



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2022

DANCE STUDIES
MARKING GUIDELINES

Time: 3 hours

150 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

SECTION A HISTORY AND DANCE THEORY**QUESTION 1 INTERNATIONAL CHOREOGRAPHER AND DANCE WORK**

Cognitive Level for Question 1					
Low Level		Medium level		High Level	
1.1	5 marks	1.3	7 marks	1.4	7 marks
1.2	4 marks			1.5	2 marks

NOTE: Use professional judgement to evaluate candidate's response

INTERVIEW

The candidate must write in the first person.

Possible answer:

Ghost Dances by Christopher Bruce

1.1 Biographical information of choreographer:

I, Christopher Bruce (1945–), started taking classes in ballet, tap and acrobatic dance at a young age to improve the strength in my legs after they were damaged by polio. I joined the Ballet Rambert School at 13 and the Company in 1963. Although I was one of the company's leading dancers, I was inspired and encouraged to choreograph by the company's founder Marie Rambert. I choreographed my first work in 1969 and continued to create a further 20 works for the company. I also choreographed for many other companies such as the Netherlands Dance Theatre, Royal Danish Ballet and the Houston Ballet. I was appointed a CBE for a lifetime's service to dance because I was one of Britain's leading choreographers.

1.2 The influences and inspirations of this dance work

Among the influences for *Ghost Dances* were:

- Being asked to create a work for the Chilean Human Rights Commission, a cause with which I sympathised.
- Meeting Joan Jara, the widow of Victor Jara who was murdered during General Augusto Pinochet's coup and learning of their experiences. I read *Victor: An Unfinished Song* by Joan Jara in proof form prior to its publication in 1983.
- Hearing the music of Inti-Illimani. I first listened to the group's recordings two years before choreographing the production.
- Learning about South American culture.

1.3 Discuss the dance style(s) you incorporated and describe how the movement vocabulary reflects the style(s) mentioned.

The movement vocabulary for *Ghost Dances* is based on folk and social dance, combined with the vocabulary derived from my training in classical ballet, Graham-based technique and my experience as a dancer working in a variety of styles. I frequently make use of the ideas and essence of folk dance with its simple, clear vocabulary but without drawing on or being inhibited by the traditional dances of specific countries. I create folk steps based on a general understanding of the form. It could be described as a universal folk dance, one that calls on the idea of folk steps but is not tied to any specific culture. Obvious elements used include fleet, precise and often intricate footwork, the use of chain, canon circle dances, and spinning turns at the end.

As with most of my productions, *Ghost Dances* contains some movement phrases that recur throughout the work or stand out as particularly memorable.

1. The Ghost Dancers' line-dances. For this, the Ghost Dancers form a chain, each with his outstretched arms linked by their hands placed on one another's upper arms. With legs apart, feet firmly on the ground, they swivel into profile facing stage right.
2. A strong, defiant, proud phrase performed by various dancers. When first seen, performed by the men in the Huajra, it is a weighty, squatting movement followed by steps to the side. In the same dance, it is repeated more strongly when the Ghost Dancers take the men's places.
3. A travelling, searching movement with swinging arms to express sorrow, performed as a triplet phrase by a female villager. This begins with feet parallel, and knees bent. As the arms swing back and forth, the body curves forward, head down following the line of the spinal curve, as with a triplet run, the dancer moves across the stage.

1.4 Reflect on the production elements used and how they enriched the content and intent of the dance work.

My starting point for *Ghost Dances* was the haunting and ebullient music of the Chilean group, Inti-Illimani. A single set is used for the production. The sombre set was designed for a proscenium arch stage and consists of a skilfully painted backcloth suggesting an arid landscape with a clear sky, which appears to be the view from the mouth of a cave. The dark mouth of the cave (suggesting an entry into the Underworld) looks over a barren rocky plain towards mountain peaks on the horizon. The Ghost Dancers, represented as figures of death, are dehumanised skeletal creatures in skull masks with matted hair, their near-naked bodies painted with make-up to outline the muscle groups and emphasise bone structure. The dishevelled appearance of the Dead suggests ordinary people who have been through trauma. The idea behind their costumes was that they should embody a sense of transition, hence they are half complete and half in a state of disintegration – ragged and torn. The costumes give the impression of being everyday clothes but are cleverly constructed to incorporate gussets under the arms and hidden pleats in the bodices to allow the freedom of movement a dancer requires.

