



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DANCE STUDIES  
FEBRUARY/MARCH 2009  
MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 21 pages.**

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

Evaluate how the subject Dance Studies has or has not prepared you for your possible future career pathway. Name the possible career you would like to pursue and give reasons for your opinion.

**[5]****MEMO**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Evaluation			✓		5		
Analysis							

**MARKING RUBRIC**

1	2	3	4	5
Unable to self-reflect, analyse and make value judgments. Does not link opinions to a possible career.	Partially able to self-reflect, analyse and make value judgments. Does not link opinions to a possible career.	Able to self-reflect, analyse and make value judgments with insight and honesty. Struggles to link opinions to a possible career.	Able to self-reflect, analyse and make value judgments with insight and honesty. Considers both positives and negatives without substantiating opinions and partially links it to a possible career.	Able to self-reflect, analyse and make value judgments with insight and honesty. Considers both positives and negatives and substantiates opinions linked to a possible career.

**QUESTION 2**

You must plan and produce an evening of entertainment at your school to celebrate the various forms of dance found in South Africa.

- 2.1 Give the evening an appropriate name. (1)
- 2.2 List various dance forms that will be performed in the show. (1)
- 2.3 Describe the venue requirements for the performance. (3)
- 2.4 Prepare a budget proposal outlining all funds needed. (3)
- 2.5 Suggest TWO methods you could use to raise money for this production. (2)
- 2.6 List other role players you will need to assist you with this production and what they will be expected to do. (3)

- 2.7 Recommend ways in which you would market this production. (2)  
[15]

**MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Creating	✓		✓		7		
Applying						6	2

**POSSIBLE ANSWERS**

- 2.1 “Celebrating Dance” (1)
- 2.2 Various e.g. Spanish, Latin American, Classical Ballet, Indian, African, Greek, Contemporary, Jazz, Tap, Hip-Hop (1)
- 2.3 Sprung wood floor, big enough stage, dressing rooms, lighting and sound board, easy access, parking facilities, front of house facilities, sufficient seating, security (3)
- 2.4 Various: Budget should include logical items for example: venue rental, lighting and sound technician, costumes, advertising, refreshments, transport, security, printing costs (3)
- 2.5 Selling adverts in the programme, ticket sales, requesting sponsorship from local business, cake sales, raffles (2)
- 2.6 Role players: various e.g. costume designer, choreographers, marketer, ticket sellers, programme designers, dancers/performers (3)
- 2.7 Various including posters, flyers, sms, email, website (2)  
[15]

**QUESTION 3**

Read the synopsis of the movie *STEP UP* below and then answer the questions that follow.

The movie *STEP UP*: A troublesome boy named Tyler earns his extra cash from stealing cars. He is caught vandalising the property of the School of the Arts in the local area. He is sent to the school to do community service as his punishment.

While doing the community service he watches a girl, Nora, preparing for her final choreographic performance. He is fascinated and watches her intently. Tyler is a keen hip-hop dancer who enjoys dancing socially at clubs but would not have considered a dancing career because of the male image amongst his gang of friends.

Tyler offers to help Nora when her dancing partner is injured. She agrees and he works very hard and even manages to change her approach to the choreography to include his hip-hop style. Tyler starts spending more time in the new environment and neglects his old gang of friends.

Just before Nora's final performance she decides to replace Tyler with her original dancing partner. Tyler is very unhappy and returns to his gang. On one of the outings a gang member's brother steals a car and is involved in a fatal accident. This accident leads Tyler to realise he must make some life changes.

Tyler finds out that Nora's dancing partner has yet again let her down and he rushes to the performance to fill in. This results in Nora winning the choreographic competition and Tyler being offered a place at the Art School to complete his studies.

He realises that it is acceptable for men to dance and pursues his new life enthusiastically with the support from his original gang members. They also realise that his talents and interests have taken him to a more meaningful life and they begin to mend their ways through his example.

