



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2011**

**DANCE STUDIES  
MEMORANDUM**

**MARKS: 150**

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This memorandum consists of 17 pages.

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

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Choreography /Improvisation</b>		√	√				
<b>Knowledge – 1.1</b>					<b>6</b>		
<b>Application – 1.2</b>						<b>4</b>	
<b>Analysis – 1.3</b>							<b>5</b>

**NOTE TO MARKER:**

1.1 – Any THREE answers will be accepted.

1.2 – Any FOUR answers will be accepted.

**POSSIBLE ANSWER**

- 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.
- A 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.
- A choreologist** should know all the dance terms and exercises.
- A Pilate's instructor** must have an excellent knowledge of anatomy, know people and must love exercise.
- A dance historian** writes down the history of dance. They should have excellent writing skills, extensive knowledge of dance and its origins and an inquiring mind.
- A dance therapist** must have knowledge of anatomy, love children and people and must have a loving personality. (6)

- 1.2 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 safety including all things to do with the dancers. (4)

1.3	1.3.1	Variation	(1)
	1.3.2	Rondo	(1)
	1.3.3	Canon	(1)
	1.3.4	Chance	(1)
	1.3.5	Climax	(1)
			<b>[15]</b>

## QUESTION 2

### MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Cross-cultural/Indigenous Dance</b>	√						
<b>Knowledge – 2.1</b>					<b>2</b>		
<b>Application – 2.2,</b>						<b>10</b>	
<b>Evaluation – 2.3, 2.4</b>							<b>13</b>

### MARKING RUBRIC

<b>1 – 8 WEAK</b>	<b>9 – 13 ADEQUATE</b>	<b>14 – 19 GOOD</b>	<b>20 – 25 EXCELLENT</b>
Hardly any knowledge of name, origin and description of the dance. Hardly any knowledge of the difference between a cultural dance and a concert dance.	Some knowledge of name, origin and description of the dance. Some knowledge of the difference between a cultural dance and a concert dance.	Good knowledge of name, origin and description of the dance. Good knowledge of the meanings of the difference between a cultural dance and a concert dance.	Excellent and accurate knowledge of name, origin and description of the dance. Accurate knowledge of the difference between a cultural dance and a concert dance.

### POSSIBLE ANSWER:

- 2.1 Umanzi – This style is mostly popular around the wider region in areas like Mbumbulu and Ndwedwe, in KwaZulu, Natal. It can also be found in the commercial district of Durban metro like in the Dalton road hostel. (2)

- 2.2 One member of the group known as *iGosa* (customarily he was a messenger of the *Zulu* king, and today is also used to refer to a church steward or musical director of *iNgoma* team) his duty is to control the team. This he does by using a whistle that he carries on a thong around his neck. The leader is the one who gives the dancers the cues when to change the movements and when to progress to the next phase in the music.

The dancers hold a stick in one hand in *ifolo* (line) formation like in *isikhuze*. It also consists of stamping of the feet. Before each dancer can execute the stamp, they perform "*ukuland'iNgoma*" (to trace or follow *iNgoma*) where the dancer moves two steps backwards with the knees slightly relaxed. This is followed by the raising of the leg (on which the dancer rests momentarily on the second step) forward in high kick before bringing the foot down on the ground in a sturdy stamp.

The leg that is swung forward and up is relatively straight and the supporting leg has a slightly bent knee. When the foot hits the ground, what follows is a change of direction in the body of dancers who then move in the opposite direction.

During the dance, when *iGosa* display their skills, members of the team usually squat on the ground or stand. At certain points in the dance routine, the dancers will crouch to the ground as directed by their leader (*iGosa*).

(10)

- 2.3 **Fire** – is a source of light at night time ceremonies, and served as a focal point for sacrifice or to carry around at night. Dances are performed around the fire.

**Body decorations** – shells, beads, feathers, coloured stones, grass, costumes, face or body paint or masks enable the wearer to suspend disbelief and become somebody else.

**Sound** – drums and other percussion instruments are used. Also chanting, stomping, singing and clapping. The singing and clapping engages everyone in the ritual.

**Circle** – it is symbolic of unity, creating a sense of community and circles of life. It also enhances the effect of the ceremony, seeming to hold energy within the rhythmical motion that turns around something such as a person, fire, pit or post. Variation of steps moves in a circular pattern.

(8)

- 2.4 A cultural dance reflects the lives of the participants. They have important cultural and spiritual functions. The dances 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.

