



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2017

**DANCE STUDIES
MARKING GUIDELINE**

MARKS: 100

This marking guideline consists of 20 pages.

NOTE TO MARKERS/TEACHERS

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

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 does not know.

SECTION A: SAFE DANCE PRACTICES AND HEALTH CARE**QUESTION 1: POSTURE/WARMING UP/COOLING DOWN****MEMO**

	LOW	MEDIUM	HIGH
1.1	5		
1.2		6	
1.3			4

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 *Allocate 5 marks for describing the benefits of good posture.*

- A well-aligned body burns up the least amount of energy to perform the movement.
- It prevents fatigue while dancing.
- Ensures that muscles are used correctly during certain movements.
- Dance movements are done with ease.
- Reduce the risk of injuries
- Avoids tension and imbalances that have an effect on the line and shape of movements.
- It ensures control and balance during movements.
- Any other relevant answer.

(5)

1.2. *Allocate 6 marks for an explanation of what happens to the body during 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/can move freely.
- This reduces the risk of injury as cold muscles cannot perform fully.
- 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.
- This helps with your concentration and focus in the class – also helps to prevent injuries.
- 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.
- Improves posture and alignment – preparing the body for class. (6)

1.3 *Allocate 4 marks if the learner can discuss what happens to the body if you do not do cool down at the end of a dance class.*

- The heart rate will not gradually return to normal – which would not reduce the amount of adrenaline in the blood
- The blood will pool in the limbs.
- The body temperature will not slow down immediately.
- Waste products such as lactic acid will not be removed – this could cause cramps and stiffness.
- The mind and body will not be able to think calmly about the performance in class. (4)

[15]

QUESTION 2: FLEXIBILITY/STRENGTH/CRAMPS**MEMO:**

	LOW	MEDIUM	HIGH
2.1	5		
2.2		6	
2.3			4

POSSIBLE ANSWERS:

2.1 2.1.1 *Allocate 5 marks for 5 benefits.*

FLEXIBILITY

- 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

STRENGTH

- It increases physical performance, endurance/staying power
- It reduces the risk of injury
- It increases the strength in your joints to enable you to lift your leg higher in the air
- It improves your balance and strength to firmly hold the body in any position
- It allows you to jump higher
- It ensures that your body is well-aligned with your weight over the centre of your feet and your shoulders over hips, hips over knees and knees over the middle toes.

(5)

- 2.1.2 *Allocate 6 marks if the learner can explain how to develop this component.*

LEARNER SHOULD ANSWER ONLY ONE OF THE TWO QUESTIONS:

Flexibility through stretching

- The slow sustained stretch is the safest way of stretching – you hold the stretch between 16–30 seconds until the tension starts to ease.
- Once it has eased, push further into the stretch to find the tension again.
- 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.
- Focus on feeling the 'tension' of a stretch rather than 'pain'.
- Light stretching can be done as part of the warm-up (before the class) 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.
- Use breathing techniques when stretching i.e. breathe out on the stretch to release tension.
- Never force someone else into a stretch.
- Ballistic stretching is dangerous, can cause injury and is best avoided.

Strength – types of exercise

- Legs: Lunges are the best leg exercise as they work all the muscles in the legs with one simple move, or do any other relevant exercise.
- Arms: Plank – carrying your own weight increases the strength in your arms, or do any other relevant exercise.
- Torso: Floor work – lying on your back and doing abdominal crunches/sit ups, or do any other relevant exercise.

(6)

2.2 Allocate 4 marks for 4 facts on how to treat cramps.

- Cramps will normally go away without the need for treatment.
- Stop the activity that caused the cramps.
- Stretch out and massage the cramping area.
- Hold the joint in a stretched position until the cramping stops.
- Improve your fitness levels and avoid muscle fatigue – overuse of specific muscles.
- Stretch regularly.
- Warm up fully before exercise.
- Most muscle cramps are not serious, but if they are severe and keep occurring frequently, see your doctor.
- Avoid dehydration.

(4)
[15]

THERE IS A CHOICE BETWEEN QUESTION 3 AND QUESTION 4.

