



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2018

**DANCE STUDIES
MARKING GUIDELINE**

MARKS: 100

This marking guideline consists of 17 pages.

NOTE TO MARKERS / TEACHERS:

Adhere strictly to this marking guideline when marking. In some qualitative questions, exercise your professional and informed judgement.

This question paper must be marked by experienced dance teachers as it requires specialist knowledge.

- In some questions, candidates have a choice. If candidates have answered both questions, mark only the answers to the first question.
- Candidates may give a wide variety of answers depending on what they have covered in class.
- High, medium or low cognitive levels expected in each answer are included in the Focus Table above each answer.
- Do NOT award full marks for essay/paragraph-type questions if there are grammatical and spelling errors and if the answer is not written in the correct format.
- Markers should NOT award full marks for an answer that is superficial and minimal.
- Look for what the candidate knows, not what he/she doesn't know.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: DANCE CONVENTIONS / POSTURE / SAFE LANDINGS****1.1 LOW LEVEL – 5 Marks – Recognising****1.2 MEDIUM LEVEL – 6 Marks – Applying****1.3 HIGH LEVEL – 4 Marks – Evaluating****NOTE TO MARKERS:**

Many possible answers may be given. Use professional judgment when assessing the candidate's answers. Bullets added to aid marking.

EXAMPLES OF POSSIBLE ANSWERS:

1.1 *Below is just an example, but learners may come up with their own ideas and answers.*

1.1.1 Punctuality – being on time for class will ensure you do not disrupt the flow/concentration/focus of the other dancers. (1)

1.1.2 Discipline – Attending all the dance classes and being on time will ensure all areas of the class are covered, e.g. if you are not on time you could miss out on a warm up which could cause an injury. (1)

1.1.3 Concentrating and listening in the class – Listening to and applying the teacher's instructions. Learning new dance skills and application of corrections are easier when a dancer is concentrating on the task at hand. (1)

1.1.4 Dress code – Wearing the correct dance clothes for class will ensure movements can be done comfortably and will prevent injury. (1)

1.1.5 Safe dance practice – Warming up at the beginning of a class, cooling down at the end of a class, not bumping into other dancers, stretching at the end of the class, etc. will ensure success in the dance class. (1)

1.2 *Allocate 6 marks for an explanation on how to maintain correct posture in the dance class.*

- Have a well-aligned body where all your body parts are in balance with each other.
- Stand upright, lengthen your spine, extend your neck, stretch your legs and put your weight over both your feet.
- Your weight should be on the ball of the little toe, the ball of the big toe, the middle of the foot and the heel with your legs over your feet and your knees over the middle toe.
- Your shoulders, hips and knees should be level.
- There should be an imaginary straight line from the head to the toes.
- This line runs from the crown of your head, in front of your ears, through the center of your shoulders and hips, behind the knee cap and in front of the ankle.
- The head balances on top of the spine with the crown of the head over the insteps.
- Your pelvis balances on top of the legs in such a way that the abdominal muscles, lower back muscles, around and within the pelvis muscles are equally contracted – also known as core stability.
- Any other suitable answers.

(6)

1.3 *Allocate 4 marks if the learner can discuss the rules of a jump and landing safely.*

- A jump always starts with a knee bend, keeping your knees over your middle toes.
- Push down against the floor and peel your feet off the floor, first heel, then the balls of your feet, with your toes the last to leave the floor and then extend in the air.
- Land through the feet, toe then ball then heel.
- Bend your knees when landing to aid shock absorption.
- Knees need to be in line with your third toe when bending.
- Ankles should be held and not rolling.
- Land with heels touching the floor.
- Keep shoulders in line with hips.
- Keep pelvis in neutral position (do not 'tuck' or 'arch').
- The centre is lifted and held to support the spine – good posture.
- Any other suitable answers.