- 3.1 Discuss the example of peer pressure as shown in this story and its relationship with stereotyping. (5)
  - 3.2 How do you think dance can contribute to reducing crime? (5)
- [10]**

**MEMO**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Comprehension, evaluation			✓		5	5	

**POSSIBLE ANSWERS**

- 3.1 It is natural for Tyler as an adolescent to want to be 'one of the gang'. The need to 'belong' may mean he has to accept the unspoken 'rules' of the group even if they go against his values. Tyler is afraid to let his 'gang' friends know that he is dancing for fear of what they will say and all the teasing that may arise. Dancers require strength. Male dancers are often stronger and fitter than other sportsmen. Being able to express emotion through your body does not make you gay. The opinion that dancing is effeminate is a focal point in the story. This is one of the stereotypes in the dance environment. Stereotyping can be damaging, leading to feelings of low self-esteem and in this case expected teasing. (3)
- 3.2 Various answers: possible points – a person keeps active and busy doing something constructive and meaningful, this reduces the boredom and then stops them from getting into trouble. Dance teaches good values and attitudes of respect and inclusivity. It is healthy and encourages healthy living and eating habits. Dance helps to reflect on promoting cultural fairness and teaches respect for cultural and other diversities. It contributes to personal maturation, social development and spiritual enrichment encouraging good life choices. (2)

**[5]**

**QUESTION 4**

You have studied at least ONE indigenous dance style or cross-cultural dance style. Give a description of the dance style studied, and include the following information:

- 4.1 Name the style you have studied and its origin. (2)
- 4.2 Explain when, where and by whom it would normally be performed. (3)
- 4.3 Discuss the performance elements, for example costumes, music, accessories, props used. (3)
- 4.4 Point out the characteristics of the dance. (2)
- [10]**

**MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Knowledge				✓			8
Application						2	

**EXAMPLE OF POSSIBLE ANSWERS**

- 4.1 iNgoma style originates in Bergville, KwaZulu-Natal. Though iNgoma was a distinct dance and song performance style, it has now become regional and developed into many different styles. (2)
- 4.2 This dance is performed at festivals. The dance was institutionalized in the hostels as a way to control the behavior of the young men. The first iNgoma dance performances were seen in the hostels being performed for the white bosses.  
Women did not participate in iNgoma except for being part of the audience. Recently iNgoma has been performed in theatre stages around the world. The circles and line formations have shifted through time and so too has male ownership of the dance. Recently women also performed the dance. Mixed groups of men and women can also perform the dance. People who are not of the Zulu culture also perform the dance. (3)
- 4.3 The big performances are accompanied by three or four drums. The drums are large and double skinned based on the western military model, which a player strikes with a beater in each hand. The dance consists of stamping on the ground with the shield held in the left hand striking the thigh, and the stick held with the right hand. A whistle is used by the leader.  
The costume is iBeshu (a skin buttock-covering, worn by the men to cover the rear. A loin-covering extending to the knee), isiShababa (a skin buttock-covering, longer than iBeshu, extending to the calves of the legs), Umqhelo (a head dress of beads, or skin worn encircling the head), Izincabulelo (sandals with straps made of leather, with soles cut from a car tyre). (3)
- 4.4 iNgoma denotes a distinct dance and song performance style. One will also hear amaZulu when they say “uya yi shaya ingoma”, which means that one is a good dancer or a performer of the dance/song. The term iNgoma was applied to hymn-sacred songs. African music demonstrates a total integration of song and dance. Thus iNgoma among amaZulu means both to sing and dance. iGosa is the leader who controls the team by using a whistle that he carries on a thong around his neck. He gives the cues when to change the movements and when to progress to the next phase of the music. (2)

**[10****QUESTION 5**

Select ONE of the prescribed **INTERNATIONAL** choreographers you have studied this year. Give the following information:

- 5.1 Name of the choreographer (1)
- 5.2 Choreographer's country of origin (2)
- 5.3 Title of the dance work (1)
- 5.4 A descriptive synopsis of the work (5)
- 5.5 How the performance elements, for example costumes, music, lighting and props or sets enhance the work (3)

- 5.6 Explain how the choreographer's background has influenced this work. (3)  
[15]

**MEMO**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Comprehension, evaluation			✓		3	8	
Knowledge							4

**GUIDING RUBRIC**

1 – 3 MARKS	4 – 7 MARKS	8 – 11 MARKS	12 – 15 MARKS
Very few facts given in the answer. With hardly any understanding of the particular choreographer's work shown.	The answer is written with some accuracy and understanding of the particular choreographer's work.	The answer is well written with accuracy and understanding of many aspects of the particular choreographer's work. Able to analyze, evaluate and apply with some creativity.	The answer is excellently written with accuracy, insight and understanding of all aspects of the particular choreographer's work, providing a lot of detail. Able to analyze, evaluate, apply and compare coherently and creatively.