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

	LOW	MEDIUM	HIGH
3.1	5		
3.2 – 3.6		5	

ANSWERS:

- 3.1 A Gluteus Maximus (1)
- B Adductors (1)
- C Biceps Femoris (1)
- D Semitendinosus (1)
- E Gastrocnemius (1)
- 3.2 Hinge joint (1)
- 3.3 Ball and socket joint (1)
- 3.4 Extension (1)
- 3.5 Plantar flexion (1)
- 3.6 Rotation (1)

[10]

OR

QUESTION 4: SPINE (CHOICE QUESTION)

	LOW	MEDIUM	HIGH
4.1	5		
4.2 – 4.3		5	

ANSWERS:

- 4.1 A Cervical vertebrae ternocleidomastoid (1)
- B Thoracic vertebrae (1)
- C Lumbar vertebrae (1)
- D Sacral vertebrae (1)
- E Coccyx (1)
- 4.2 *Allocate 2 marks for any 2 anatomical actions.*
- Bending over to touch your toes (flexion)
 - Bending backwards (extension)
 - Turning torso to the right or left side (axial rotation)
 - Ending sideways (lateral flexion) (2)
- 4.3 *Allocate 3 marks for 3 functions of the spine.*
- It acts as a shock absorber because of all its curves
 - It assists movement
 - It is a protective shell for the spinal column
 - It is a point of attachment for muscles
 - It supports the body in an upright position
 - It aids in good posture and balance (3)

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

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 5: DANCE FORMS/PRINCIPLES**

	LOW	MEDIUM	HIGH
5.1	4		
5.2		6	

POSSIBLE ANSWERS:

5.1 *Allocate 4 marks for describing how you would recognise African dance.*

- African dance makes use of the natural curves of the body.
- Dancing towards the ground and complementing gravity instead of defying it.
- Articulation of basic and complex rhythmic patterns
- Imitation and dramatisation of the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth and air, used as a stimulus.
- Dances generally have a theme (fertility, courtship, work, hierarchy etc.) and purpose (protest, socialisation, celebration, questioning social issues etc.)
- African dance costumes vary greatly depending on the cultural and age group that performs the dance.
- Animal skins are commonly used as well as elaborate bead work, brown or brightly coloured material, ankle rattles, feathers, etc.
- Musical accompaniment usually consists of drums, singing, clapping and/or chanting.
- The drums, singing, clapping and rattles together with the stamping of the feet create polyrhythmic sounds.
- African dance is normally performed by the community and has a specific reason/function.

(4)

5.2 Allocate 6 marks for explaining the difference between theatrical dance forms and cultural dance forms.

THEATRICAL DANCE FORMS

- Dances that are performed with the purpose of entertaining the audience.
- These dances are done mostly by professional dancers/performers.
- Classical ballet, contemporary dance and musical theatre are all examples of theatrical dance.

CULTURAL DANCE FORMS

- Dance forms involve the members of the community that they represent.
- The dances are passed on from generation to generation, telling the history and the culture they represent.
- These dances join people together as they celebrate rites such as birth, initiation, marriage or death.

(6)
[10]

THERE IS A CHOICE BETWEEN QUESTION 6 AND QUESTION 7.

QUESTION 6: INTERNATIONAL/SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK

	LOW	MEDIUM	HIGH
6.1			
6.2	4		
6.3 – 6.5		12	
6.6			4

NOTE TO MARKERS:

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

ONE POSSIBLE ANSWER:

6.1 Alfred Hinkel's *Bolero*.

6.2 *Allocate 4 marks for a description of the choreographer's training and background as a dancer.*

- Hinkel's desire to dance defied the traditional boundaries of the small copper mining town where he was brought up.
- His father did not wish him to dance as he thought it was for women only.
- Hinkel had to sneak off to ballet lessons with a friend at the age of 10.
- There were also very few dance outlets in the area which further hindered his progress.
- He went to UCT to study drama and was inspired by the movement lessons offered only to pursue further studies in dance.
- He later enrolled at the UCT Ballet School but was disillusioned with the ballet training he received.
- He moved to Namibia to train with Diane Sparks.
- He returned to Nababeep where he started teaching in the poor communities with few facilities – this experience would lay down the foundation for his original and resourceful way of teaching.
- He later joined Jazzart under Sue Parker.
- He trained with Val Steyn and others briefly and studied the Alexander Technique.

(4)

6.3 *Allocate 4 marks for an elaboration of the synopsis/theme/intent/story used.*

- *Bolero*, a work that has traced a fairly political path, has continually transformed through the process of being reworked on each of the several occasions that it has been staged.
- The original version was about, “*overcoming prejudice*,” and focused specifically on the Immorality Act – arguably the most controversial of the legislative acts of the South African Apartheid government which attempted to forbid intermixing of couples of different races.
- The costumes for this version were tie-dyed T-shirts – gum boots had not yet been introduced to the piece.
- Then, in the 1980s, various artists boycotted the Grahamstown Festival and held an alternative, non-segregated festival at the Durban University of Westville.
- This was an era of imminent violence during which the South African government declared a national ‘State of Emergency.’
- The volatile, turbulent tone of the era reflected in Hinkel’s 1987 version of *Bolero* was augmented by the addition of gum boots.
- Hinkel said, “The dance with the gum boots came from a working class people, mostly miners and dock workers. The boots represented oppression. They were the shackles that bound not only those being oppressed directly, but also those bound by ignorance”.