1.5 The student will give their opinion on what makes this a timeless piece.

Use professional judgement in answer.

Consider revising the rubric for assessment

Levels	Criteria
7 (25–20 marks)	Excellent response in the 1 st person, insightful and accurate. The candidate gives detailed information on the background of the choreographer and contribution to dance in society. Pertinent details on influences, inspirations and dance styles are evident. An insightful reflection on how the production elements enrich the content and intent of the dance work. Substantiated opinion on what makes the dance work a timeless piece.
6 (19–18 marks)	Good response in the 1 st person, showing insight and accuracy. The candidate includes good information on the background of the choreographer and contribution to dance in society..... [He/she analyses the ideas behind the dance well and is able to substantiate, by using examples from the choreography, how these ideas are brought across through] influences, inspirations, styles and production elements.
4–5 (17–16 marks)	Fair response but lacks insight and accuracy. He/she includes adequate information on the choreography and makes some reference to the dance work. Some information on the choreographer's background is given. His/her answer gives adequate insight into how the choreographer conveys his/her ideas and uses some examples from the dance work.
3 (15–13 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the background of the choreographer and very little reference to the dance work. His/her answer provides little insight into how the choreographer conveys his/her ideas, and uses few examples from the dance work.
2 (12–9 marks)	The candidate's response is weak, showing very little insight and accuracy. His/her response to the question is weak and the information on the background of the choreographer and on how the choreographer conveys his/her ideas lack detail and substantiation.
1 (8–0 marks)	The candidate fails to give an adequate answer to the question.

QUESTION 2 SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK

Cognitive Level for Question 2		
Low Level	Medium level	High Level
Bullet 2 5 marks	Bullet 1 10 marks	Bullet 2 10 marks

Answer must be in essay format AND refer to the quotation.

(Instructions to the candidates)

Possible answers must include the following information:

- Give clear examples of the identifiable dance/choreographic style and the characteristics used in the dance work.
- Substantiate your opinion of the dance work using the following bullets to guide you:
 - Originality of the choreography
 - Atmosphere and mood of the production
 - Use of all the production elements.

POSSIBLE ANSWER:

Four Seasons.

Choreography Gregory Maqoma

With dance being the most basic and relevant of all forms of expression, *Four Seasons* encapsulates the emotions and moods of each season through the use of gestures, movement vocabulary and production elements. The award-winning Vuyani Dance Theatre's *Four Seasons* is a prolific choreography that has impacted on South African dance.

Renowned South African choreographer, Gregory Maqoma, uses *Four Seasons* to portray the growth and deterioration, the warm highs and cold lows of the human mind, using the cyclical pattern of the changing of seasons. Maqoma also conveys a global message of how the world is at the mercy of human hands. The originality of his work is evident in the movement vocabulary and the cocktail of genres Maqoma used through the production.

The performance starts with winter, with the dancers dressed in black cloaks creating an eerie and dark atmosphere. They then moult into spring, removing the cloaks and revealing beautiful pastel-coloured feather-like dresses before finally ending in hot red costumes depicting our African summer. The transitions between the seasons are swift, and the vocabulary and style progress almost immediately.

Although Vuyani Dance Theatre is renowned for its distinctively African contemporary style, other styles of movement are used throughout *Four Seasons*. The winter season displays staccato, hip-hop locking movement, as the dancers attack the choreography. Punching and stomping movements are employed, with the dancers hitting the movements almost aggressively. The floor work is powerful, grounded and organic. Movement is staccato, sharp and angular in response to the music. Their bodies rebound as if they are caught in gunfire. Feelings of loss and hopelessness are portrayed. In a visual highlight, the dancers form one group entity and pulse together, beating like a heart as they shed their cloaks from winter into the new season.

The spring season develops into isolated yet lucid movement with a much lighter feel. The dancers imitate birds with quirky birdlike head movements and certain movement embellishments such as rapid leg shakes. Group and ensemble sections are slick and precise, twirling and leaping like flowers, butterflies and lyrical animals.