(4)

[15]

QUESTION 2: FOOD GROUPS / FLEXIBILITY / INJURIES**2.1, 2.2 – LOW LEVEL – 6 Marks – Recognising****2.3, 2.4 – MEDIUM LEVEL – 5 Marks – Analysing****2.5 – HIGH LEVEL – 4 Marks – Evaluating****POSSIBLE ANSWERS:**2.1 *Any THREE.*

- Protein
- Carbohydrates
- Dairy products/calcium
- Fats
- Fruit/vegetables

(Any 3 x 1) (3)

2.2 *Allocate 3 marks for 3 functions.*

Protein – is important for muscle repair and growth

Carbohydrates – provide energy

Dairy products/calcium – build strong bones

Fats – give energy, maintain a healthy brain and nervous system

Fruit/vegetables – improve the immune system. Keeps you regular

(3)

2.3 *Allocate 2 marks for an explanation of any 2 factors that limit your flexibility.*

- Your age, sex and body fat
- Inactivity and disease
- How you are built – your anatomical structure, bones and joints
- Tightness of the ligaments
- Unable to increase the length of the muscles and tendons
- Improper posture and alignment
- Any other suitable answer

(2)

2.4 *Allocate 3 marks for an explanation why a dancer needs to be flexible.*

- To increase your range of movement
- To move freely with ease
- To add ease and grace to all movements
- To move the joints and body through its full range of movement
- To avoid stress and tension on body parts.
- Any other suitable answer

(3)

2.5 Allocate 4 marks for the immediate treatment of an injury in the dance class.

- **R.I.C.E** stand for: **R**est – **I**ce – **C**ompression – **E**levation
- **Rest** – helps the body with the healing process as energy is focused on healing.
- **Ice** – should be applied to the area as soon as possible to decrease swelling. The cold decreases the pain, increases circulation and helps the healing process.
- **Compression** – is used in the form of bandaging or strapping, 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.
- Seek medical attention if the injury persists or worsens.

(4)
[15]

THERE IS A CHOICE BETWEEN QUESTION 3 AND QUESTION 4.

QUESTION 3: MUSCLES / JOINTS / ANATOMICAL ACTIONS (CHOICE QUESTION)

3.1 – LOW LEVEL – 4 Marks – Recognising

3.2, 3.3 – MEDIUM LEVEL – 4 Marks – Applying

3.4 – HIGH LEVEL – 2 Marks – Evaluating

ANSWERS:

- 3.1 A Deltoid (1)
- B Pectoralis major (1)
- C Biceps brachii (1)
- D Gastrocnemius (1)
- 3.2 3.2.1 Hinge joint (1)
- 3.2.2 Ball and socket joint (1)
- 3.2.3 Plantar flexion (1)
- 3.2.4 Adduct/flex (1)

3.3 Allocate 2 marks for 2 discussions on the functions of the muscles.

- The muscles are all attached to the skeleton and they move the bones that produce joint actions.
- Muscles can contract or shorten and so create movement.
- Muscles give our bodies the different shapes and help to hold the body upright.
- Muscles can also limit movements.
- Muscles always work as a group to produce movements.
- Big and sometimes fast movements that are required for dancers to execute, depend on the flexibility of the muscles.
- Any other suitable answer.

(2)
[10]

OR

QUESTION 4: SKELETON (CHOICE QUESTION)**4.1 – LOW LEVEL – 4 Marks – Recognising****4.2 – MEDIUM LEVEL – 4 Marks – Analysing****4.3 – HIGH LEVEL – 2 Marks – Evaluating****ANSWERS:**

- 4.1 A – Clavicle
B – Ribs
C – Pelvis/hip bone
D – Fibula (4)
- 4.2 4.2.1 A long bone – Femur, Humerus, Tibia, Ulna, Radius, Fibula (1)
4.2.2 A flat bone – Scapula (1)
4.2.3 Irregular bone – Cranium, Hip bones (1)
4.2.4 Sesamoid bone – Patella (1)
- 4.3 *Allocate 2 marks for a discussion of the functions of the skeleton.*
- **Provide support** for surrounding tissues.
 - **Protect** the vital organs and other soft tissues of the body.
 - **Provide shape** for the body.
 - **Are attachment** points for muscles
 - **Storage** area for minerals and calcium.
 - **The blood cells** are manufactured in the red bone marrow.
 - **Provide levers** for movement through articulating joints.
 - Any other suitable answer. (2)

[10]**TOTAL SECTION A: 40**

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 5: DANCE FORMS / PRINCIPLES****5.1 – LOW LEVEL – 3 Marks – Recognising****5.2, 5.3 – HIGH LEVEL – 7 Marks – Comparing and Evaluating****POSSIBLE ANSWERS:**

