



Province of the
EASTERN CAPE
EDUCATION

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REPUBLIC OF SOUTH AFRICA

CHIEF DIRECTORATE – CURRICULUM MANAGEMENT

**GRADE 12 LEARNER SUPPORT
PROGRAMME**

**REVISION AND REMEDIAL TEACHING
INSTRUMENT:
ANSWERS**

SUBJECT: DANCE STUDIES

June 2009

This document consists of 22 pages.

Strictly not for test/examination purposes

SECTION A: HISTORY

QUESTION 1

Focus of Question	Learning outcomes				Ability levels		
Knowledge	LO1	LO2	LO3	LO4	High	Medium	Low
		√	√			5	10
Application							

POSSIBLE ANSWER

- 1.1 **A Dance teacher** can do something that the person loves and earn a good income. You can choose your own hours and place of work.
A dance critic must have a broad knowledge of dance in all its forms. He/she attends dance performances and writes reviews about the performances. People can use these reviews to decide to go to a performance or not.
Choreographers create the movement sequences performed by the dancers, sometimes working with the dancers to achieve this.
Professional dancer can work for a dance company, dancing in their various performances or might be a freelance dancer.
Choreologist should have knowledge of dance terms and steps.
Pilates instructor should have a sound grounding in anatomy, people skills, and should love exercising.
Dance historian should have excellent writing skills, extensive knowledge of dance and its origins, and an inquiring mind.
Dance therapist should have a knowledge of anatomy, a love for children and people, a caring personality, be able to resolve conflicts or problems. (4)
- 1.2.1 **As a dance teacher** I can do something that I love and earn a good income. I choose my own hours and place of work. I can teach independently or at a school. I love children and working with people. (2)
- 1.2.2 You need a tertiary qualification in teaching from an accredited body/institution e.g. University of Cape Town, Royal Academy of Dance and teaching experience. (2)
- 1.2.3 For tertiary studies you have to think about:
- Tuition
 - Living expenses (rent/residence fees, food, transport, entertainment)
 - Books
 - Clothing
 - Additional requirements for your dance course, like dance shoes and clothing (2)

- 1.2.4
 - Scholarships
 - Bursaries
 - Study loans

(3)
[15]

QUESTION 2

BELOW ARE THE PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS

South African choreographer	Dance works
Veronica Paeper	Orpheus in the Underworld
Vincent Mantsoe	Gula Matari
Alfred Hinkel	Last Dance (Bolero)
Sylvia Glasser	Transformations
Gary Gordon	Bessies Head
Mavis Becker	Flamenco de Africa
Hazel Acosta	Blood Wedding
Caroline Holden	Imagenes

International choreographer	Dance works
George Balanchine	Appollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dancers or Rooster
Marius Petipa & Lev Ivanhof	Swan Lake
Vaslav Nijinski	Le Sacre du Printemps
Paul Taylor	Esplanade

MEMO:

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Knowledge			√		8	6	6
Application							
Analysis							

MARKING RUBRIC

Marks 0 – 5	Marks 6 – 7	Marks 8 – 9	Marks 10 – 11	Marks 12 – 13	Marks 14 – 15	Marks 16 – 20
Confusion between dance works /choreographers, or did not understand the question or little attempt made to answer the question.	Very few facts given in the answer and there are errors. Little understanding of the particular dance work / choreographer.	The answer gives some factual detail, also includes some errors. A superficial Understanding of the dance work / choreographer is shown. Some irrelevant content.	The answer is written with some accuracy and understanding. Some omissions. Ideas not consistently supported with evidence.	The answer is well structured and well written. It demonstrates analysis and understanding . Able to support claims with evidence.	The answer is well structured and written in the required format. It shows the ability to apply learning in an authentic context. It demonstrates analysis and understanding. Able to support claims with evidence.	The answer is well structured and excellently written in the required format. It shows an ability to apply learning in an authentic context. It demonstrates detailed analysis, accuracy, insight and understanding. Able to support claims with evidence.