Autumn depicts the dancers becoming victims of the strong winds, bodies are thrown to the floor, windmilling and showing a sense of danger. There is a duet accompanied by the violin and clapping from the ensemble.

As they move into summer, the dancers show off African and Latin American samba-based movement, extending the hips with a cheeky yet flirtatious attitude. The performers sustain a strong interaction which progresses into a communal style of dance as they clap and cheer for one other.

The music by Isaac Molelekoa – which evolves from robust rock music to a more sensuous and lustful melody – enriches the overall performance, not least because it is performed by a live band behind a transparent curtain on stage. The highlight of the whole performance is perhaps the enticing violin solo performed alongside an intensive duet during the autumn season. The duet personifies the breakdown of the human mind leaving the audience captivated yet gloomy.

The overall performance is a complete success with one exception: the use of projections detracts from the show. The choreography is so strong that the audience does not need to be visually spoon-fed, and they certainly don't want to see the play button on the screen, or pop-up boxes appearing halfway through the show. This production effectively included the audience in an inner experience through the season of winter to a happier and prosperous summer, particularly when using the words of Louis Armstrong, 'What a wonderful world'.

Four Seasons is inspired choreography and a wonderful showcase for the elaborate, rhythmical and natural movements of African dance. This is a captivating and enriching performance by Vuyani Dance Theatre.

Levels	Criteria
7 (25–20 marks)	Excellent response, insightful and accurate. The candidate gives detailed information on the dance/choreographic styles and the answer relates to the quote in the question. Excellent analyses of the ideas behind the dance work can substantiate clearly and convincingly, using examples from the choreography, how these ideas are brought across.
6 (19–18 marks)	Good response, showing insight and accuracy. The candidate includes relevant information on the dance/choreographic styles and the answer relates to the quote in the question. Good insight into how the choreographer's ideas are conveyed and use of good examples from the dance work.
4–5 (17–16 marks)	Satisfactory response showing some insight and accuracy. The candidate includes adequate information on the dance/choreographic styles and makes some reference to the quote. Gives adequate insight into how the choreographer conveys his/her ideas and uses some examples from the dance work.
3 (15–13 marks)	Fair response showing some knowledge of the facts but lacks insight and substantiation. The candidate includes very little information on the dance/choreographic styles and very little reference to the quote. Little insight into how the choreographer conveys his/her ideas are provided and uses a few examples from the dance work.
2 (12–9 marks)	Weak response, showing very little insight and accuracy. The candidate's response to the quote is weak and lacks information on the dance/choreographic styles. Weak insight into how the choreographer conveys his/her ideas and lacks examples from the dance work.
1 (8–0 marks)	Minimal response and little or no attempt to give an adequate answer to the question.

CANDIDATES MUST CHOOSE EITHER QUESTION 3 OR QUESTION 4.**QUESTION 3 TECHNOLOGY IN DANCE**

Cognitive Level for Question 2		
Low Level	Medium level	High Level
	3.1 5 marks	
	3.2 5 marks	

All answers must be in paragraph format. (Instructions to the candidates)

3.1 Explanation of how technology is used

Candidate may offer a variety of answers:

Possible answers include:

- Using the internet for inspiration
- Using YouTube to source music
- Using an App to trim and edit the music
- Costuming (LEDs/ sewing machines/ sublimation)
- Videoing their performance for feedback
- Any other relevant answer

3.2 Choreographic devices/dance elements

Student can discuss any one of the following:

- Stillness
- Motif
- Canon
- Repetition
- Variation
- Any other suitable answer

QUESTION 4 COMPARING DANCE GENRES AND PRINCIPLES

Cognitive Level for Question 2		
Low Level	Medium level	High Level
	10 marks	

ANSWER SHOULD REFLECT AN INFORMATION BROCHURE (INSTRUCTION/TASK TO STUDENT)

POSSIBLE ANSWER:

	BALLET	CONTEMPORARY
ORIGIN	The Italians brought ballet to France where the technique developed during the 1600s in the Baroque period with the help of Catherine de' Medici, where ballet developed even further under her aristocratic influence.	Contemporary means 'of the times'. Contemporary dance developed at the beginning of the 20th century with most of the early pioneers having been born in the late 1800s. Contemporary dance is a study of individuals and their ideas and influences and how these made an impression on the generations that followed. It is