A concert dance form is performed to entertain an audience. It is danced mostly by professional performers e.g. classical ballet, contemporary dance, musical comedy, etc.

(5)  
[25]

### QUESTION 3

#### MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
International/South African choreographer and dance work			√				
Knowledge – 3.1					7		
Application – 3.2						7	
Evaluation – 3.3							6

#### MARKING RUBRIC

0 – 5 MARKS WEAK	6 – 10 MARKS FAIR	11 – 15 MARKS GOOD	16 – 20 MARKS EXCELLENT
Not well written with hardly any knowledge of the story, set and lighting, costume and music. Hardly any knowledge of the characteristics of the choreography magazine article.	Some knowledge of the story, set and lighting, costume and music. Some knowledge of the characteristics of the choreography.	The answer is well written with accurate knowledge of the story, set and lighting, costume and music. Good knowledge of the characteristics of the choreography.	The answer is excellently written with accurate knowledge of the story, set and lighting, costume and music. Accurate knowledge of the characteristics of the choreography.

#### POSSIBLE ANSWER FOR A INTERNATIONAL CHOREOGRAPHER

- 3.1 *Ghost Dancers* by Christopher Bruce

Bruce uses clear characterisation to bring his ideas across in *Ghost Dancers*. '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 group 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.

*Ghost Dancers* is 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."

(7)

- 3.2 Choreography and sets: Christopher Bruce  
 Costumes: Belinda Scarlett  
 Lighting: Nick Chelton

#### Set and Lighting

The set remains the same throughout the dance. It represents a stark and rocky area which could be both a plain and a cave. On stage there are seven structures like rocks on which the Ghosts lie and wait for their victims.

The lighting enhances the atmosphere, giving the stage and set a shadowy appearance.

While the Ghosts dance, a deep green light is used and their bodies are enhanced by the use of side lighting giving them a sculptural look. Certain moments are emphasised with particular lighting effects such as a powerful down light on the characters at the moment of their death.

#### Costumes

The skeletal image of the Ghosts is produced using body paint to emphasise bone and muscle structure and 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.

#### Music

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 sounds in the opening scenes are recorded.

(7)

- 3.3 Bruce avoids writing program notes or making specific statements about the ideas behind his work as he prefers the audiences to interpret them in their own way. His works usually have a clear theme and there is a strong sense of character but room is left for individual interpretation. "In a sense, my ballets have a narrative quality or some kind of subject matter. However, it is often not a specific one-line narrative, but a layer of images which form a kind of collage and leave room for the audience's imagination to work." Bruce has often dealt with political and social themes in his choreography and his work generally develops from a particular stimulus such as music, art or writing. In re-working his chosen theme into movement he abstracts the idea rather than interpreting it in a literal way. Bruce has used a wide range of music from classical to folk to popular tunes. In *Rooster* (1991) he used the music from the Rolling Stones. Costume, lighting and design contribute to the development of his ideas but it is important to Bruce that these elements allow freedom of movement and do not detract from the choreography. Bruce's movement vocabulary is drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his training. His choreography will draw on other dance styles namely folk and social dance and tap sequences depending on the ideas behind the work. 'Everyday' movements are incorporated and gesture is often used.

(6)  
[20]

#### QUESTION 4

##### MEMO

Focus of Question	Learning outcomes				Ability levels		
Dance work/symbolism	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			√				
<b>Application – 4.1</b>						<b>5</b>	
<b>Analysis – 4.2</b>							<b>5</b>

##### MARKING RUBRIC

0 – 2 MARKS WEAK	3 – 4 MARKS FAIR	5 – 7 MARKS GOOD	8 – 10 MARKS EXCELLENT
Not well written with hardly any knowledge of symbolism and how the choreographer has used it. Cannot support claims with evidence from the dance work.	Not well written and shows some understanding of symbolism and how the choreographer has used it. Not always able to support claims with evidence from the dance work.	Well written and shows analysis, insight and understanding of symbolism and how the choreographer has used it. Able to support claims with evidence from the dance work.	Excellent written with detailed analysis, accuracy, insight and understanding of symbolism and how the choreographer has used it. Able to support claims with evidence from the dance work.