ONE POSSIBLE ANSWER

Article: Celebrating Christopher Bruce

Christopher Bruce is currently one of the leading choreographers in the world. Born in Britain on 3rd October 1945, Bruce contracted polio as a boy which damaged his legs. His father encouraged him to dance believing it would help improve his legs and it could provide a good career. He began taking classes at the Benson Stage Academy in Scarborough where he was taught ballet, tap and acrobatic dance. Elements of all these early styles are evident in his choreography. At the age of thirteen Bruce joined the Ballet Rambert School and was accepted into the company in 1963. At this stage it was primarily a ballet company. In 1966 the Artistic Director, Norman Morrice, reformed Rambert to include contemporary work into the repertoire.

Bruce emerged as one of the company's leading dancers and was recognised as an intense and dramatic performer. Some of the roles he is most famous for are the faun in Nijinsky's *L'après-midi d'un faune* and Pierrot in Tetley's *Pierrot Lunaire*. He performed largely for the Rambert Dance Company with some guest appearances for other companies. His last major role was in 1988 for the London Festival Ballet. Bruce's choreographical talents were both inspired and encouraged by the Rambert Company. The company had a reputation for nurturing young choreographers and the variety and experimentation of the work of the company stimulated Bruce's natural talent. He is recognised as the last choreographer to be nurtured by the company's founder, Marie Rambert. Bruce created his first work, *George Frideric* in 1969. He choreographed a further twenty works for the company, and was then appointed as Associate Director and then Associate Choreographer. Bruce was increasingly in demand as a choreographer all over the world. He has built a relationship with the Nederlands Dans Theatre, Royal Danish Ballet and the Houston Ballet and has choreographed for musicals, operas, film and television. From 1994 to 2002 Bruce was the director of the Rambert Dance Company and in this role he commissioned many new works by famous international choreographers such as Merce Cunningham (USA) and Jiri Kilian (Netherlands). In June 1998 Christopher Bruce's role as one of Britain's leading choreographers in both ballet and contemporary companies was acknowledged as he was awarded a CBE for a lifetime of service to dance. Bruce avoids writing program notes or making specific statements about the ideas behind his work as he prefers the audiences to interpret them in their own way. His works usually have a clear theme and there is a strong sense of character, but room is left for individual interpretation. "In a sense, my ballets have a narrative quality or some kind of subject matter. However, it's often not a specific one-line narrative, but a layer of images which form a kind of collage and leave room for the audience's imagination to work."

(C.B. *HoustonPress* 22 May 1988)

Bruce has used a wide range of music, from classical to folk to popular tunes. In *Rooster* (1991) he used the music from the Rolling Stones. Costume, lighting and design contribute to the development of his ideas, but it is important to Bruce that these elements allow freedom of movement and do not detract from the choreography. Bruce's movement vocabulary is drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his training. His choreography will draw on other dance styles, namely folk and social dance and tap sequences depending on the ideas behind the work. 'Everyday' movements and gesture are incorporated and often used. Bruce has often dealt with political and social themes in his choreography and his work generally develops from a particular stimulus such as music, art or writing. In reworking his chosen theme into movement, he abstracts the idea rather than interpreting it in a literal way. Bruce has been very prolific and choreographed many dance works. Some of his better known works include *Ghost Dances*, *Rooster*, *Berlin Requiem*, *Swansong*, *Intimate Pages* and *Sergeant Early's dream*. He has popularised dance for a broad audience and continues to produce exceptional choreography.

[15]

QUESTION 3

MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Knowledge	√						7
Application						3	

EXAMPLE OF POSSIBLE ANSWER:

- 3.1
- Notes of the work done and what the improvisation or choreographic processes entail.
 - An assessment of your personal progress and a way to monitor your creative development and understanding of your work.
 - A record of the overall aim of your work.
 - Your feelings of any difficulties you may experience or weaknesses that you are aware of and possible suggestions on how these may be overcome.

