



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2021

DRAMATIC ARTS
MARKING GUIDELINES

Time: 3 hours

120 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 learners' 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 20TH CENTURY THEATRE MOVEMENTS – ABSURD THEATRE**QUESTION 1 ESSAY QUESTION**

This question interrogates how the world view of the playwright is portrayed through the play. A solid understanding of how the general socio-political context and the personal background of the playwright affected their writing of the play is required. Candidates must also show how the characters within the play reveal the playwright's outlook and how the setting reveals their perception of the world.

The essay must be marked globally on its merits, but candidates must address all three bullet points. It is quite likely that the playwrights' intentions will be integrated in the candidates' discussions.

SOCIO-POLITICAL CONTEXT**GENERAL:**

- The two world wars in the 20th century raised doubts about humankind's ability to react rationally.
- The wars, particularly the Second World War, led to the destruction of people's homes, millions of deaths, the horrors of the concentration camps and the Holocaust.
- WWII also led to the atomic bomb and the bombing of Nagasaki and Hiroshima. These horrors showed people how mankind was out of harmony with the environment, his fellow man and himself.
- There was moral and religious disillusionment as well as disappointment with scientific progress as it brought such devastation. People began to question the validity of reason.
- The wars exposed the insignificance of life. Playwrights wanted to express their sense of incomprehension and despair at the lack of cohesion and meaning in the world. They wished to reflect a world gone wrong and a disintegrating society.
- Their intentions were to reveal the human condition: man's loneliness and search for meaning in a meaningless world.
- During this time, the Existential Philosophy was proposed by a number of philosophers – most notably, Sartre, Camus and Nietzsche.
- Existentialism proposes that life is meaningless – mankind is adrift in a hostile world, with no purpose. Man's problem is to find his own way in a world of chaos. Man is "out of harmony" with the world and reason itself. Man is cut off from his fellow human beings because traditional/conventional communication is ineffective. The philosophy of Existentialism questions the nature of our existence and asks, what does it mean "to exist"? Other beliefs include that man is a lonely creature of anxiety and suffers until he makes a critical choice about his future course of action; that life is futile and repetitive and one long wait till death. Freedom and identity will only be achieved when one recognises one's suffering.

GENET

Born in Paris in 1910, Jean Genet was a novelist, playwright, political activist, and poet. He was the son of a prostitute, who gave him away to an orphanage, and he never saw her again. Living in foster homes, he soon ran into trouble, and at the age of ten he was accused of stealing. He was innocent, but he later said that as society had labelled him a thief, he decided to devote himself to a life of crime. He eventually spent two years in prison. In 1929, he joined the French army as a way of getting out of prison. He was a homosexual, and as such, felt sympathy for sections of society that were victimised by the French bourgeois. He was released from the army in 1933 and spent many years travelling across Europe as a prostitute and a thief. He then went on to write *Our Lady of the Flowers*, his first novel. Due to its controversial subject matter, homosexuality, the original manuscript was destroyed, but Genet wrote another from memory and managed to smuggle it into circulation. He was caught stealing again and given a life sentence. Other writers such as Cocteau and Sartre lobbied on his behalf and managed to have him freed after three months. Genet turned his back on crime and focused on writing, though criminality featured heavily in much of his work. *The Maids* was first performed in 1947 at the Théâtre de l'Athénée in Paris. *The Maids* is loosely based on the infamous sisters Léa and Christine Papin, who, in 1933, were found to have brutally murdered their employer and her daughter in Le Mans, France. Allusion to crime was a common motif for Genet, having led a life of crime himself. His works usually contain a feeling of 'otherness'. Having been abandoned by his own mother, persecuted for his sexuality and marginalised as a criminal, Genet felt an affinity to those in society who were oppressed: the 'others'.

IONESCO

Eugène Ionesco was one of the major figures in the Theatre of the Absurd. Born in Romania in 1912, Ionesco spent his childhood in Paris until his family returned to its homeland. Ionesco quickly developed a hatred for Romania's conservatism and anti-Semitism and, after winning an academic scholarship, returned to France in 1938 to write a thesis. There, he met anti-establishment writers such as Raymond Queneau. He lived in Marseille during World War II.