5.1 *Allocate 3 marks for describing 3 principles of your dance major.*

One possible answer:**Principles of Classical Ballet**

- **Stance:** the torso well held and supported with the main movement occurring in the arms and legs.
- **Turn-out:** outward rotation of the legs in the hips, essential for classical ballet technique.
- **Placing:** arranging of the head, spine and limbs in alignment with each other to achieve an ordered, balanced form.
- **Laws of balance:** a counter poise of limbs in order to maintain equilibrium (equal weight around a central point).
- **Basic rules of the head, legs, arms and body.**
- **Transference of weight:** changing of weight from one body part to the next.
- **Co-ordination:** bringing parts of the body into proper relationship with each other.
- **Gravity:** ballet defies gravity.
- **Pointe work:** this is performed by females and requires extensive training to enable the dancers to perform on their toes.
- Any other suitable answers.

(3)

5.2 *Allocate 4 marks for comparing the movements and music of the learner's dance major to that of any other dance genre.*

African Dance:

- **Movements:** participatory; uses gravity; dancing towards the ground; uses natural bends of the body; segregated by gender; repetitive; often danced in a circle or line formation.
- **Music:** rhythmic; use polyrhythms; vocals; drums and percussion instruments, including the body; integrated dance and music.
- Any other suitable answers.

Contemporary Dance:

- **Movements:** moves from the pelvis; use strong, natural movements; gives into and resists gravity; floor work; use of breath in contraction and release; constantly changes vocabulary; broad movement vocabulary; flexed and pointed feet; uses body weight; powerful movements; fall and recovery.
- **Music:** wide range of music used; uses sounds and silence.
- Any other suitable answers.

(4)

5.3 *Allocate 3 marks for a discussion on what you found interesting about learning about Indigenous Dance.*

- The history of how this dance form developed.
- How the dances, practices and belief systems of the African people are related.
- How the dances performed in different cultures, are for different age groups and different ceremonies.
- The relationship between the music (singing and drumming) and the dancing.
- The polyrhythmic sounds made by stamping of the feet together with the music.
- The heavy drumming that is played with two beaters with rubber heads, the energy and the power of the dance
- Any other suitable answer.

(3)
[10]

THERE IS A CHOICE BETWEEN QUESTION 6 AND QUESTION 7.

QUESTION 6: INTERNATIONAL/SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK (CHOICE QUESTION)

6.1 – NO MARKS ALLOCATED

6.2 – LOW LEVEL – 4 Marks – Describing

6.3, 6.4 – MEDIUM LEVEL – 12 Marks – Analysing

6.5 – HIGH LEVEL – 4 Marks – Substantiating

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidate's answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. No mark allocation for the name of the choreographer. Bullets are used to aid marking.

ONE POSSIBLE ANSWER:

6.1 No mark for the name of the choreographer and dance work.

6.2 *Allocate 4 marks for a description of the story/intent/theme of the dance work.*

Describing the synopsis/intent which may include:

- Sections of narrative/abstract
- Reason for creating the work
- Any other relevant answers

(4)

6.3 *Allocate 8 marks for a detailed explanation of the costumes, lighting, props and set design.*

Production elements used

- Costumes/Make-up:
- Colours
- Styles
- Effects
- Sets/Props:
- Imagery
- Design
- Position
- Use of Staging:
- Type of stage
- Size of stage
- How it was used
- Lights:
- Colours
- Effects
- Positions
- Any other relevant information (8)

6.4 *Allocate 4 marks for an explanation of how the music enhanced the dance work.*

This could include:

- Music/Accompaniment:
- Genre/Style
- Instrumentation/Songs/Words
- Music elements
- Quality
- Effects
- Any other relevant information (4)

6.5 *Allocate 4 marks for the choreographer`s contribution to dance in society.*

This could include:

- Awards received
- Companies founded
- Job creation
- Political/Social statements
- Education of dance learners/student dancers
- Creating new generations of choreographers
- Dance works are recognised internationally
- Developing new and unique dance styles
- Any other relevant answer (4)

[20]

OR

QUESTION 7: GREGORY MAQOMA AND *FOUR SEASONS* (CHOICE QUESTION)**7.1 – LOW LEVEL – 4 Marks – Describing****7.2, 7.3 – MEDIUM LEVEL – 12 Marks – Analysing****7.4 – HIGH LEVEL – 4 Marks – Substantiating****NOTE TO MARKERS:**

Use professional judgment when assessing the quality of the candidate's answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. No mark allocation for the name of the choreographer and dance work. Bullets are used to aid marking.