(3)

3.2 The set design, lighting, costume and props all intensify the theatricality of the dance work and contribute to the audience's perception of and response to the performance. It underpins the choreographer's intention and when they are used intelligently, these elements become just as important as the performers and the movement content. Lighting directs the spectator's eye to selected focal points (where the choreographer wishes for us to focus attention), defines the space (creates walls or wide open spaces) and creates an intended mood or atmosphere (sunrise or sunset). Costumes and props add dimension to the content of your dance vocabulary. They become part of the face of the dance and a vital component of the work.

(3)

- 3.3
- A rehearsal schedule and venue – a studio is needed to rehearse in and a schedule to follow so that the performance is ready on time. When planning the schedule, it should be remembered that the dancers need rest time so that they do not injure themselves.
 - A performance venue – a venue that is the right size for the production and the audience expected as well as how much is budgeted for hiring it.
 - Costumes, sets, props, lighting, make-up and music – how much is budgeted, and who will take on these important jobs?
 - Transport – is transport for people to and from the rehearsal and performance venue needed? If so, how will it be managed?
 - Budgeting – how much money will be needed to spend on the production, and how the money be raised? In a professional production, factors to think about:
 - Salaries/income and everyone involved
 - Hiring the rehearsal studio and performance venue
 - Hiring or making of costumes and sets, and cost of make-up
 - Hiring of lights and other electronic equipment (music equipment and special effects)
 - Marketing – the designing and printing of posters, fliers, programmes and so on
 - Other costs – promotional shows, ushers, ticket sellers
 - Fund raising – need will to be raised to pay for production. If the budget is very small, reduce expenses by calling in help from friends, family and community members. Sometimes people with skills such as musicians, artists and designers are prepared to help out in a production just for the experience. Approach businesses or large companies who can advertise in the programme, or have their name attached to the show in some way.

(4)

[10]

QUESTION 4**MEMO**

Focus of Question	Learning outcomes				Ability levels		
Knowledge	LO1	LO2	LO3	LO4	High	Medium	Low
Application				√	4	8	3
Analysis							

MARKING RUBRIC

Marks 0 – 2	Marks 3 – 4	Marks 5 – 6	Marks 7 – 8	Marks 9 – 10	Marks 11 – 13	Marks 14 – 15
Confused with other dance works. Did not understand the question or little attempt made to answer the question.	Very few facts given in the answer and there are errors. Little understanding of the work shown or of symbolism.	The answer gives some factual detail about a dance work but fails to recognize the symbolism. Also includes some errors. A superficial understanding of the dance work is shown. Some irrelevant content.	The answer is written with some accuracy and understanding of the symbolism of the work. Some omissions. Ideas not consistently supported with evidence.	The answer is structured and written with accuracy and understanding of some of the symbolic aspects of the work. Able to support ideas with evidence.	The answer is well structured and shows analysis, insight and understanding of symbolism. Able to support claims with evidence from the dance work.	The answer is well structured and excellently written with detailed analysis, accuracy, insight and understanding of symbolism. Able to support claims with evidence from the dance work.

EXAMPLE OF POSSIBLE ANSWER

- 4.1 The name of the dance is the Medicine Song of the Jo'hasie SanTrance Dance performed by the KoiSan. The dance takes place out of doors in a community / tribal setting in the evening and can last until the following morning. It evokes the involvement of the supernatural in their earthly existence, to influence the spirits of the dead so that they do not harm the living and for curing the sick. All ages dance it and it follows a pattern of events rather than a set of steps. (3)
- 4.2 Instruments commonly used are voice and body e.g. chanting, singing, clapping, and stamping. Stamping provides the musical pulse for movement in execution. The voice acts as the melody for that message of the dance, and clapping creates the atmosphere of unity within the people. (3)
- 4.3 Despite some differences, common elements include movements that are symbolic and usually repetitive, following a movement that has a repetitive circular pattern. In the Medicine Dance there are hunting rituals and healing rituals (2)
- 4.4 The use of symbolism in the dance gives insight into beliefs, practices and traditions of ancestors. Although there are many variations of steps, patterns and other elements (i.e. there are no set steps in a set pattern for a set number of repetitions) there is generally a use of circles (one or many), singing and clapping, and different roles for men and women and of course for the medicine man. The shaman or medicine man lays hands on the body of the sick to heal them. Some of the dancers, while in a trance, experience nasal bleeds and the blood may be rubbed on the body of the sick person to cure them. There are movements that have animal names and movements that symbolise hunting e.g. a dancing stick or hunting bow will be in one hand and the other hand will hold an animal tail switch. Women perform small mincing steps, while men pound the earth. The dance includes lots of shouting and calling. By using high pitched shrieks they expel the sickness through an imaginary hole on their necks known as n//au spot. (4)
- 4.5 The significance of the dance is that it changes the status of people through a large range of rituals. The dance symbolizes the religious beliefs integrated into everyday life. It is used to cure people or to protect people from the ancestors. African communities provide examples of lineage based societies that allows traditions and rituals to be passed down through experience. (3)