(4)

6.4 Allocate 4 marks for a detailed explanation of the costumes, lighting and set design.

- *Costume design* is perhaps a deceptive term when referring to the first version of *Bolero* on tape. In this version, the dancers seem to be donning studio wear in varying colours and styles.
- In the following version of *Bolero*, costume design has clearly been considered. All of the dancers, save one, wear outfits of a similar style and the same colour, black.
- In the following versions, black is the colour of choice. The costumes that Hinkel refers to as the, "*S&M Version*," consist of imitation leather skirts, black fishnet tights, suspenders, black bras and metal chains.
- The leather look makes a bold statement in the all-female version of *Bolero*, suggesting that women are strong beings.
- In other versions, both men and women wear leather skirts which could be interpreted as an indication of gender equality.
- In Jazzart's collaboration with CAPAB, costume design and lighting complement each other in that the reflective characteristics of the materials used for the costumes enable the audience to see the essential movement taking place when lighting is dim or has a dark filter.
- The costume design of the performance of *Last Dance* is arguably a perfect marriage of individuality and consistency. As in the first version on the tape, each dancer is wearing a unique costume but in this case individual costumes seem to have been considered more carefully as there is a degree of cohesion in the appearance of the cast as a whole.
- *Bolero*, as it was staged at the Spier Amphitheatre makes the most effective use of costume and lighting design. The costumes are not entirely uniform and yet the individuality does not compartmentalise dancers.

Lighting and design:

- The design is reliant on the lighting.
- There are **no sets**. In general, the lighting consists of **blue, red and white light**.
- The work begins with **minimal lighting and silhouettes** (shadows) followed by combinations of colours occurring throughout the piece and towards the end. The lighting gradually subdues until finally, the dance ends with a **blackout**.
- The lighting techniques are subtle although the colours can be **stark**.
- The use of the cold blue and bright white lighting is especially startling.
- The boldest moment of lighting comes at the end of *Bolero (Last Dance)* when the dancers *chasse (slide)* and end in a position on the floor.
- The moment the dancers strike their pose, there is a blackout.
- Most other transitions between coloured lights or between dark and bright lighting **occur gradually**.
- The range of the lighting never changes too dramatically with most versions occurring in **partial darkness**.

- This does not, as one might expect, detract from the choreography as the dancer in the dark is elevated to an almost **mythical status**. (4)

6.5 *Allocate 4 marks for an explanation of the characteristics of the dance style used by this choreographer in his/her dance works.*

- Hinkel did not always produce works that would entertain and the content could often be disturbing.
- Hinkel works predominantly with untrained dancers and develops their talent through his own training methods developed from working in underprivileged areas.
- He mostly invented his own way of working using body intelligence and his excellent eye for developing movement.
- Hinkel's ideas of costuming are not about beauty, but functionality and relevance.
- Hinkel has an artistic ability to light his stages magnificently.
- Hinkel combines a mixture of styles as well – contemporary, African, Indian as well as classical elements of dance.
- Hinkel was hugely influenced by African dance which revolutionised his way of choreographing.
- He developed his own style of training and developed a method that he would use over the next 30 years to train his dancers. His method is predominantly release technique.
- The choreographer has used the socio-political influences around him as inspiration for his works. (4)

6.6 *Allocate 4 marks if the learner can discuss what has made this dance work innovative.*

- While it may not be innovative by today's standards, *Bolero* was a novelty in its time. Hinkel's work featured elements seldom (or never) seen on stage before:
- **African dance was staged as performance art.**
Previously, African dance had been viewed as a quaint tourist attraction. The staging of the earlier versions of *Bolero* was vital in asserting a recognised place for African contemporary dance in the world of South African performance art.
- **African dance was set to classical music**
- **Gumboots were worn by women and in particular, white women**
One needs to appreciate that gum boot dancing arose from, "a working class people, mostly miners and dock workers," and that it was not a practice performed by women, let alone white women. Thus, when the female cast of *Bolero*, marched proudly onto stage, they crossed a cultural and societal threshold.