**EXAMPLE OF POSSIBLE ANSWERS**

- 5.1 Choreographed by George Balanchine (1)
- 5.2 St. Petersburg, Russia (2)
- 5.3 Apollo (1)
- 5.4 Synopsis: (Theme/ Plot/ Scenario)  
Scene I: The Prologue  
On a high rock in Delos, an Aegean island, on a starry night, Leto gives birth to Apollo.  
The boy god, at the foot of the rock, frees himself from his swaddling clothes and begins to live and communicate with the world. A lute is presented to him by two handmaidens. This is a sign of his future in music.  
Scene II:  
Apollo stands at the centre of the stage with this lute. The three Muses, Calliope, Polyhymnia, and Terpsichore, approach and honor him. Apollo asks each one of them to name the symbol of her art. To Calliope, muse of poetry, he gives a tablet, to Polyhymnia, muse of acting, he gives a mask, and to Terpsichore, muse of singing and dancing, a lyre.  
The three Muses dance with their gifts, and then Apollo performs another variation. He is joined by Terpsichore and later by the other two, and leads them towards Mount Parnassus, ascending the rock as Zeus summons him. (5)

- 5.5 Like most of Balanchine's ballets, the music and the dancing are the most important aspects. The storyline sets and costumes are of almost no importance. Balanchine believed that "Movement must be self explanatory. If it isn't, it has failed". Most of his ballets are danced in studio outfits to show the dancers off on an almost bare stage with the lines of their bodies clearly shown. (3)
- 5.6 Born in St. Petersburg, Russia, he is considered the foremost contemporary choreographer in the world of ballet. He was accepted into the ballet section of St. Petersburg's Imperial Theatre School at age 9. His father was a composer and Balanchine began piano lessons at age 5 and later, while still continuing to dance, he studied at the Petrograd Conservatory of Music. It is this extensive music training that enabled him as a choreographer to communicate with other composers. He began to choreograph while in his teens.  
It is while working with Diaghilev that he injured his knee. This limited his dancing and was probably a great contributing factor to his commitment to full-time choreography. Apollo is choreographed to a score by Stravinsky which influenced Balanchine's neoclassical style.  
It is a traditional balletic style with the geometrical austerity of modernism, an illustrious example of the art that was to be known as neoclassical. (3)  
[15]

## QUESTION 6

Compile programme notes for an upcoming show featuring ONE of the prescribed South African choreographers and his/her work. Include the following information:

- 6.1 The biography of the choreographer (5)
- 6.2 A synopsis/theme of the work to be performed (5)
- 6.3 Draw the audience's attention to the performance elements, for example costumes, music, lighting, sets that help to make the dance work successful (5)  
[15]

## MEMO

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Analysis			✓			10	
Knowledge							5



**GUIDING RUBRIC**

<b>1 – 3 MARKS</b>	<b>4 – 7 MARKS</b>	<b>8 –11 MARKS</b>	<b>12 – 15 MARKS</b>
Very few facts given in the answer. With hardly any understanding of the particular choreographer's work shown.	The answer is written with some accuracy and understanding of the particular choreographer's work.	The answer is well written with accuracy and understanding of many aspects of the particular choreographer's work. Able to analyze and apply knowledge with some creativity.	The answer is excellently written with accuracy, insight and understanding of all aspects of the particular choreographer's work, providing a lot of detail. Able to analyze and apply knowledge coherently and creatively.