[15]

QUESTION 5**MEMO**

Focus of Question	Learning outcomes				Ability levels		
Knowledge	LO1	LO2	LO3	LO4	High	Medium	Low
Application			√		3	3	4
Analyses							

EXAMPLE OF ONE POSSIBLE ANSWER.**5.1 “IKAGELENG COMMUNITY DANCE PROJECT”****Mission statement**

Ikageleng (build yourselves) Community Dance Project aims to uplift youth and prevent them from possible involvement with drugs, crime and gangsterism. The purpose is also to protect them from a meaningless life that may lead to actions that may possibly put them at risk of being infected with HIV and Aids. We will offer meaningful recreation, mentorship and a safe meeting place where they can socialise. They will gain skills, knowledge and values that will not only improve their way of living but could also contribute to their future. We also aim to create awareness about dance not only as an art form but as a possible career option in the community.

Activities of the project

Dance classes will be conducted between 15:00 and 17:30 on Mondays to Fridays. The teachers will include other professional dancers to bring variety into the training of the participants. There will be a production every six months to showcase the work of the participants to the community. We will also run outreach programmes for the orphanage homes, homes for victims of abuse and schools.

(4)

5.2 **Needs for the venue / equipment**

- Floor to be safe, smooth and cleaned
- Painting of the walls
- Music system
- Television and DVD player
- Drums
- Need toilet facilities and change rooms
- Large sign outside the building for advertising

Sustainability

- Space must be maintained
- Advertising-fliers, posters and media
- Bring outside teachers to give workshops
- Apply for other sponsorship and grants
- Link with schools

(3)

5.3 **Conclusion**

The Ikageleng Community Dance Project will be grateful for the support of the company and we will ensure that the funds of the company will be put to good use and make a difference within the community. Our partnership will help solve some of the problems our country is facing. The company will be contributing towards the decrease of crime and violence within the community. The company will be contributing to the social upliftment of the community and will receive tax rebates. The project will ensure that the company is well advertised at any of the events held such as performances, outreach programmes and workshops.

(3)

[10]

TOTAL SECTION A: 70

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

Focus of Question	Learning Outcomes				Ability Levels		
Knowledge	LO1	LO2	LO3	LO4	High	Medium	Low
			√				4

ANSWER

- 6.1 C (1)
- 6.2 A (1)
- 6.3 D (1)
- 6.4 B (1)
- [4]**

QUESTION 7**MEMO**

Focus of Question	Learning Outcomes				Ability Levels		
Knowledge Application	LO1	LO2	LO3	LO4	High	Medium	Low
			√			2	3

POSSIBLE ANSWER

- 7.1 7.1.1 Loud (1)
- 7.1.2 Quick, brisk and lively. (1)
- 7.1.3 Sustained, at ease (1)
- 7.2 Dancer hears the music, and then responds to the music emotionally through the way they interpret the movement. (2)
- [5]**

QUESTION 8**MEMO**

Focus of Question	Learning Outcomes				Ability Levels		
Application	LO1	LO2	LO3	LO4	High	Medium	Low
			√			4	

- 8.1 4 (1)
4 (1)
- 8.2 Crotchet (1)
- 8.3 Quaver (1)
- 8.4 Minim (1)
[4]

QUESTION 9**MEMO**

Focus of Question	Learning Outcomes				Ability Levels		
Application Analysis	LO1	LO2	LO3	LO4	High	Medium	Low
			√		3	4	

POSSIBLE ANSWERS – One example – Bolero, Last Dance.