	<p>17th-century Louis XIV founded the Académie Royale de Musique (the Paris Opera) within which emerged the first professional theatrical ballet company, the Paris Opera Ballet. The predominance of French in the vocabulary of ballet reflects this history.</p> <p>There is romantic ballet, classical ballet and neoclassical ballet.</p>	<p>the history of strong-minded and independent individuals who created works according to their times and their personalities. These individuals found they needed new movement to express their ideas. Most of the pioneers of Contemporary dance wanted to express real emotion and address real-life issues with movement.</p> <p>Pioneers would include Martha Graham, Isadora Duncan, Loie Fuller, Ted Shawn and Ruth St Denis.</p>
CHARACTER-ISTICS	<ul style="list-style-type: none"> • Elaborate sets • Unrealistic stories • Costumes include tutus, pointe shoes, tiaras • Music generally classical 	<ul style="list-style-type: none"> • Simple sets • Dealt with real-life issues • Costumes reflected that of the time • Music would be contemporary in nature and reflect that of the time

SECTION B MUSIC APPRECIATION

Cognitive Level for Question 5		
Low Level	Medium level	High Level
5.1 1 mark 5.2 1 mark	5.3 4 marks	5.4 3 marks 5.5 3 marks

QUESTION 5 PRESCRIBED SET WORK**POSSIBLE ANSWER****5.1 Name the dance work and the composer.**

Ghost Dances: Inti-Illimani

5.2 State the style/genre of the music composed.

Chilean Folk Music

5.3 State the period in which the music was written and discuss its historical context.

Inti-Illimani was one of several Chilean folk groups that investigated indigenous music in the 1960s, a period in which a new interest was taken in South American folk music in Chile. Inti-Illimani was formed at the end of 1966 by a group of students from the State Technical University in Santiago. It was particularly influential in popularising the haunting sound of the quena and the sparkling brilliance of the charango.

The interest in folk music in the 1950s and 1960s coincided with the rise of commercial folk music on an international basis and in particular with the North American protest songs performed by artists such as Joan Baez and Bob Dylan.

5.4 With reference to the dance work, reflect on the mood and emotions that are created by the music.

Christopher Bruce's starting point for *Ghost Dances* was the haunting and ebullient music of the Chilean group, Inti-Illimani. The music starts with a dripping recording which leaves the audience with a chilling and cold feel. The music also reflects the lives of the Chilean community, the happy, sad and sometimes tragic moods as they reflect and enact their lives.

5.5 How does the movement vocabulary relate to the music?

The movement vocabulary for *Ghost Dances* is based on folk and social dance, combined with the vocabulary derived from Bruce's own training in classical ballet, Graham-based modern dance and his experience as a dancer working in a variety of styles. The movement he created is a reflection of the Chilean music. Bruce frequently makes use of the ideas and essence of folk dance with its simple, clear vocabulary but without drawing on or being inhibited by the traditional dances of specific countries. He creates his own folk steps based on a general understanding of the form.

QUESTION 6 AUDIO TRACKS

Cognitive Level for Question 6		
Low Level	Medium level	High Level
	6.3 2 marks 6.4 2 marks	6.1 8 marks 6.2 2 marks 6.5 4 marks

There are four music tracks on your CD/MP3 player. Listen to all four tracks and give the following information:

6.1

TRACK	TIME SIGNATURE	GENRE
Track 1 ('Say something')	$\frac{3}{4}$ or 12/8	Popular/Ballad
Track 2 ('African Sky')	6/8	African/New age
Track 3 ('Shivers')	4/4	Popular/Soul
Track 4 ('Dancing Queen')	4/4	Stage and screen/Pop

6.2 Track 1: Piano
Track 2: Drums

6.3 Track 1: Chordophone
Track 2: Membranophone

6.4 Track 1: Lento/ Adagio/ Moderato
Track 4: Moderato/ Allegro

6.5 **POSSIBLE ANSWER:**

Use professional judgement.

I would choreograph a Contemporary solo. The movements would include slow graceful movements, including floor work and contractions. I would include *développés* and *adage* movements to reflect the sombre mood.