POSSIBLE ANSWER:

7.1 *Allocate 4 marks for a description why Maqoma choreographed Four Seasons.*

- Maqoma wrote this piece to create awareness of our contribution as human beings to the deterioration of our planet.
- He wanted to highlight the beauty of nature and how cultures and traditions are important in upholding humanity.
- It is also to celebrate life.
- The work is about humans in need of healing.
- It also embraces the beauty of the planet and provides hope to future generations.
- With climate change high on the list of concerns for all of us, this is a most relevant piece.
- It is an uncomplicated piece yet portrays a hard-hitting message identifying with the world, from where it has come, to where it is going: how the world is at the mercy of human hands.
- It is an exploration of the way we treat our planet and the inevitable consequences.
- *Four Seasons* takes the audience from the winter season of loss and despair meandering through to summer as hope for new beginnings starts to shed light, and prosperity for the human race to start living again.
- This cyclical movement is also seen as symbolic to our own experiences as we each have a time of seasonal change within ourselves. Thus each season describes not only the world and the human effect on the world but the state of the human psyche.
- Any other relevant answer.

(4)

7.2 Allocate 8 marks for an explanation of the movement vocabulary, costume and lighting of any TWO seasons.

Winter:

- The lighting promotes a grey, cold feeling.
- The dancers are dressed in black capes with hoods, adding to the coldness of the unknown.
- The atmosphere is captured by the video projection of a dilapidated building, an after-effect of war, a feeling of loss and hopelessness.
- Their movements are staccato, sharp, forceful and square responding to the music.
- The dancers march around the stage creating a feeling of soldiers/war.

Spring:

- The dancers shed the capes worn in 'winter' to reveal the spring colours in their costumes.
- The lighting becomes warm and highlights the costumes.
- The video of flowering flowers on the scrim enhances the scene.
- The dancers become creatures in the wild, depicting spring as the beginning of life; the greenery, flowers blooming, antelopes galloping, different birds priding themselves in their feathers.
- There are bursts of energy from different dancers, taking the space. It is a joyful dance.

Autumn:

- The costumes reflect brown leaves depicting a dry season.
- The lighting uses gobos, creating floor patterns to reflect the dry land.
- The video projection on the scrim of brown leaves echoes this.
- The dancers become victims of strong winds, bodies thrown to the floor, wind-milling and showing a sense of danger.
- The two dancers left in the scene, accompanied by a violin, take the audience on a journey of survival, loss and pain.

Summer:

- The dancers are dressed in red costumes.
- The lighting is warm and glowing, reflecting the reds of the costumes.
- The video projection is a map of Africa, green in colour, depicting that the future is Africa. The words of Louis Armstrong's *What a Wonderful World* is projected onto the scrim.
- In this scene we see hope and bursts of joyful movements, showing unity among the dancers and support for each other.
- The music changes to Brazilian samba rhythms, influencing the movements.
- Any other suitable answer.

Any TWO seasons x 4 = (8)

7.3 *Allocate 4 marks if the learner can explain how the music was used in the dance work.*

- The music is played live on stage by four musicians: violinist, lead and bass guitarists, drummer/percussionist.
- These musicians are placed at the back of the stage behind a scrim and are visible during some sections and disappear during others.
- The music reflected the mood in all the seasons:
- **Winter:**
- The musicians were not visible but provided the rhythmic drive to the dancers' marching movements.
- The music was creating an eerie feeling of a waste land/abandonment at the beginning.
- It became loud/harsh and powerful.
- **Spring:**
- The musicians are revealed for the first time, adding a feeling of depth to the stage.
- The music becomes more rooted in African rhythms, as does the dance.
- **Autumn:**
- The music sets the scene with the sound of wind blowing, building to a rock and roll feel, depicting chaos and loss.
- The mournful sounds of the violin accompany the two dancers left on stage echoing their sense of pain and loss.
- **Summer:**
- The music is vibrant with a Brazilian samba feel to it.
- It influences the dance movements which include the sensual use of hips as performed in a samba.
- Any other relevant answers.

