERS:

Please check that you have allocated the correct amount of marks to the ability levels.

Low: 8.1, 8.2 and 8.3

Medium: 8.4

EXAMPLE OF A POSSIBLE ANSWER:

Hello! It is wonderful to have you here at Radio 202. As we are a music station, I am sure that our listeners would like to know more about the Music of your dance work.

The Last Dance/Bolero by Alfred Hinkel

8.1 Maurice Ravel (1)

8.2 Classical with a Spanish flavour. (1)

8.3 Large orchestral piece. Melody passes between instruments; clarinet; bassoon, oboe, trumpet, saxophone, horn etc. Slower than a typical Bolero building from calm to a passionate climax. (1)

8.4 The calm to climax crescendo shows the South African struggle – the music starts softly with a flute and the dance work usually starts with a solo dancer. As each instrument is added so are dancers. As the music grows the variations allow for the fusion of dance styles e.g. contemporary / African / gumboot etc. The drums that play throughout the piece compliment the gumboot stamping. The music ends with the full orchestra playing loudly and a large climax of drums with the dance ending in a blackout.

It was so nice to have you here to enlighten us about the music in your dance work. We understand everything so much better now and can listen to the music with a better understanding. Thank you for your time. Goodbye.

(3)
[6]

TOTAL SECTION B: 20

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

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Labeling muscles							
Knowledge			✓		11		

A	Sternocleidomastoid	(1)
B	Deltoid	(1)
C	Pectoralis Major	(1)
D	External Oblique	(1)
E	Adductors	(1)
F	Sartorius	(1)
G	Extensor Digitorum Longus	(1)
H	Trapezius	(1)
I	Triceps Brachii	(1)
J	Latissimus Dorsi	(1)
K	Gluteus Maximus	(1)
		[11]

QUESTION 10

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Nutrition and eating disorders							
Knowledge			✓		6	4	
Application							

NOTE TO MARKERS:

Please check that you have allocated the correct amount of marks to the ability levels.

Low: 10.1

Medium: 10.2

POSSIBLE ANSWERS:

- 10.1 Following a balanced diet can enhance your performance and even prolong your career. Appropriate nutrition is particularly important for you as a dancer, as your body is the primary instrument of your craft. Dance places a huge amount of stress on the body including the bones, muscles, joints and nervous system. Without food the body cannot function and will eventually break down. As a dancer you will also need to keep yourself hydrated by taking in lots of fluids, preferably water, throughout the day.

The body requires food for three functions:

- Fuel
- Building and replenishing body tissues
- Regulating body processes

The effects of a balanced diet are:

- Improved mental alertness and the ability to concentrate for longer.
- A strong immune system which helps in preventing illness and absence from the dance class.
- Strong muscles that can perform for longer and are less prone to injury.
- Strong bones and joints.
- Increased energy levels.

(6)

- 10.2 Often dancers feel the need to go on a diet that restricts calories in some way, especially ballet dancers because they are expected to conform to a certain “look” which is thinner than normal.

Traditionally the ideal body type in the dance world has been one that is lean and almost childlike. This originates from the so called ‘waif’-like physique so desired by ballet dancers and choreographers. This ideal is based on cultural stereotypes (e.g. African dancers are not expected to be so thin) as well as the physical demands of the art-form. A heavy dancer’s body has to work much harder to lift their body weight against gravity.

Dancers are often high achievers, faced with a competitive environment, which can affect their feelings of self-esteem. It is all these factors that contribute to the high percentage of dancers that suffer from eating disorders. The most common disorders among dancers are Anorexia and Bulimia Nervosa. Although less common, some dancers may even suffer from BED (Binge Eating Disorder) or overeating, and may alternate between periods of overeating and dieting.

(4)
[10]

QUESTION 11

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
	LO1	LO2	LO3	LO4		Low	Medium	High
Joint actions								
Knowledge			✓			5	9	3
Application								

NOTE TO MARKERS:

Please check to insure that you have allocated the correct amount of marks to the ability levels.