The Absurdist's major themes focused on alienation, the spectre of death, and the bourgeois mores that, they felt, had displaced the significance of love and humanity in exchange for a diligent work ethic. In the character of Berenger, a semi-autobiographical persona who figures in several of Ionesco's plays, Ionesco portrays the modern man trapped in an office, engaged in shallow relationships, and escaping with alcohol from a world he does not understand. Yet this is all presented in the Theatre of the Absurd's characteristic morbid wit, an often self-conscious, comic sensibility that makes us laugh at the most horrific ideas – death, alienation, evil – in an effort to understand them.

Ionesco wrote a number of plays in the 50s, but it was not until *Rhinoceros* (first produced in 1960) that he received global attention. He called the play an anti-Nazi work, and it was performed just long enough after World War II for tensions to have settled down, but not so long that the almost visceral fear associated with fascism had dissipated. The play demonstrates how anyone can fall victim to collective, unconscious thought by allowing their wills to be manipulated by others.

Rhinoceros was inspired primarily by Ionesco's experience of World War II and specifically, the rise of the Nazi Party in Germany and the Iron Guard in Romania. Ionesco was studying at a university in Romania when the Iron Guard was coming to power, and unlike some fascist movements, the Iron Guard's main hold was in universities. Scholars have noted that the rhinos turning green can be read as a symbolic representation of the green Nazi uniforms, while the argument over whether the rhinoceroses are Asian or not

reflects Nazi propaganda claiming that Jewish people were interlopers from Asia – while the rhinoceroses themselves function as commentary on the idea of an Aryan "master race" that, Ionesco suggests, is violent but powerfully appealing to people unwilling to interrogate what joining in actually means on a moral level.

BECKETT

Samuel Beckett was born near Dublin, Ireland, on April 13, 1906 into a Protestant, middle class home. His father was a quantity surveyor and his mother worked as a nurse. Beckett is known to have commented, "I had little talent for happiness." This was evidenced by his frequent bouts of depression, even as a young man. He often stayed in bed until late in the afternoon and hated long conversations. This sense of depression would show up in much of his writing, especially in *Waiting for Godot* where it is a struggle to get through life.

Samuel Beckett moved to Paris in 1926. Beckett journeyed through Ireland, France, England, and Germany and continued to write poems and stories. It is likely that he met up with many of the tramps and vagabonds who later emerged in his writing, such as the two tramps Estragon and Vladimir in *Waiting for Godot*.

Beckett permanently made Paris his home in 1937. Shortly after moving there, he was stabbed in the street by a man who had begged him for money. He had to recover from a perforated lung in the hospital. Beckett then went to visit his assailant, who remained in prison. When Beckett demanded to know why the man had attacked him, he replied "Je ne sais pas, Monsieur." This attitude about life comes across in several of the author's later writings.

During World War II Beckett joined the underground movement in Paris to resist the Germans. He remained in the resistance until 1942 when several members of his group were arrested. Beckett was forced to flee with his French-born wife to the unoccupied zone. He only returned in 1945 after Paris was liberated from the Germans. Beckett's great success came on January 5, 1953, when *Waiting for Godot* premiered at the Theatre de Babylone. Although critics labelled the play "the strange little play in which 'nothing happens,'" it gradually became a success as reports of it spread through word of mouth.

All of Beckett's major works were written in French. He believed that French forced him to be more disciplined and to use the language more wisely. However, *Waiting for Godot* was eventually translated into the English by Beckett himself.

CHARACTERS

GENERAL:

- The characters will be archetypes representing humanity i.e.: Everyman types.
- The qualities of their characters are exaggerated and their situations are intensified.
- Little indication of their past is given.
- They are in a crisis because the world around them is incomprehensible.
- They might appear lost or stuck in a routine.
- They might be presented as pairs who are co-dependent.
- Their motives and actions will remain largely incomprehensible.
- Their ridiculous behaviour and purposeless actions reflect the void in which they find themselves.