**EXAMPLE OF POSSIBLE ANSWER**

## 6.1 Veronica Paeper (1944 – )

Veronica was born in Port Shepstone, KwaZulu-Natal where she began dancing at age 5 to strengthen her feet. "I wanted to dance ever since I put on my first pair of satin shoes." (Veronica Paeper). She obtained her Ballet Teacher's Diploma from UCT Ballet School where she studied under Dulcie Howes, David Poole, Pamela Chrimes and Frank Staff (whom she later married.)

She performed as a principal dancer with CAPAB, PACT and PACOFS in her professional career. She created her first piece of choreography in 1972 called John the Baptist. In 1974 she became the resident choreographer for CAPAB. In her time as choreographer she added over 40 ballets to the company's repertoire.

Considered one of the forerunners of Modern Classical Ballet in South Africa, she has created works that fuse many art forms (including poetry, music and dance) and used diverse themes. She takes inspiration from the personalities of her dancers and encourages them to interpret their dance roles and contribute to the choreographic process.

(5)

6.2 **Synopsis/Content**

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 1920's, early 1930's 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).

(5)

6.3 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.

(5)  
[15]**TOTAL SECTION A:****70****SECTION B: MUSIC THEORY****QUESTION 7**

Four music notes are named below. Replace the name of the note with its correct musical symbol:

- 7.1 Minim
- 7.2 Semibreve
- 7.3 Quaver
- 7.4 Crotchet

**[4]**

**MEMO**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Illustrate			✓				4

7.1 Minim



7.2 Semibreve



7.3 Quaver



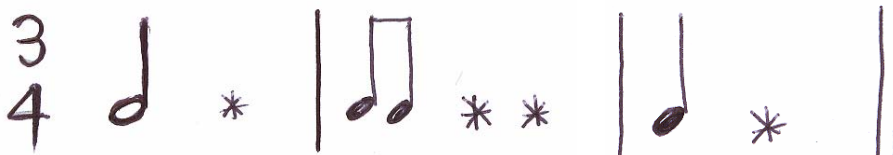
7.4 Crotchet



[4]

**QUESTION 8**

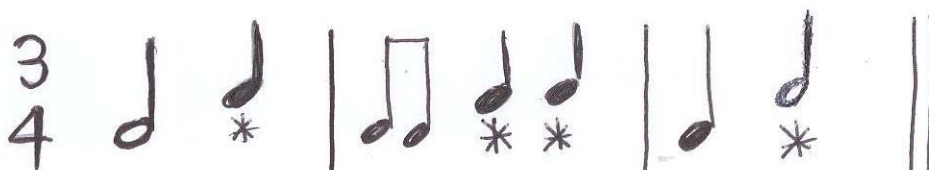
Redraw ALL THREE bars in the ANSWER BOOK and replace EACH star with the ONE correct note that is missing.



[4]

**MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Application			✓			4	



[4]

**QUESTION 9**

Choose ONE of the music components listed below:

MELODY; HARMONY; RHYTHM; DYNAMICS; TIMBRE

Explain what it is, and then reflect in your explanation on how this understanding of the music component could enhance your dance quality and choice of dance music.

**[5]****MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Evaluation			✓		5		

**EXAMPLE OF POSSIBLE ANSWERS**

**MELODY:** The recognisable part of the music that you can usually hum. Melodies can be simple or complex and usually recur within the piece of music. Melodies can be monophonic (one single unaccompanied melody), homophonic (one melody at a time with accompaniment) or polyphonic (more than one melody sounding together).

Melodies usually inspire moods and as such will inspire the interpretation of the dance or movement. The mood of the music will add emotional impact to what the dancer or choreographer is trying to convey. The melody of the music is inherently rhythmical and this too will add to the quality of the movement.

**HARMONY:** When two or more notes of different pitch are sounded at the same time, producing a chord. It is the way sounds are combined together. They either compliment or agree with the other sounds – concord, or they disagree and clash or sound harsh – discord.

Depending on the type of effect that is desired within the dance, careful consideration of the type of harmony reflected in the music must be chosen. Concords will create a calm and harmonious mood to the dance, while discords immediately create a sense of unease or anxiety in the listener. Some music contains elements of both and these can create very interesting combinations to choreograph to.