Low: 11.1 and 11.2

Medium: 11.3 and 11.4

High: 11.5

EXAMPLES OF POSSIBLE ANSWERS:

- 11.1 Flexion / Extension / Adduction / Abduction / Outward rotation / Inward rotation (3)
- 11.2 Plantarflexion / Dorsiflexion / Eversion / Inversion / Rotation / Supination / Pronation. (2)
- 11.3
- Aids safe take-off and landings in jumps.
 - More fluidity of movement – e.g. pointing feet.
 - Aids speed of dancer – e.g. traveling movements.
 - Pointe work.
- (3)
- 11.4
- 11.4.1 Hip extension (1)
- 11.4.2 Hip flexion (1)
- 11.4.3 Knee flexion (1)
- 11.4.4 Shoulder abduction (1)
- 11.4.5 Trunk extension (1)
- 11.4.6 Neck – laterally rotated (1)
- 11.5 Rise – standing with feet in parallel first, slowly release heels from the floor and rise onto the ball of the foot keeping knees straight. Hold. Reverse action until heels are returned to the floor. With each repetition try to raise the heels as high off the ground as possible. (3)
- [17]**

QUESTION 12

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
	LO1	LO2	LO3	LO4		Low	Medium	High
	Components of fitness							
	Analysis		✓				6	8
Application								

NOTE TO MARKERS:

Please check to insure that you have allocated the correct amount of marks to the ability levels.

Medium – ‘description’ – 3 marks for each component

High – ‘methods used to train or improve it’ – 4 marks for each component,

POSSIBLE ANSWERS:

COMPONENT OF FITNESS	DESCRIPTION	METHODS USED TO TRAIN OR IMPROVE IT
ENDURANCE	<p>(also known as Stamina)</p> <p>Endurance is the ability to perform work over an extended period of time. It is a function of both the cardio respiratory and muscular systems.</p> <p>Cardio respiratory Endurance is:</p> <ul style="list-style-type: none"> • the ability to effectively deliver oxygen to muscle tissue over long periods • needed for muscular endurance and strength and should be considered the baseline of training. <p>Muscular Endurance is:</p> <ul style="list-style-type: none"> • the ability to sustain many muscle contractions over a given period of time • closely related to CRE because an active muscle needs sufficient oxygen and nutrients to work optimally. 	<p>Aerobic exercises condition the heart muscle so that it pumps a greater volume of blood into the general circulation, which improves transportation of oxygen to the muscles and organs, therefore improves the breakdown of fuel for use by the body. E.g. running, jumping, swimming.</p>
STRENGTH	<p>This is the capacity to exert a muscle contraction or force against resistance. When a muscle is exercised regularly certain functional and structural changes take place in order to cope with the work it needs to carry out. Functional change refers to when a muscle becomes more efficient in order to work for longer periods of time or at higher intensities. Structural changes would refer to a muscle increasing in size due to increased load placed on the muscle over a period of time. It is essential for you to develop your strength for dance, but a balance between muscle groups must be maintained for your body to be highly effective and strong.</p>	<p>You do not need to train with weights to increase your strength. 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.</p> <p>That means the length of time you work a muscle must be increased progressively.</p> <p>Load would refer to the amount of resistance you place on the muscle e.g. holding the leg in the air for an extended period.</p>