THE MAIDS

Solange:

- Solange displays an intriguing blend of dominance and submissiveness. She is older than Claire, and one might assume that her seniority would mean she would play the role of Madame in their role-plays. But Claire does, and Solange remains the lowly maid.
- Solange is a masochist, and she first requires that their role-plays shatter her esteem. This is easily accomplished, since Solange is self-loathing, and all Claire needs to do is humiliate her sister by reminding her of her poverty and, notably, her filthiness. "Sol" means "dirt" in French, and the filth Solange must clean up as a maid is one of her greatest sources of shame. Solange even becomes aroused during this barrage of insults, at which point she begins to dominate Claire-as-Madame. The revenge is that much greater, for now she can feel as if she, the "slave," is superior to her mistress. Claire does not have as much of a sadistic impulse as Solange, and it helps make the elder sister the more interesting character from a psychological standpoint.
- Further contradictions fill out Solange's personality. She is cutthroat, beating Claire at times, but we learn she was also cowardly, unable to finish off Madame when she had the chance. She rebukes Claire for pretending to be aristocracy and dipping off into escapist reveries, but Solange, we find out, has been secretly reading Claire's fantastical crime and romance stories. Her critique of Claire's illusory life is entirely hypocritical.
- Aside from her own participation in the role-plays with Claire, she also launches a long monologue at the end of the play in which she acts out the dialogue surrounding a number of invented events and characters.
- She has too long tried to come to grips with being an "Other," an oppressed or alienated figure identified by her opposition to the status quo or ruling power, and finally breaks down and becomes everyone else. In similar fashion, she had previously warned Claire of the importance of frontiers between them, but then had proclaimed them "merged" in their hatred of Madame.
- One other main detail of Solange's life explains much of her character. Early in the play, Claire chastises Solange for not yet being impregnated by Mario – most likely, it is part of some devious scheme of theirs and not an attempt to bring to life a love child. Later, Solange violently tells Claire that she has performed painful abortions on herself so she could continue taking care of her younger sister. The revelation is not irrelevant, and at a few points in the play, Solange is a maternal figure to the child-like Claire. Deprived of a real child, she compensates with her fixation on Claire, and one can read the shifts of power between them as a kind of tempestuous mother-daughter dynamic.

Claire:

- Claire is more open than her sister is in her hatred of her poverty. While Solange usually focuses her aggression on resenting Madame, Claire wants to be Madame.
- She lives as much as she can in a fantasy world, penning escapist romance stories, strolling about Madame's balcony at night as if she were royalty, and playing Madame in her role-plays with Solange.
- She tries to forget her filthy occupation – "Claire" means "clear" in French – and she seems to resent Solange, who reminds her of her filth, more than she resents Madame.
- Her pleasure in the role-plays results from humiliating her sister, and her sadistic insults revolve around her loathing of servants. She says that Solange is like her own "image thrown back at me by a mirror, like a bad smell," and the transformation present in the phrase – from an image to a smell – captures the essence of Otherness which

Claire hates. The "Other" is defined by having a marginalised opposition to the status quo, and in the comparison the Other not only sees herself differently but integrates her view of the status quo into her identity. In other words, a beggar not only looks at what he is, but through comparing himself with a rich person, sees what he is not. The problem for Claire is that both she and Solange are Others, and she often changes her personality in what Jean-Paul Sartre calls "whirligigs."

- The sisters revolve in circles, adapting parts of the other's personality, and we can see this mostly in their changing power dynamics. The whirligigs overtake them, Claire especially, and Claire often even calls Solange "Claire."
- Claire's whirligigs also impact her attitude toward Madame. Favoured by her mistress, Claire is quick to defend her against Solange's verbal attacks, insisting she is kind and loving.
- But as the play wears on, Claire expresses her rage against the Madame with even more venom than Solange. Unlike Solange, who cowardly backed out of the murder, Claire is wilfully ruthless and tries her hardest to get Madame to drink the poisoned tea. Her rash nature is also at stake here and Solange has to come in to save Claire from giving away the plot.
- In addition, Claire's illusory life is constantly undercut by her self-consciousness – she often feels someone is watching her and Solange or recording their gestures. These anxieties are, above all, a theatrical self-consciousness. She understands that an audience is watching them and that a writer scripted out their actions. Her cherished red velvet dress, which she initially disdained, becomes a symbol of the theatre, as it is made out of the same material as the theatre curtain Solange imagines in her final monologue. Just as Claire cannot keep up the illusion for too long, dying in the poisonous manner she prescribed for Madame, the theatre will draw its curtains when the on-stage fantasy has ended.