**RHYTHM:** The heartbeat of the music, and can be recognised as a steady beat or a recurring pattern; the regular occurrence or reoccurrence of an accented beat or beats in a bar of music. There can be simple or complex rhythmic patterns. The rhythm of the music can have a distinct feel e.g. Folk /Classical /Avant-Garde /Experimental.

The type of rhythm chosen will affect the feel of the dance in that it can give it a distinct character e.g. folk music will create a completely different character than classical rhythms. Rhythms also can have clear rhythmic patterns or it can contain ambient sound periods for example lapping water, thunder rumbling etc. This too creates atmosphere and character to the dance piece.

**DYNAMICS:** The variety of amplitude, accents, contrasts etc. It is what makes the music exciting and interesting and adds contrast to the piece. This can be created by the instruments used or a combination of instruments and the speed or loudness with which they are played.

The dynamics within a piece of music will directly influence the dynamics of the dancer's performance. The highs and lows within the music will determine the intensity and sensitivity with which the movements are portrayed. Variation in dynamics makes a dance interesting to watch.

**TIMBRE:** The tone quality of each instrument. Each instrument has a specific sound that makes it instantly identifiable and different to other instruments. There are different categories of instruments and within each category the various instruments differ as well e.g. the string section has a violin in it as well as a double bass and they both have a completely different sound.

A choreographer might be inclined to choose a piece of music mainly because of the instruments used in it and as such, the timbre of these instruments would give the music a definite sound quality. For example, if you were looking for a piece of music that had a distinctly African feel to it, you would choose music that had percussion, drums and hand drums. A violin concerto would obviously not fit the bill if this is what you were looking for, but it would perhaps enhance a ballet piece that was very gentle and delicate.

[5]

### QUESTION 10

Analyse the music used in ONE of the prescribed **INTERNATIONAL** dance works you have studied, and evaluate how it added to or enhanced the performance.

(Remember to name the choreographer, title of the dance work and the composer at the start of your answer.)

[7]

### MEMO

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Description			✓				4
Analyse						3	

### EXAMPLE OF POSSIBLE ANSWERS

#### NOTE TO MARKERS:

***NO MARKS ALLOCATED FOR NAMING CHOREOGRAPHER, TITLE AND COMPOSER.***

#### **MARTHA GRAHAM – APPALACHIAN SPRING – AARON COPELAND**

Copeland wrote the music especially for Graham. It was originally titled "Music For Martha" and eventually got its name "Appalachian Spring" from the title of a poem. The music was originally scored for 13 instruments and later adapted to a full orchestra which includes a piano and a large percussion section. It is 35 minutes long and has 8 sections.

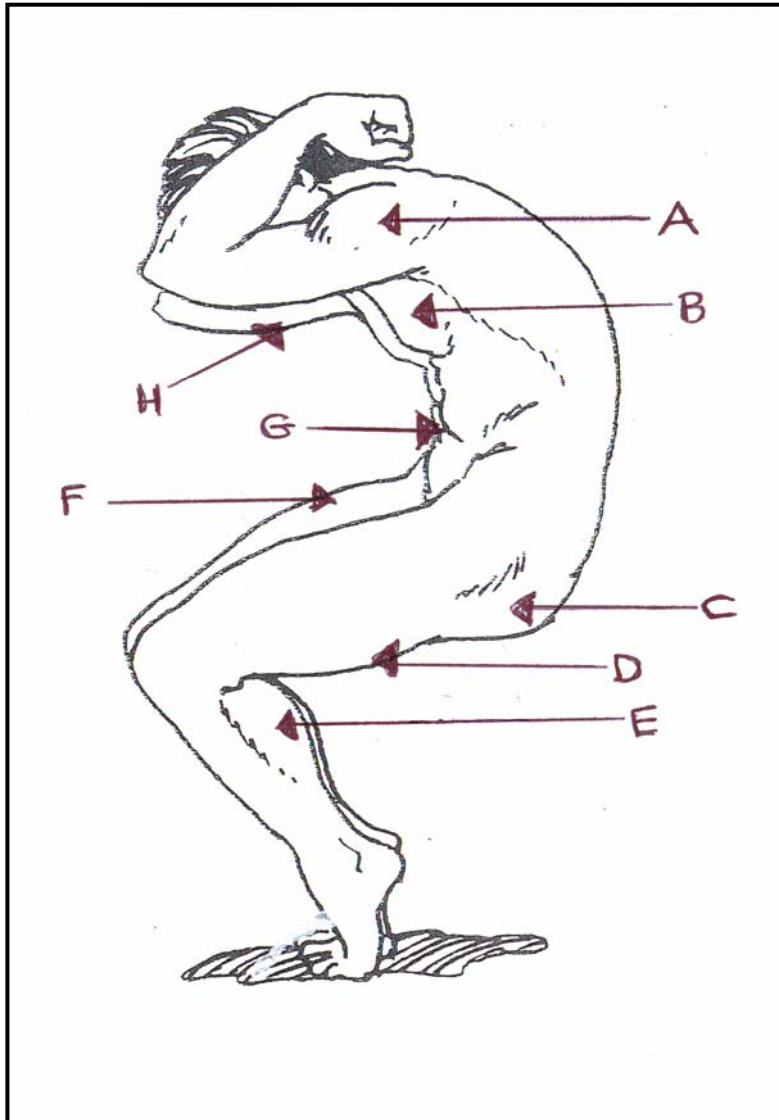
Throughout all its changing moods, Copeland's score calls up a sense of the optimism, courage, vigour, energy and the characteristic faith and hope of the American experience. The music is bright and transparent, has clear tonality and is basically calm and tender in mood. This compliments the various sections of the ballet which describe the starting of a new married life on the frontier/ the unknown.