- 9.1 9.1.1 Maurice Ravel (1)
- 9.1.2 Full classical orchestra – e.g. flute, drums, oboe, violin etc. (2)
- 9.1.3 Classical with a Spanish feel (1)
- 9.2 The introduction of different instruments in the music (flute, cymbals, drums etc) is also depicted in the same manner as in the dance, whereby various dance forms (contemporary, gumboot, Indian, African) are added as well as an increasing number of dancers are added as the music grows in volume. Initially the music starts off soft (*piano*) and gradually builds to its climax (*crescendo*). The dance corresponds in the same manner by beginning with a small group of dancers, gradually building in dancers, dance forms and faster, livelier and bigger movements. (3)
[7]

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 10****MEMO**

Focus of Question	Learning Outcomes				Ability Levels		
Knowledge	LO1	LO2	LO3	LO4	HIGH	MEDIUM	LOW
			✓				10

POSSIBLE ANSWERS

10.1	B	(1)
10.2	D	(1)
1.03	G	(1)
10.4	F	(1)
10.5	I	(1)
10.6	H	(1)
10.7	C	(1)
10.8	E	(1)
10.9	J	(1)
10.10	A	(1)
		[10]

QUESTION 11

MEMO

Focus of Question	Learning Outcomes				Ability Levels		
Knowledge Application Analysis	LO1	LO2	LO3	LO4	HIGH	MEDIUM	LOW
			✓		5	6	4

POSSIBLE ANSWERS

- 11.1
- Eating Disorder – Binge eating and Bulimia (binge eats and purges; comes from a dysfunctional family, is depressed and guilty – these signs often accompany bulimia)
 - Psychological Problems cause – depression and low self esteem (“is depressed”, “lacks confidence in her ability”; sleeps a lot – sign of depression; dysfunctional family; lack of focus and discipline – battles to hand in homework and assignments on time)
 - Peer pressure (hanging out with stoner friends, may be taking drugs – would explain why she lacks focus)
 - Substance Abuse (smokes heavily; her choice of friends; her focus on her dance and school work is erratic; sleeps a lot – could be alcohol or drug related)
 - Training is unfocussed and erratic (periods of over training combined with skipping classes, missing the warm up) (3)
- 11.2
- Eating Disorder – Binge eating and Bulimia
CAN CAUSE SERIOUS HEALTH RISKS IF LEFT UNTREATED:
 - Causes further damage to self esteem and depression
 - Dehydration electrolyte imbalance and fatigue – may be reason why she is prone to injury
 - Vomiting – Tooth decay, irritated salivary glands, tears in oesophagus
 - Irregular periods or Amenorrhoea
 - Poor nutrition – can cause injury and long term damage
 - Metabolic disturbances – weight fluctuation
 - Psychological Problems – depression and low self esteem
MAY BE THE CAUSE OF ALL HER PROBLEMS – CAN BE VERY SERIOUS IF LEFT UNTREATED
 - Serious self esteem issues cause lack in confidence of her talents and ability – underperforming, lacks self control and seems to be sabotaging her dreams
 - Depression causes lack of interest and focus and can result in suicide
 - Could be causing her to engage in Bulimia – further compromises in health