- **Gumboots were used in an ‘avant-garde’ way.**
Traditionally performed with a bent back, Hinkel demonstrated how an established technique could be manipulated for creative purposes when his dancers were seen performing their own, upright version of gumboot dancing.
- **The contact work featured in *Bolero* was very innovative for its time.**
The traditional roles of men and women were disregarded.
In *Bolero*, men lift men, women lift women, women lift men and so on.
The traditional roles of the male and female were turned upside down when Hinkel’s piece subversively suggested that women were entitled and able to initiate action and assume leadership and that men could feel weak and vulnerable.
- ***Bolero* made bold political assertions.**
In the earlier versions of *Bolero*, Hinkel intended to say things that were not meant to be said (this almost became one of Jazzart’s policies) about politics, abuse, sexuality etc.

(4)
[20]

OR

**QUESTION 7: INTERNATIONAL CHOREOGRAPHER DANCE WORK
(CHOICE QUESTION)**

	LOW	MEDIUM	HIGH
7.1	4		
7.2 – 7.4		12	
7.5			4

NOTE TO MARKERS:

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

ONE POSSIBLE ANSWER:

7.1 *Allocate 4 marks for a description of Bruce's training.*

- As a young boy he contracted polio 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.
- He danced mostly for the Rambert Dance Company with guest appearances for other companies.
- Any other relevant answer.

(4)

7.2 *Allocate 4 marks for an explanation of the synopsis/intent of the dance work.*

- *Ghost Dances* was based on the innocent citizens of South America caught up in the political issues of Pinochet's regime.
- From the time of the Spanish conquest many people were tortured and killed for being too outspoken.
- Some of Inti-Illimani's music in *Ghost Dances* features musician Victor Jara, whose story, told by his widow Joan Jara, inspired Christopher Bruce to choreograph *Ghost Dances*. Jara was tortured and killed because of his outspoken views against the government.
- Through this dance Bruce captured the continuous devastation of the political oppression of that time, how they lived and their courage in the face of hardship.
- Bruce drew his theme from the annual 'Day of the Dead' festival. Many old religions use this simple and naive image of skeletons as symbols or figures of their beliefs. People celebrate their past loved ones by painting their faces to represent a skeletal image.
- Diablada/Bolivian masks represent the devil in religious ceremonies. These masks capture the underworld figures and are used in different dances, for different cultures, in different ways.

(4)

7.3 *Allocate 4 marks if the learner can give an explanation of the costumes, set design and lighting that the 'dead' and the 'ghosts' used.*

Costumes of the Dead:

- The Dead wear everyday clothing representing ordinary people caught up in war. This shows that the message is universal.
- The clothes are tattered and torn showing the brutality of the regime.
- The clothes show the different social status/backgrounds of the people as well as ages – symbolising that everyone was affected by this war.
- Any other relevant answers.

Costumes of the Ghosts:

- The Ghosts represent the evil regime/war occurring in Chile. However, this is a dance work that has a universal message. Anyone can relate to it.
- The costumes of these ghostly figures develop the mood and create a daunting atmosphere.
- The skull-like masks cover the full face, hiding the person behind it completely; the dark, hollow eye sockets create the look of emptiness inside them.
- Not knowing the identity of who is behind these devil-like masks creates an uneasy feeling as you look at their evil grins.
- Any other relevant answers.

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.

Choreography and sets: Christopher Bruce

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.
- Any other relevant answers.

(4)

7.4 *Allocate 4 marks for 4 facts about the movement vocabulary used.*

- The Ghosts use very athletic movements as well as the floor creating a feeling of very primitive/animalistic beings which produces a terrifying picture and makes you feel anxious, waiting for something bad to occur (war/death).
- The Ghosts use a lot of gestures which are also threatening, such as the blank stare they give to both the audience and to the side of the stage, as if waiting for their next victims.
- The Ghosts seem to be constantly on guard as if waiting for their prey – victims of war.
- The use of canon and unison in the trios of the Ghosts creates the feeling of a pack – no individuality whereas the Dead work in various groups and combinations with a much wider movement vocabulary, shows their individuality and own personal story.
- Strong motifs are used in this work – the wide plié in second with outreaching arms as if asking for help. The power fist used by the Dead shows defiance against the situation they find themselves in.
- The use of folk dance creates the feeling of the South American people and their joy for life – resilience to rise up in the face of adversity.
- Any other relevant answers. (4)