(4)

7.4 *Allocate 4 marks if the learner can discuss the choreographer's contribution to society.*

- Maqoma established his own dance company – Vuyani Dance Theatre (VDT) in South Africa in 1999.
- He was also part of the Performing Arts Research and Training School (PARTS) in Belgium. This expanded the dance vocabulary of his company and gave exposure to South African dancers internationally.
- His company (VDT) produced work that challenged and questioned social values in South Africa and used history for a starting point to make statements about the conditions in South Africa.
- He is respected in South Africa for his collaborations with artists of his generation and including them in his productions.
- Awards for his contribution to the development of a truly South African dance style and a company that reflects this:
 - He has been awarded and recognized in South Africa for his contribution to dance – MEC award and The Dance Manyano Choreographer of the Decade dance award.
 - He was head choreographer for the World Summit of Arts and Culture.
 - He was head choreographer for the FIFA World Cup concert held in Johannesburg.
 - He was part of the ANC Centenary Celebration, Dance and Theatre Musical, *Tshhumbudzo*.

- He was associate director of Moving into Dance – South Africa and contributed to the development of important works for this company reflecting society and the times.
- He was artistic director of the Afro-Vibes Festival in the Netherlands showcasing the cultural talent from South Africa.
- He teaches at various universities in South Africa, the USA and Europe merging information from different cultures and backgrounds into his teachings.
- He has created dance repertoires for many leading companies in South Africa.
- He challenges both male and female dancers equally (gender equality). He never thinks in terms of quotas or systems – recognises talent and nurtures it.
- He believes in exploring the rich history of South Africans and holding up a mirror to society.
- Through dance he finds creative ways to heal the burden of the past. The company is a place where dancers and artists feel safe and can collaborate with confidence. VDT collaborates with artists who have a vision to change the world.
- His outreach programme provides the dancers with an opportunity to change and be the catalyst for change in their society by committing to working in a community and sharing their knowledge.
- Any other suitable answers.

(4)
[20]

QUESTION 8: CONVENTIONAL / UNCONVENTIONAL PERFORMANCE SPACES

- 8.1 – LOW LEVEL – 3 Marks – Recognising
 8.2 – MEDIUM LEVEL – 2 Marks – Applying
 8.3 – MEDIUM LEVEL – 2 Marks – Analysing
 8.4 – HIGHLEVEL – 3 Marks – Evaluating

POSSIBLE ANSWERS:

- 8.1 **A** – Proscenium Arch Stage
 B – Theatre in the round
 C – Tribal/Indigenous setting

(3)

- 8.2 *Allocate 2 marks for naming 2 production roles.*

Below are only a few examples:

- A stage manager
- Marketing manager
- Front of house manager
- Any other suitable answer

(2)

8.3 *Allocate 2 marks if the learner can explain 2 production roles named in QUESTION 8.2.*

Below are only a few examples:

STAGE MANAGER (SM)

- Manages everything that happens on the stage and backstage such as the set and prop changes (assisted by stage hands), and will also communicate with the sound and lighting technicians.
- The SM usually wears a headset during the performance and directs members of the cast and crew to ensure that all aspects of the production - sound and lighting cues, the placement of sets and props on-stage and off, and the exits and entrances of the performers - are executed at the right time and in accordance with the choreographer's directions.
- The stage manager is also responsible for the safety of the performers and crew while in the theatre.

MARKETING MANAGER

- A marketing manager coordinates the marketing and promotions of a dance company.
- He or she aims to brand the organisation through consistent and eye-catching media campaigns, the company's website, newsletter and house programmes, as well as its logo and letterhead.
- He or she will book advertisements in the print and broadcast media, arrange and distribute posters and flyers and coordinate photo shoots and media calls.

FRONT OF HOUSE MANAGER: (The title is often shortened to FOH Manager).