- Could be the reason she engages in substance abuse (nicotine, alcohol and possibly drugs)
 - Dysfunctional family seems unsupportive – this causes her to seek support and acceptance in unhelpful peer relationships
 - Causes lack of focus and discipline – she’s struggling to hand in homework and assignments on time, her marks are dropping. She runs the risk of failing to make the standards necessary for success.
 - Substance Abuse
MAY BE THE CAUSE OF HER LACK OF FOCUS AND LEAD TO MORE SERIOUS ADDICTIONS – CAN BE VERY SERIOUS IF LEFT UNTREATED
 - She shows signs of substance abuse – nicotine; alcohol & possibly drugs all these have negative effects on the health
 - Using drugs can cause serious health risks
 - Suspected use of drugs may be the reason why her marks are dropping
 - Suspected use of drugs may be influencing her health and ability to sustain focus in dance which is her choice of career
 - She may overdose and die prematurely (3)
- 11.3
- Psychologist – will help diagnose causes of depression and bulimia and assist her to cope with dysfunction in family, also provide counselling for self esteem issues
 - Dietician – provide assistance in designing a balanced diet that promotes healthful habits and provides adequate nutrition
 - Psychiatrist – may need a prescribed drug to address underlying depression
 - Biokineticist – to rule out any structural or biomechanical causes of injury
 - Personal Trainer – to assist her in her physical training goals
 - Sports Psychologist – may help her to adjust her self-perception and performance in dance training. (3)
- 11.4
- She is talented and has natural ability. This needs to be acknowledged and recognised in order for her to capitalise on her strengths
 - She has dreams – wants to be a professional dancer. In addition she has natural ability. This is a realistic dream that can be achieved if she adjusts her lifestyle and builds positive habits and works hard
 - She verbalises that she would like to improve her fitness levels – this shows she is aware of her weaknesses and realises the necessity for change (2)

- 11.5
- Most importantly, regarding lifestyle, she needs to get assistance to stop her eating disorder. This will be compromising her health and compromised health increases the risk of injury
 - She should ensure good nutrition that provides an adequate intake of energy, protein, unsaturated fat, vitamins and minerals (especially calcium, magnesium and potassium)
 - Most importantly, regarding training she needs to become regular and disciplined in her attendance to classes, as erratic training decreases fitness gains and leads to injury – sudden intense or prolonged exercise when the body is unconditioned will cause injury
 - She should increase her general level of fitness: Cardio respiratory training such as moderate jogging/ interval training should gradually be increased, resistance training should gradually be included and increased to assist strength gains;
 - She should stretch regularly because tight muscles is associated with the risk of injury
 - She should ensure she arrives early before class to ensure a pre-class warm up, as exercising without an adequate warm up increases the risk of injury
 - As her electrolyte balance may be compromised, she should ensure that she rehydrates before, during and after exercise, as dehydration can cause fatigue and fatigue leads to injury
 - If she is using drugs, she should stop as these may be compromising her health and may be leading to fatigue which may lead to injury

(4)
[15]

QUESTION 12**MEMO**

Focus of Question	Learning Outcomes				Ability Levels		
Knowledge Application Analysis	LO1	LO2	LO3	LO4	HIGH	MEDIUM	LOW
			✓		4	8	3

POSSIBLE ANSWERS

	JOINT ACTION	NAME OF MUSCLES
12.1	Flexion	Hamstrings, Gastrocnemius
12.2	Dorsi flexion	Tibialis Anterior (Extensor Digitorum. Longus and Extensor Digitorum. Hallusis assist)
12.3	Flexion	Anterior Deltoid, (Biceps assist)
12.4	Extension	Triceps

12.5 Core stability is an important part of overall fitness, especially in dance where a strong centre or core is needed to maintain balance while moving through space.

Your body is designed for both mobility and stability, which means that while some body parts move others need to hold or stabilise. The function of the different parts of the body relates closely to its structure – the axial skeleton and the muscles supporting it play a stabilising role whereas the appendages (appendicular skeleton – arms and legs) and the muscles involved in their movement are the movers. In dance the whole body moves, not just the arms and legs. Maintaining strength in the torso throughout all movement will make you more stable, give more power to your movements and prevent stress on your spine.

Core strength can be achieved by:

- Consistently practicing good posture and being aware of maintaining correct alignment during all movement
- Engaging the abdominal muscles during movement, especially when the movement requires 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

12.6 **Example of one exercise.**

Sit on your bottom with feet parallel and knees bent. Cross your arms over your chest. Lean back slightly until you can feel the abdominal muscles contracting.