The rhythms and melodies are American-sounding and suggest barn dances, fiddle tunes and revival hymns. There is a duo for the bride and groom and a fast dance for the preacher and his followers suggesting square dances and country fiddles. The folk tune “Simple Gifts” (a Shaker melody) is used in the score – it forms the basis of a series of variations near the end of the ballet. The tune also plays a background role, generating the triadic “sound” of the ballet, evoking a new-world feeling of open frontiers being settled by hardy individuals. The score’s rhythm has syncopations and rapid changes in meter which are juxtaposed well in the changes of characters of the revivalist and his followers, the pioneer woman and the wife and husbandman.

**[7]****TOTAL SECTION B: 20**

**SECTION C: ANATOMY AND HEALTH CARE****QUESTION 11**

- 11.1 In the ANSWER BOOK label the muscles marked A – H in the diagram below.



(8)

- 11.2 Identify the actions that are taking place in the dancer's joints listed below:  
(Refer to the diagram above.)

11.2.1 The dancer's elbows

(1)

11.2.2 The dancer's ankles

(1)

- 11.3 Name TWO of the muscles responsible for the action in the dancer's feet.  
(Refer to the diagram above.)

(2)

**[12]**

**MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Labelling			✓				8
Identifying						4	

- 11.1 Answers:  
 A. Deltoid  
 B. Pectoralis Major  
 C. Gluteus Maximus  
 D. Hamstrings  
 E. Gastrocnemius  
 F. Quadriceps  
 G. Rectus Abdominus  
 H. Triceps Brachii (8)
- 11.2 11.2.1 Flexion (1)  
 11.2.2 Plantar flexion (1)
- 11.3 **ANY TWO ARE POSSIBLE ANSWERS:**  
 Gastrocnemius  
 Soleus  
 Tibialis posterior  
 Flexor hallucis longus  
 Flexor digitorum longus (2)  
**[12]**

**QUESTION 12**

Explain why warming up and cooling down should be an important part of a dancer's exercise routine.