CORE STABILITY	<p>Core stability is an important part of overall fitness, especially in dance where a strong center or core is needed to maintain balance while moving through space.</p> <p>Your body is designed for both mobility and stability which means that while some body parts move others need to hold or stabilize. Maintaining strength in the torso throughout all movement will make you more stable, give more power to your movements and prevent stress to your spine.</p> <p>The abdominal muscles also attach the pelvis to the spine. This means that the position of the pelvis plays an important role in posture and strength.</p>	<p>Core strength can be achieved by:</p> <ul style="list-style-type: none"> • Consistently practicing good posture and being aware of maintaining correct alignment during all movement. • Engaging the abdominal muscles during movement, especially when the movement requiring you to work out of neutral alignment. • Performing regular conditioning exercises for the abdominal and back muscles. • Maintaining a balance of strength between the abdominal and back muscles. • Conditioning the stabilising muscles in moving and holding positions.
NEURO-MUSCULAR SKILLS	<p>NMS are a result of co-operative interaction between the nervous and muscular-skeletal systems. Another term for these skills is motor co-ordination. NMS will affect the overall quality and efficiency of your movement. NMS can be divided into 6 essential skills:</p> <p>a) Balance is your ability to maintain equilibrium over a base support.</p> <p>b) Agility refers to how able you are to move quickly and efficiently within and between movement patterns.</p> <p>c) Kinesthetic awareness is how sensitive you are to the movement of your body through space. It also relates to your ability to recognize and develop efficient movement patterns.</p> <p>d) Spatial Orientation describes the awareness you have of the space your body occupies during activity.</p> <p>e) Maintenance of Rhythm is your ability to match a movement or movement pattern to a pre-determined sequential pattern of rhythm.</p> <p>f) Reactivity is how your body responds to changing circumstances.</p>	<p>These skills are not automatic, they must be developed. E.g. balancing is a learned skill that requires concentration. The more you practice the easier it becomes. All NMS skills can be developed in the dance class through repetition. The more a movement is repeated the quicker the response time becomes in performing the actual movement correctly with kinesthetic awareness. All areas mentioned in the description, can be developed by incorporating different activities in the class aimed specifically at improving reaction time.</p>

FLEXIBILITY	<p>Flexibility is broadly defined as range of movement (ROM) about a joint. It can be more accurately defined as freedom of movement (mobility) and an absence of restriction to movement (stiffness). Flexibility is joint specific and is influenced by structural and functional factors.</p>	<p>Stretching of muscles, ligaments and tendons must be done slowly and carefully and should only be done when muscles are warm as there should be no pain or stress felt. Light stretching can be done as part of the warm-up as it helps prepare the body for activity. The best time to stretch is at the end of a class when your body is very warm. There are many different stretching techniques, but certain safety measures apply to all of them:</p> <ul style="list-style-type: none"> • Always stretch when warm • Ballistic stretching is dangerous, can cause injury and is best avoided • Focus on feeling the 'tension' of a stretch rather than 'pain' • Never force someone else into a stretch • Stretch slowly and in a controlled manner <p>Flexibility can be static (passive) or dynamic (active/functional). As a dancer you need to develop both forms of flexibility.</p>
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[14]

QUESTION 13

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Prevention of injury							
Knowledge, Evaluation		✓	✓			3	5
Application							

NOTE TO MARKER:

Please insure that you have allocated the correct amount of marks to the ability levels.

Medium – 13.1

High -13.2 and 13.3

- 13.1 The recommended treatment for the injury:
2nd degree – RICE- may require soft cast and immobilization for 3-4 weeks and physiotherapy
3rd degree- stop activity; RICE; plaster cast with complete immobilization with 6-8 weeks recovery. Surgery is also a possibility.
- 13.2 Depending on the severity of her injury she may not be able to perform and may need to stop all activity or continuing could do more damage. Her performance might be affected should she dance with a 2nd degree injury.
- 13.3 To take drugs to dull the pain can only lead to further injury as the painkillers will mask the pain but not fix the injury. More damage can be done to the injury while not feeling the pain, which could lead to a more severe injury and possibly not being able to continue at all. Some dancers who follow this treatment end up dependant on drugs and this is certainly not recommended. As hard as it may seem it will be better for her to forfeit the audition than to permanently injure herself and not be able to continue dancing.

[8]

TOTAL SECTION C: 60

GRAND TOTAL: 150