SECTION C ANATOMY AND HEALTHCARE**QUESTION 7 MUSCLE ACTIONS AND COMPONENTS OF FITNESS**

Cognitive Level for Question 7		
Low Level	Medium level	High Level
7.1 12 marks	7.2.1 1 mark	7.2.4 2 marks
7.2.2 1 mark	7.2.3 3 marks	
7.3.2 4 marks	7.3.1 3 marks	

7.1 Student must name each muscle correctly and identify ONE action.

A.	Deltoid	ABDUCTION, EXTENSION, LATERAL ROTATION & FLEXION of the humerus.
B.	Latissimus Dorsi	ADDUCTION, EXTENSION, and MEDIAL ROTATION of humerus. Acts as stabiliser of lumbar spine with lower fibres of the TRAPEZIUS.
C.	External Obliques	ROTATION & SIDE FLEXION of the torso.
D.	Gluteus Maximus	EXTENSION, LATERAL ROTATION & ABDUCTION of the hip joint. Maintains the correct tilt of the pelvis.
E.	Gastrocnemius	PLANTARFLEXION of the ankle joint. FLEXION of the knee joint
F.	Pectoralis Major	FLEXION, ADDUCTION, MEDIAL ROTATION of the humerus

7.2 Analyse image. Referring ONLY to the MALE dancer answer 7.2.1–7.2.4.

7.2.1 Muscular strength.

7.2.2 Muscular strength is the ability to exert a muscle contraction or force against resistance. e.g., lifting a weight such as your leg.

7.2.3 Identify the benefits that make you proficient in this component as a dancer.

- Increases speed & force, making for more powerful movements such as jumps, floor work, partner work, or adagio (slow controlled movements)
- Allows the dancer the ability to maintain and control a position for longer – preventing injuries
- Allows for safer landings – prevention of injury
- Allows the dancer to have the physical capacity to leap to great heights, perform complex diverse movements

Any other suitable answer

7.2.4 How can a dancer develop this skill?

Dancers can make use of exercise bands or stretchy surgical tubing as resistance. They can also do strength training using their own body weight, such as in push-ups and leg lunges. They should exercise larger muscle groups before smaller ones, because smaller ones fatigue more quickly.

7.3 Analyse the movement of the FEMALE dancer in the picture.**7.3.1 Describe how the dancer should stretch safely.**

- Stretching of muscles, ligaments and tendons must be done slowly and carefully and should only be done when muscles are warm as there should be no pain or stress felt.
- Light stretching can be done as part of the warm-up as it helps prepare the body for activity. The best time to stretch to improve your ROM (range of movement) is at the end of a class when your body is very warm.
- Ballistic stretching is dangerous, can cause injury and is best avoided.
- Focus on feeling the 'tension' of a stretch rather than 'pain'.
- Never force someone else into a stretch.
- Stretch slowly and in a controlled manner.

7.3.2 What are the factors that limit a dancer's flexibility?

- The skeletal structure which can limit range of motion.
- Tight short tendons and ligaments can limit range of motion and decrease movement in the body.
- Growth spurts can cause stiffness as the bones have grown faster in length than the muscles, tendons and ligaments cannot keep up with the growth.
- The mental attitude of the dancer can also affect their range – stress and tension.
- Age – flexibility naturally decreases as you get older, and the joints become stiffer/muscles less elastic.
- Previous injuries.

QUESTION 8

Cognitive Level for Question 8		
Low Level	Medium level	High Level
	5 marks	5 marks

WRITE AN ESSAY. LIFESTYLE CHOICES

POSSIBLE ANSWER: Use professional judgement to evaluate the candidate's answer.

Nutrition, dieting, weight and dance live in a sometimes symbiotic and sometimes destructive relationship. There may often be a conflict between your desire to be healthy and your wish to maintain the stereotyped svelte physique seen as typical of the dancer. This is a particularly great dilemma for ballet dancers since the model figure in this dance form is slim and lean.

Skipping warming up and cooling down can often result in injury as the dancer's muscles, tendons and ligaments will not be warm enough to execute movements to their fullest capacity.

Fad diets come and go and are often popular because they are endorsed by some celebrities. They are not a safe option because they often require you to omit a whole food group or groups (e.g., vegetable- or fruit-only 'detox' diets) or to eat largely from a certain food group (e.g., high-protein diets). This means the diet is not balanced. They seemingly work in the beginning because by cutting out a large number of foods, you will be restricting calories anyway.