**[8]****MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Knowledge, Comprehension		✓	✓			8	



**EXAMPLE OF POSSIBLE ANSWERS****PURPOSE OF WARMING UP**

- Increases the heart rate
- Raises the deep temperatures within the body
- Light stretching elongates contracted ligaments and fascia as well as musculature
- Increases the speed of nerve impulse transmission
- Warm up actions specific to the style, prepares the body for the activities that follow
- Increases the blood sugar levels and adrenalin
- Prepares the joints for vigorous movement
- Prevents damage of the muscles and ligaments due to sudden exertion
- Focuses the mind on the task at hand and develops concentration

**[8]****PURPOSE OF COOLING DOWN**

- It is extremely harmful to the body to stop activity while the heart is pumping vigorously and the body should be given time to cool down gradually
- If exercise is stopped suddenly, body fluids tend to pool in the lower limbs, causing discomfort, soreness and stiffness
- Slowing down the pace of activity and continuing to move for 3 to 5 minutes after the class until the heart rate and breathing have returned to normal is far more healthy than stopping suddenly
- A deep breathing pattern helps to relax the body and return the heart rate to normal
- General stretching reduces muscle tension

**QUESTION 13**

What is good posture? Explain why it is so important in all forms of dance.

**[5]****MEMO**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Evaluation		✓	✓		5		
Comprehension							

**EXAMPLE OF POSSIBLE ANSWERS**

- Good posture is when your body is able to perform daily activities with safety and ease
- Posture affects the alignment of the feet, knees, hips, shoulders and neck
- Good posture enables us to develop our alignment and improve the way we move - our co-ordination and our balance. This in turn places less strain on the joints and muscles
- Good posture prevents lifelong back problems
- Good posture contributes to strong stomach muscles and a strong centre
- Various muscles are involved in the development of good posture. The most important of these being the abdominal muscles. These support the spine and upper body and allow for freedom of movement. If the abdominal muscles are weak, the spine has excessive strain placed on it and this in turn affects the joints in the lower body

**[5]**

**QUESTION 14**

- 14.1 To maintain good nutrition and a healthy body, list the food groups that a dancer should eat daily. (5)
- 14.2 Explain the importance of hydration in a dancer's diet. (5)
- 14.3 How does good nutrition play an important part in the fight against HIV/Aids? (2)
- [12]**
- 14.1 To maintain good nutrition and a healthy body, list the food groups that a dancer should eat daily. (5)
- 14.2 Explain the importance of hydration in a dancer's diet. (5)
- 14.3 How does good nutrition play an important part in the fight against HIV/Aids? (2)
- [12]**

**MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Knowledge, Comprehension			✓			5	5
Application					2		

**EXAMPLE OF POSSIBLE ANSWERS**

- 14.1
- Protein
  - Carbohydrates
  - Minerals
  - Vitamins (Fruit, Vegetables)
  - Fats
  - Fibre
  - Dairy products
  - Water
- (5)
- 14.2
- The importance of hydration**
- Water is one of the essential nutrients and yet it is often regarded as an optional extra
  - The body is made up of 60% water
  - Water regulates the body temperature, helps carry the nutrients and oxygen to the working cells and is necessary for the excretion of waste products
  - Lean muscle tissue is made up of water so if the body is not sufficiently hydrated this will affect the efficiency of the muscles and reduce the amount of work they can do
  - A dancer needs to drink at least 8 glasses of water a day, more if doing very long hours of rehearsal or class as water is lost through sweat
  - Thirst is not an indicator of fluid needs and people are often unaware that they are dehydrated

**The effects of dehydration are:**

- Fatigue which can lead to injury and cramps
- Strain on the heart, lungs and circulatory system which can lead to exhaustion
- Nausea, vomiting and diarrhoea
- Dizziness, laboured breath, weakness and confusion

(5)

**14.3 Role of nutrition in fighting HIV/Aids**

- A balanced diet is very important not only in the fighting of HIV/Aids but in all illnesses
- A good diet contributes to a strong immune system
- This enables the body to fight off infections and not to be prone to catching whatever illnesses are going around
- If the body is constantly under attack by illness because the immune system is weak, the whole body will eventually become weak
- This will have a negative effect on the person emotionally as to be constantly ill is very depressing. This in turn starts a destructive cycle as depression also weakens the immune system

(2)  
[12]**QUESTION 15**

Tension increases the risk of injury in a dancer.