- Member of theatre management, responsible for the day to day running of the front of house (FOH) area (as opposed to the backstage areas).
- He/ she may oversee the running of the box office where ticket sales will take place, any merchandising/ catering stands as well as managing and directing the ushers and any part of the building the public may enter during their visit to the theatre.
- The FOH coordinates the start of the show with the stage manager, and records the start and end times of the performance, as well as the size of the house (number of people attending the show).
- In the event of a fire or emergency, he or she takes charge.
- Any other suitable answer. (2)

8.4 *Allocate 3 marks for a discussion on how the features of the conventional space A may be used in a production.*

- It has a Cyclorama which is a permanent plastered wall, a straight screen or a black cloth hung at the back of the stage, upon which light can be cast to create effects.
- It has flats which are wooden frames, usually covered with painted cloth, used to create walls or separations on stage.
- It has wings, which are the offstage area to the right and the left of the performance area, where performers prepare to enter or exit the stage.
- Any other suitable answer. (3)

[10]

**QUESTION 9: MUSIC / DANCE ELEMENTS / CHOREOGRAPHIC ELEMENTS/
CONTACT IMPROVISATION****9.1 – LOW LEVEL – 4 Marks – Recognising****9.2 – MEDIUM LEVEL – 4 Marks – Analysing****9.3, 9.4 – LOW LEVEL – 2 Marks – Recognising****9.5 – MEDIUM LEVEL – 6 Marks – Applying****9.6 - HIGH LEVEL – 4 Marks – Evaluating****POSSIBLE ANSWERS:**

- 9.1 9.1.1 Music that has withstood the test of time. A full orchestra is usually used in classical music. (1)
- 9.1.2 Music that belongs to a specific cultural group. It is recognised by its musical style or flavour created by typical instrumentation. (1)
- 9.1.3 When two or more separate rhythms are played together at the same time, it is called polyrhythms. (1)
- 9.1.4 Musicality is the ability to relate to and express oneself through music; being able not only to hear the music, but to feel it. (1)
- 9.2 9.2.1 Produces sound by vibrating columns of air played by blowing (1)
- 9.2.2 Produces sound by itself vibrating (1)
- 9.2.3 Produces sound by a vibrating membrane (1)
- 9.2.4 Produces sound by vibrating strings (1)
- 9.3 Unison is when everyone does exactly the same thing at the same time. (1)
- 9.4 Asymmetry is when the two sides of the body do different things. It is uneven or not balanced. (1)
- 9.5 9.5.1 **Time**
- The speed dancers perform at: slow/fast/somewhere in between.
 - Duration: the length of time that a movement takes to complete.
 - Dancers interpret the quality of the music. Pace, rhythm, pulse, syncopation, etc. of the music influence the dance. (2)

9.5.2 Space

- Space refers to how we move in space. How you use the space available. Using large performance spaces or limited, small performance spaces.
- This can relate to the use of negative and positive space.
- Levels used within a dance work: high/medium/low positions.
- The actual stage space you perform on: conventional stage spaces/ unconventional stage spaces.
- Direction and shape of movements.
- How you relate to other dancers within a performance space.
- The dancer's own kinaesthetic awareness of how his/her body moves in space.

(2)

9.5.3 Force

- Force relates to the amount of energy used within a movement.
- This relates to the dynamics of a movement to make meaning of it.
- Some movements require little energy – soft, gentle movements/movements in which the dancer does not move much.
- Some movements require a lot of energy – big, powerful movements/ movements that use a large space.

(2)

9.6 *Allocate 4 marks for discussing important factors when working with a partner.*

Learners may provide many different ideas. Below is just an example of possible answers.

- You both need to have an equal sense of give and take for partnering to be successful.
- It is important to treat the bodies of your colleagues and your own with respect.
- Your partner should make you feel safe at all times and you in turn should make your partner feel safe.
- You must be creative and not feel self-conscious or threatened.
- You must be sensitive in the way you move with other dancers.
- Avoid wearing dangly jewellery or loose-fitting clothing that can get caught or entangled.
- You also need to ensure when you lift someone, you take the strain off your back by bending your knees and use your core muscles.
- You and your partner must be able to communicate when working together.
- When doing partner work, you sometimes have to give control to your partner, so you have to trust your partner.
- Any other suitable answer.

(4)

[20]

TOTAL SECTION B: 60
GRAND TOTAL: 100