7.5 *Allocate 4 marks if the learner can discuss the symbolism used.*

- The distinctive, rhythmic movements performed to haunting South American folk music symbolise the innocent people of South America down the ages.
- The ghostly figures symbolise the Spanish Pinochet regime.
- The Dead symbolise innocent people caught up in war and how their lives are brutally interrupted.
- The dripping sound effects used create a feeling of dread which could symbolise life passing/blood dripping, etc.
- Many of the movements have strong symbolic imagery – the three girls lifted in death by the three Ghosts could be the three crosses indicated in the Bible.
- The colours of the costumes could be symbolic, e.g. the red dress symbolising love/ death/anger. The white dress symbolises purity/innocence.
- Any other relevant answers. (4)

[20]

QUESTION 8: MUSIC TERMS/GENRES

	LOW	MEDIUM	HIGH
8.1	5		
8.2		6	
8.3			4

POSSIBLE ANSWERS:

- 8.1 8.1.1 Tempo (1)
- 8.1.2 Beat (1)
- 8.1.3 Duration (1)
- 8.1.4 Polyrhythms (1)
- 8.1.5 Pace (1)

- 8.2 *Allocate 2 marks for 2 music genres and 4 marks for an explanation of the characteristics and instrumentation of the 2 genres.*

Classical music: this includes all 'art music' that has withstood the test of time, for example Jacques Offenbach's 'Orpheus in the Underworld'. A full orchestra is often used in classical music. It is usually performed by trained musicians. It has been passed down many generations.

Traditional and Folk music: music that belongs to specific cultural groups. It is recognised for its musical style or 'flavour' created by typical instrumentation (for example penny whistles, tambourines, etc.), melodies and rhythms, and language in the case of a song, for example Shosholozza. It has been passed down many generations. Traditional and folk music usually involves the community, who may have had no training on the instrument(s) they play. (6)

- 8.3 *Allocate 4 marks if the learner can discuss how music influence dancing*

- It dictates the speed you will dance (tempo)
- Different instruments have different sounds (timbres) and this affect the mood of the dance
- The volume of a piece – *forte* / *pianissimo* (dynamics) – will add to the mood of the piece
- The genre of the music – classical, jazz, rock – will influence the interpretation of movements
- Can help to tell the story
- It can support the characters in their roles
- It can create a particular atmosphere
- It can emphasise certain scenes

(4)
[15]

QUESTION 9: PERFORMANCE SPACES /CHOREOGRAPHIC ELEMENTS/MARKETING

MEMO

	LOW	MEDIUM	HIGH
9.1	5		
9.2		6	
9.3			4

ANSWERS:

- 9.1 9.1.1 The part of the stage furthest away from the audience. (1)
- 9.1.2 The part of the stage nearest to the audience. (1)
- 9.1.3 The middle portion of the stage. (1)
- 9.1.4 It is a permanent plastered wall, a straight screen or a black cloth hanging at the back of the stage. (1)
- 9.1.5 Offstage areas to the right and to the left of the acting/onstage area where performers prepare to enter the stage. (1)
- 9.2 9.2.1 Link one movement to another – creates seamless movements (1)
- 9.2.2 High point in a dance, standing out clearly as a statement (1)
- 9.2.3 Different heights of movements – low, medium and high (1)
- 9.2.4 Starting point of a dance idea/movement expression (1)
- 9.2.5 How you would start and end a dance
- 9.2.6 The distinctive feature or predominant idea of a composition often repeated/recurring throughout the dance. (1)

9.3 *Allocate 4 marks for 4 facts on how to market a production.*

There are many different ways to go about advertising your production such as posters, pamphlets, flyers, billboards, press releases in the newspaper, networking, radio and television interviews, by word-of-mouth as well as sending out personal invitations, e-mails and e-bulletins and on your school's website.

- **Adverts** in newspaper/magazines – these can be very expensive.
- **Press releases** – Write short articles about the show/dancers/choreographers, etc.
- **Posters/flyers** – These may be distributed in shopping malls or libraries, usually where there are lots of people. You will need to concentrate on areas where you can reach your target group.
- **Adverts for radio and television** – Perhaps you have a contact. Otherwise it is a very expensive way to advertise.
- **Invitations** – Maybe to people in the media, your principal or to celebrities.
- **Networking** – Using social media is an excellent way to advertise your show, e.g. Facebook 'Events' which allows you to contact all of your Facebook fans. You could also advertise through your school's data base and Twitter – Twitter is a great tool for connecting people online and offline to your event.
- **Websites** – Link to various websites for example the local 'What's on' in your town/events calendars, etc. Using the Internet will enhance and support your overall marketing objectives.

(4)
[15]

TOTAL SECTION B: 60
GRAND TOTAL: 100