15.1 Discuss the effects of tension on the dancer's body. (4)

15.2 Explain the importance of relaxation and suggest methods of relaxation. (4)

[8]

**MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Knowledge, understanding			✓				
Application					2	6	

**EXAMPLES OF POSSIBLE ANSWERS****15.1 Effects of tension**

- 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 results in headaches, stiffness and postural pains
- Anxiety and physical tension lead to injuries as the dancer is not focusing

on the work, but rather on the 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)

## 15.2 Importance of relaxation

- Relaxation is the releasing of tension
- Keeps your life balanced
- Lowers blood pressure and so decreases the chance of a stroke or heart attack
- Calms the mind and energises the whole system
- Eases muscle pain and allows the immune system to recover and function more effectively
- Replaces negative self talk with positive statements and clear thinking
- Promotes sleep and combats fatigue as the muscles are relaxed
- The aim is not to induce sleep but rather a state where the body is working to minimum capacity
- It is a skill that needs self discipline and practice
- In order to achieve relaxation you need to be in a state of comfort i.e. the body must be supported so that the muscles can relax, the room and body temperature are warm, the environmental sounds are not distracting
- Breathing correctly is one of the most important aspects of relaxation. When the body is tense one tends to breathe shallowly and this limits the flow of oxygen to the body. Deep slow breaths must be practised which flood the body with oxygen and focus the mind

(4)  
[8]

## QUESTION 16

Fitness is made up of the various components listed below.

ENDURANCE; STRENGTH; FLEXIBILITY; CORE STABILITY;  
NEUROMUSCULAR SKILLS

16.1 Explain EACH of these components. Name ways to train and develop your body in EACH of these components.

(10)

16.2 Discuss how these components all work together to prevent injury.

(5)

[15]

## MEMO

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Analyses, application		✓	✓			5	
Synthesis					10		

## EXAMPLES OF POSSIBLE ANSWERS

16.1 COMPONENTS OF FITNESS ARE:

- **ENDURANCE** – refers to your body's ability to perform over long periods of time. It is a combination of cardio-vascular endurance (the heart) and muscular endurance. Cardiovascular endurance is vital as it transports oxygen to the various parts of the body and removes

## NSC – Memorandum

metabolic by-products sustained during exercise. Muscular endurance refers to the muscle groups being able to perform repetitive actions against a resistance. In order for the muscles to do this they need a constant supply of oxygen. To develop endurance the dancer has to engage in regular body conditioning exercises (with sufficient repetitions) and dance activities that build stamina.

- **STRENGTH** – is the capacity to exert a muscle contraction or force against resistance. To develop strength you need to submit your muscles to an overload in the form of increasing the amount of work placed on them. Muscles will only adapt to cope with the demand placed on them so the only way a dancer can develop strength in the muscles is to sustain the limbs in a held position or to propel the body into a jump for example.
- **FLEXIBILITY** – is the freedom of movement and the absence of restriction in the joints, muscles, tendons and ligaments. It is essential in order to be able to perform smooth, fluid movements. Through correct flexibility training, you can change the way in which your body moves. It is essential that safe stretching techniques are used. Stretching needs to be done regularly every week, when the body is warm and stretches should be held for 15 – 30 seconds to allow the muscles sufficient time to relax and then elongate.
- **CORE STABILITY** – is the strength of the deep muscles of the trunk. This enables the body to maintain stability in the centre throughout movement. The centre around which all movement happens is your spine and pelvis. A person is not born with core stability. It has to be developed in order to aid balance and perform movements beyond the range of everyday movements. Creating and maintaining core stability requires ongoing body conditioning and exercise that trains your abdominal and back muscles to work co-operatively as stabilisers of the spine.
- **NEUROMUSCULAR SKILLS** – is the interaction between the neural system and the muscular system. There are six essential skills: Balance/Agility/ Kinesthetic awareness/Spatial orientation/Maintenance of rhythm/Reactivity. These motor coordination skills are not automatic and have to be very carefully trained through specific dance exercises and steps over a long period of time and with understanding and practice.

(10)

16.2 When looking at all of these components of fitness, one can soon see that all are vital to the all round performance of the dancer. None of them can be done away with, and the underdevelopment of any one of these components will lead the body into a state of imbalance which in turn will lead to injury. All round training is required in a training programme, so that none of these components are neglected or underdeveloped.

(5)  
[15]**TOTAL SECTION C: 60****GRAND TOTAL: 150**