Use of diet pills and substances amongst dancers. This is often related to the desire to be thin. There is an enormous amount of pressure on dancers, sportsmen and athletes to succeed in very competitive environments, which often leads to the use and abuse of performance-enhancing drugs. The most common of these among dancers are caffeine, amphetamines and ephedrine. Many diet pills contain these ingredients. Other drugs that are used and abused are usually done so because of their effects on appetite and energy. Examples are cocaine, caffeine and nicotine.

Peer pressure is one of the many challenges faced by adults and adolescents alike. The pressures you face at each stage of your life will differ and during adolescence, a time of rapid physical and emotional changes, it is natural to want to be 'one of the gang'. In dance, besides the normal teenage pressures, you may experience the pressure to be thin – the body goes through many changes during puberty and the way you look as a teenager may not be how you will look like an adult. Competitive pressure can make you compare yourself to others and this can lower your self-esteem. Try to work to your individual best, setting realistic goals and judging your ability accordingly.

Use the following rubric to guide your answer to Question 8.

Levels	Criteria
7 (10 marks)	Excellent response, insightful and accurate. The candidate includes accurate and comprehensive information on poor lifestyle choices for dancers.
6 (9–8 marks)	Very good response, showing insight and accuracy. The candidate includes good information on poor lifestyle choices for dancers.
5 (7–6 marks)	Good response showing some insight and accuracy. The candidate includes some information on poor lifestyle choices for dancers.

4 (5–4 marks)	Average response shows some knowledge of the facts but lacks insight and accuracy. The candidate includes very little information on poor lifestyle choices for dancers.
2–3 (3–2 marks)	Weak response, showing very little insight and accuracy. The candidate provides very little information on poor lifestyle choices for dancers.
1 (1–0 mark)	The candidate has failed to give an adequate answer to the question.

QUESTION 9

Cognitive Level for Question 9		
Low Level	Medium level	High Level
9.3 3 marks	9.1 10 marks	9.2 6 marks 9.4 5 marks

ANALYSIS OF THE PICTURE

9.1 Anatomical action and muscles

- 9.1.1 Extension of the right knee: Quadriceps/Rectus Femoris
- 9.1.2 Abduction and external rotation of the right hip: Gluteus Maximus/ Deep rotators of the hip/ Tensor Fascia Latae
- 9.1.3 Lateral Abduction of the right arm/ shoulder joint: Deltoids & Supraspinatus
- 9.1.4 Horizontal Adduction of the left arm/ shoulder joint: Pectoralis Major/ anterior Deltoid

9.2 Discuss the involuntary neurological reaction that takes place when stretching.

When you stretch a muscle beyond its normal range, there is an involuntary neurological reaction that takes place to prevent it from tearing – the **STRETCH REFLEX!**

Inside the muscle, lying along the muscle fibres are muscle spindles that look like a spring. When these are stretched along with the muscle fibres, they send a message to the CNS (Central Nervous System) warning that the muscle is being lengthened beyond its range and is going to tear. The CNS sends a message back to the muscle to **CONTRACT**.

When you hold a stretch for a long enough period (more than 8–16 seconds) there is a new reaction – the **REFLEX-RELAX!** (Regulate the length of the muscle automatically. Agonist/prime mover causes a reflex relaxation in the antagonist muscle allowing it to stretch).

Muscles attach to bones via tendons, so when you stretch the muscle, you also stretch the tendon. Where the muscle and tendon join (the muscular-tendinous junction) there is a sensor called a Golgi-tendon organ. This sensor sends another message to the CNS that the stretch is not tearing the muscle or tendon (if it is held long enough). The CNS then overrides the previous contractile message to the muscle which then relaxes and allows the muscle to lengthen.

9.3 Besides overstretching, what are the other common causes of injuries in dancers.

- Overuse injuries / Overtraining
- Poor technique
- Biomechanics
- Environmental causes
- Any other suitable answer

9.4 Create a stretching routine

Stretches can include: (Use professional judgement)

1. Side lunges for adductors
2. Touching the toes for hamstrings
3. Splits (Right/ left and middle)
4. Butterfly stretch
5. Any suitable stretch

Total: 150 marks