**EXAMPLE OF ONE POSSIBLE ANSWER****4.1 Lamentation choreographed for the Martha Graham Dance Company by Martha Graham.**

Martha Graham's solo '*Lamentation*', danced originally by her, used a number of symbols to express grief and how grief can affect one's mind, body and soul. Graham at this period was experimenting with a new dance vocabulary, which according to Graham 'would make visible the interior landscape'. The dancer would reflect her inner thoughts through movement of the body. The choreographer's intention was to explore emotion through movement focusing on the tensions and sufferings of the human mind.

At the time, Graham was influenced by the growing awareness of theories regarding the human mind. In 1900 Sigmund Freud startled the world with his "*Interpretation of Dreams*" followed by his "*Theory of Sexuality*". For the first time, the complexities of the human mind were being approached analytically. The 20th Century saw the development of a concept of self which went against the then present standards of beauty. Such a rebirth required a return to nature and all that is primitive. Within dramatic circles, emphasis transferred to expression of a personal kind. The concept of self-expression emerged in the dance world primarily through the work of Isadora Duncan. Graham was also influenced by Delsarte who introduced the idea that the three divisions of the human: the intellectual, emotional and physical could be channelled through the three natural laws: time, motion and space, using the body to intelligibly express emotions and ideas. (5)

**4.2 The selected accompaniment was a music score, an anguished piano piece by the Hungarian born composer, Zoltan Kodaly (1882 – 1967). The music plays a vital role in setting the intensely agonizing atmosphere. As she begins with the emotions surging within her, the chords that were originally gentle become more dissonant (harsh). Building up to the climax in which she faces reality are a number of strong dramatic discords and a series of menacing scales. The music eventually subsides as she realises she is to deal with her grief on her own.**

The dancer is costumed in a tube of purple stretch jersey fabric, symbolic of her own body. Only her face, hands and feet are visible. Every sharp angular movement that the dancer makes is a manifestation of the terrible war being waged within her. Rocking stiffly from side to side, she tugs, pulls and pushes at the confining fabric with her hands, elbows, knees and shoulders to express her emotions. The dance is a solo on a stark and empty stage which symbolises her isolation. The lighting is dark with a sole spotlight on the dancer adding to the sense of aloneness. The only prop is a bench in the centre symbolising her entrapment in her own mind and body. The movement is distorted, angular and un-beautiful symbolising her feelings about herself. (5)

**[10]****TOTAL SECTION A: 70**







## SECTION B: MUSIC

## QUESTION 5

## MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Instruments categories/note values			√				
Application – 5.1						5	
Analysis – 5.2							5

## ANSWER

- 5.1 5.1.1 E (1)
- 5.1.2 C (1)
- 5.1.3 B (1)
- 5.1.4 A (1)
- 5.1.5 D (1)
- 5.2 5.2.1 4 (1)
- 4 (1)
- 5.2.2 Crotchet  (1)
- 5.2.3 Quaver  (1)
- 5.2.4 2 Quavers/Crotchet  (1)
- 5.2.5 2 Quavers/Crotchet  (1)

**[10]**

**QUESTION 6****MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Music knowledge/genre, instruments and elements</b>			√				
<b>Application – 6.1</b>						<b>4</b>	
<b>Analysis – 6.2</b>							<b>6</b>

- 6.1 6.1.1 **Jazz** – Generally played by a small group or combo (3 – 8 players) or a big band ( 10 – 15 players).  
 Backbone to the ensemble is the rhythm section made up of piano, plucked double bass, tuba, saxophone, trumpet family and percussion. Sometimes the banjo or guitar maintains the beat adding rhythmic interest and supporting harmony.  
 Syncopated rhythms are used. It is easy to hear the influence of African rhythms in the off-beat accents. These were used in the early Negro songs and spirituals.  
 It is easy to hear the influence of African rhythms in the off-beat accents. These were used in the early Negro songs and spirituals. Syncopation is a sophisticated rhythmic device that enhances music. It does this by creating irregular accents within phrases. This brings exciting variety and dynamic impetus for expressive movements to the music. (2)
- 6.1.2 The pennywhistle is used for the South African Kwela dance, where the “jerkiness” of the jazzy syncopation is built into the melodic shape. (2)

**OR**

- 6.1.1 **Latin American** –
- The body of the sound is produced by the rhythm section (percussion instruments)
  - The rhythm section is dominant
  - The rhythm section determines the character of the music
  - Varied tempos
  - It is simplified to 4/4 but under deeper analysis seems to be an 8/8 time bar as each beat is halved
  - Split-beat accents
- Typical percussion accents on beats 2 and 4. (2)