Hold this position and then return to the upright position. Increase repetition and gradually lean back further as you become stronger. Repeat the same movement, but with a rotation of the upper body to the right and hold. Return to the upright position. Repeat to the left. This will work the oblique muscles. Increase repetitions gradually.

(3)
[15]

QUESTION 13

MEMO:

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Knowledge							
Application		√	√		4	4	2
Analysis							

POSSIBLE ANSWERS

13.1 As both her knees are affected, Mary is probably not suffering from an acute injury (such as from a fall), but rather has incurred a chronic / overuse injury. (1)

13.2 The tissues involved are either overstretching/ tearing of the medial ligaments or the tearing of the cartilages or the inflammation (tendonitis) of the patellar tendon (“jumpers knee”) (1)

13.3

- Poor technique: Knee/ foot alignment is incorrect.
- She is most likely pronating (rolling) her feet and lands incorrectly from jumps
- The above poor form causes an overstretching of the medial ligaments of the knee (become damaged and torn), and may result in subsequent tearing of semilunar cartilages
- She may not be warming up sufficiently
- Musculature imbalance may have developed (quadriceps to hamstring strength)
- The dancer may have hyper mobility in the knee, swayback legs, and may not be causing strain on the connective tissues in the joint
- The injury may be exacerbated by dancing on a concrete floor (especially dangerous if incorrect alignment is used in jumps)
- There may be an inherited biomechanical /postural/ structural problem, such as lordosis

(4)

13.4 Immediate treatment:

- Mary should stop dancing/ exercising immediately
- She should consult a medical professional for diagnosis and advice on appropriate treatment
- Rest, Ice, Compression (knees may be inflamed and swollen – can't see comparatively, as both knees are involved) elevation to diminish fluid retention
- Non steroidal anti-inflammatory tablets may be taken to reduce pain
- She may require some physiotherapy

Long term treatment / rehabilitation:

- Mary should ensure the use of correct technique and alignment. Mary must be aware of working safely within her own range of motion (external rotation should occur from the hips, not the knees) to prevent her injury from re-occurring
- This would include a warm-up and gentle, balanced stretching (if she doesn't have over extensible ligaments)
- Care must be taken on re-entry to exercise – the quadriceps will have atrophied, and will need to be strengthened before a strenuous activity schedule is resumed
- The deep rotators and adductors should be strengthened in both the internal and externally rotated range
- To maintain her fitness she could take complimentary, non-weight bearing forms of exercise, for e.g. swimming or Pilates.
- Mary should also avoid jumping on concrete floor surfaces, and should dance on a sprung floor as it acts as a shock absorber
- Mary should consider seeing a Biokineticist to diagnose and rectify any faulty structural or biomechanical cause

(4)

[10]

POSSIBLE ANSWERS

Safe stretching techniques would involve:

- Passive (static) stretching. This is the safest way to stretch. It involves moving into a passive stretch and holding it until the feeling of tension releases. When the tension is released, a further passive stretch is applied using an external force such as gravity, your hands or a stretch partner.
- Active stretching. This involves assuming a position and then holding it there with no assistance other than using the strength of the agonist muscles. These stretches are difficult to hold or maintain for longer than 10 – 15 seconds. Many of the movements found in various forms of yoga are active stretches.
- Isometric stretching. This involves resistance of muscle groups through isometric contractions of the stretched muscles. The most common way to provide resistance for this stretch is to apply resistance manually to one's own limbs.
- Dynamic stretching. This involves controlled swings that take you to the limit of your range of motion.

Three tips for safe stretching:

- Remember to breathe. When you hold your breath your body tenses up which makes it harder to relax the muscles being stretched.
- Stretching can be done in weight-bearing or non-weight bearing positions. Weight bearing positions are ideal for the warm-up, as they require other parts of the body to stabilize. Non-weight bearing positions are better suited for later in the class when the focus is on relaxation as well as stretching.
- All muscles should be warmed up before stretching
- Avoid pushing beyond your structural limitations
- Ballistic stretching can be dangerous. Avoid or limit it. [10]

TOTAL SECTION C: 60

GRAND TOTAL: 150