- 6.1.2 The melody section is usually wind and string instruments
- Various rhythm instruments accenting different beats. Throughout there is always an underlying pulsation of 1,2,3,4.
  - The rhythm and melody foundation is usually given by the claves (two sticks of hard wood that strike the 1./4./7. beat and the 3./5. beat in two 8/8 time bars following each other or vice versa).
  - Vast majority of the Latin American rhythms have their roots in Africa.
  - The shifting of rhythmic accentuation and melodic phrasing makes the syncopated Latin American music complex yet fascinating. (2)

**OR**

- 6.1.1 **Vocal Accompaniment**
- This is probably the oldest, most primitive way of providing music for dance.
  - When it is used in dance, it normally assumes a prominent role in the performance. (2)

- 6.1.2
- Vocal music is normally classified in the following ways:
    - Monophonic (one melody line)
    - Polyphonic (various simultaneously sounding melody lines)
    - Homophonic (a single melody line supported by complimentary, non independent parts e.g. harmonised choral singing).
  - Theatrical dance genres at times incorporate spoken or sung vocal music, sometimes with added instrumental accompaniment. This holds true especially in African dance, Western folk dance and Musical theatre.
  - The rhythm and dynamic spirit of religious chanting differ from the rhythm and dynamic spirit of working songs. (2)

- 6.2 6.2.1 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 usually inspire moods and as such will inspire the interpretation of the dance or movement. (2)

- 6.2.2 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. (2)

**[10]**

**TOTAL SECTION B: 20**

**SECTION C: ANATOMY AND HEALTH CARE****QUESTION 7****MEMO**

Focus of Question	Learning outcomes				Ability levels		
Muscles/Joint action	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			√				
<b>Knowledge – 7.1</b>					<b>10</b>		
<b>Application – 7.2</b>						<b>10</b>	

- 7.1 A Pectoralis Major (1)
- B Biceps (1)
- C Rectus abdominis (1)
- D Quadriceps (1)
- E Sternocleidomastoid (1)
- F Deltoid (1)
- G Latissimus dorsi (1)
- H Gluteus Maximus (1)
- I Hamstrings (1)
- J Gastrocnemius (1)
- 7.2 A Adducts, flexes (1)
- B Flex, supinates forearm (1)
- C Flex and rotate the trunk (1)
- D Extend the knee (1)
- E Flex and rotate the neck (1)
- F Flex, extend. adducts the shoulder (1)
- G Extend the arm, adducts and rotates humerus (1)

- H Extend, rotate and adducts (1)
- I Flex, extend and rotates (1)
- J Plantar flexes foot and assist flexion of the knee (1)
- [20]**

### QUESTION 8

#### MEMO

Focus of Question	Learning outcomes				Ability levels		
Technique/injuries/ treatment	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			√				
<b>Knowledge – 8.1</b>					<b>3</b>		
<b>Application – 8.2</b>						<b>4</b>	
<b>Analysis – 8.3</b>							<b>8</b>

#### POSSIBLE ANSWERS

- 8.1
- The body's resistance to change and new developments
  - The body's reaction to the physical demands placed on it
  - Forcing the body to do things that could risk injury
  - Poor teaching methodology
  - Lack of education in your dance style
- (3)
- 8.2
- **Floor:**
    - A sprung-wood floor is essential as it acts as a shock absorber (like the shock absorbers in the car). Without it you may experience injuries and problems with your feet, tibia ("shin-splints") and spine.
    - A wet floor creates a slipping hazard.
    - Too much resin can create sticky spots which make turning difficult and result in twisted knees or ankles.
    - Cracks and holes in floorboards need to be dealt with immediately as they can tear open the skin of your feet.
  - **Clothing:**
    - Very loose clothing can hamper movement and increase the risk of injuries e.g. pants that are too long can hook under the foot.
    - Too tight clothing can hamper mobility.
    - Dancing in socks increases the chance of slipping and should be avoided.
- (4)

### 8.3 R.I.C.E stands for: Rest – Ice – Compression – Elevation

- **Rest**
  - Helps the body with the healing process as energy is focused on healing.
  - Allows recovery instead of working excessively while weak and causing further injury.
  - If possible active rest can be practiced by exercising the uninjured parts of the body.
- **Ice**
  - Should be applied to the area as soon as possible to decrease swelling.
  - The cold has an effect on the sensory nerves and can decrease the pain.
  - When the ice is later removed circulation increases and brings necessary nutrients to the site of injury to aid healing.
  - Apply ice for 10 – 20 minutes (it takes at least 10 minutes for the cold to penetrate the muscle) with regular intervals of relief in between as often as possible in the first 24 – 48 hours post injury.
- **Compression**
  - Is used when there is excessive bleeding to help stop the bleeding at the site of injury.
  - Can be used for external and internal bleeding (bruising).
  - Must not be done for too long as it can compress the vessels and damage future blood supply to the area.
  - Is used in the form of bandaging or strapping (e.g. a twisted ankle) which counteracts the accumulation of fluid in the injured area.
  - As with ice it is essential to relieve the compression at regular intervals.
- **Elevation**
  - Is done to decrease swelling.
  - Of the injured area above the level of the heart facilitates drainage of fluid from the area.

(8)  
[15]

## QUESTION 9

### MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Nutrition/safe use of the body</b>	√	√	√	√			
<b>Knowledge – 9.1</b>					<b>3</b>		
<b>Application – 9.2/9.3</b>						<b>6</b>	
<b>Evaluation – 9.2/9.3</b>							<b>6</b>

**NOTE TO MARKER:** In 9.2 and 9.3 any SIX answers are acceptable.

**POSSIBLE ANSWERS**

9.1 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.

(3)

9.2 **Why warm up?**

- 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

**What happens to the body when you warm up?**

- 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.

(6)

9.3 **Why cool down?**

- It helps your heart rate and breathing gradually return towards normal
- It helps avoid the fainting or dizziness that can occur when blood pools in the large muscles of the legs after vigorous activity is suddenly stopped
- It helps prepare your muscles for the next exercise session, whether it's the next day or in a few days' time.
- It helps to remove waste products from your muscles which can build up during vigorous activity (e.g. lactic acid).

**How should you cool down?**

- Continue moving but gradually reduce the speed and size of the movements performed e.g. you may choose to perform an adage (a slow movement sequence) or gentle floor exercise.
- Slow movements should be done until the heart rate and breathing has returned to normal. Follow this with a stretching routine.

(6)  
[15]**QUESTION 10****MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Components of fitness		√	√				
Application – 10.1						5	
Analysis – 10.2							5

**POSSIBLE ANSWER**

- 10.1    10.1.1    B    (1)
- 10.1.2    D    (1)
- 10.1.3    A    (1)
- 10.1.4    E    (1)
- 10.1.5    C    (1)

10.2    **ENDURANCE** – Physical exercise conditions the heart muscle so that larger volumes of blood is pumped for general circulation, to improve the transport of oxygen to muscles and organs, so it improves the breakdown of fuel used by the body, e.g. running, jumping, swimming.

**STRENGTH** – You do not have to work with weights to improve strength. Body weight exercises (e.g. your own body weight to use), weights or Pilates can provide sufficient exercise to strengthen your muscles without it looking unnatural.



**FLEXIBILITY** – The stretching of muscles, ligaments and tendons must be done slowly and cautiously, and only if the muscles are warm. Light stretching during warm-up exercise can be done because it helps the body prepare for activity. The best time to get ROM (range of motion) improvement is at the end of the class when your body is hot enough.

There are many stretching techniques, but certain safety precautions apply to them all.

- Stretch only when you are hot
- Extreme stretches are dangerous, can cause injury and should preferably be avoided
- Focus to feel the stretching rather than pain
- Never force anyone into a stretch
- Stretch slowly and in a controlled manner
- Flexibility can be both static (passive) and dynamic (active / functional) in size. As a dancer you need both forms of flexibility developed.

**CORE STABILITY** Core stability can be obtained as follows:

- Practice a good posture and be aware at all times of correct alignment during movement.
- Use abdominal muscles during movement, especially if the movement requires you to work outside your normal alignment.
- Do regular exercises for abdominal and back muscles
- Maintain a balanced strength between the stomach and back muscles.
- Condition and hold the stabilising muscles in motion

**NEUROMUSCULAR SKILLS** – These abilities do not work automatically, and should be developed. E.g. balance is a learned skill that requires concentration. The more you practice the easier it becomes. All NMS abilities can be developed in the dance class through repetition. The more the movement is repeated, the faster the reaction time will be to do the actual motion with kinetic awareness.

All areas in the description above can be developed through the inclusion of different activities in class, specifically aimed at improving response time.

(5)  
[10]

**TOTAL SECTION C: 60**

**GRAND TOTAL: 150**