Madame:

- Madame is not as merciless as the maids paint her to be, but she is not altogether kind, either.
- While she favours Claire, whom she thinks was fit for better things, she lashes out at Solange and thoughtlessly takes back her gift to Solange.
- Whatever guilt or shame she has is minimal; she feels guilty over having tea when Monsieur is in prison, and she feels mildly ashamed for not knowing her way around the kitchen – an indictment that only affirms her wealth.
- Madame would not be out of place in modern-day America as a trophy wife who sets up fundraisers to make herself feel better – she admits that giving to others is pleasurable, showing that her altruism is mostly self-directed. Like a trophy wife, imprisoned by her husband, and having few skills of her own, Madame dreams of independence.
- She fantasises about breaking into Monsieur's prison with her sexuality as a weapon and fleeing France with him. While she remains dependent on her husband in these fantasies, her imaginary "descent" into a criminal lifestyle is arousing. She is even jealously shocked when the maids demonstrate their superior knowledge of crime.

RHINOCEROS

Berenger:

- Berenger's transformation is the true metamorphosis in *Rhinoceros*. While the other characters physically turn into rhinoceroses, embodying the savage natures they had formerly repressed, Berenger's change is moral and completely opposite from his position at the start of the play.

- He begins as an aimless, alienated Everyman who drinks too much and who finds little worth in life, except for the beauty of Daisy, his co-worker.
- He is bored by his work, too lazy to culture himself, and wonders if life is a dream – that is, if its absurdity is the product of a dream-like state of absurd logic, and if life, like a dream, is controlled by unconscious desires.
- Despite his escapism through alcohol, he holds on tightly to his human identity, never comprehending why someone would want to be anyone else.
- While his passivity is the underlying cause of the metamorphoses, helping promote the climate of irresponsibility and indifference, it is his recognition of life as an absurdity that prompts him to change his character, rather than accept the presence of the rhinos.
- Yet he remains indecisive nearly to the very end, losing his faith in humanity and finding the rhinoceroses beautiful. In the last line of the play, however, he overturns his weak will and lack of responsibility by deciding to save humanity against the tyranny of the rhinos.
- Berenger's decision, however, is not totally unforeseen. His love of Daisy, as mentioned above, reveals he has emotional desires for another human.
- At one point, when it seems to him that he and Daisy will be united at the expense of their co-worker Dudard's departure and metamorphosis, Berenger exclaims "Happiness is such an egotistical thing!" Yet his desires turn out not to be so self-centred.
- Even when Daisy abandons him to become a rhino, and when other friends insult him and do the same, he feels guilty for pushing them out, although they would have metamorphosed without him.
- He does not love Daisy alone; he loves humanity and is willing to take responsibility for its fate. This "will" of responsibility, rather than the will of power the other characters treasure, is what ultimately galvanises Berenger's final line of resistance, "I'm not capitulating!"

Jean:

- Jean epitomises the Nietzschean conception of the "super-man" who is above morality. He believes in the strength of his will and rationalist intellect. His arrogance and unspoken disdain for the common man, especially for Berenger's lackadaisical attitude toward life, foreshadows his metamorphosis into a savage, vicious rhinoceros.
- As the most fleshed-out character who transforms into a rhino, he symbolises the Nietzschean "will to power" of the fascist rhinos, their use of strength and will to circumvent morality and return to a primal state of nature.
- Yet Jean is ridden with hypocrisies and contradictions. He shows himself from the start to be as irresponsible as Berenger, showing up late to their meeting and refusing a day of culture to nap and drink.
- In fact, his appreciation for self-improvement seems to stem from his view of education as cultural capital, and not as an exploration of his humanity.
- He always rationalises these lapses after the fact, drawing on his vast reserves of logic to skew the discussion.
- When Jean vows, as a rhino, that he will trample Berenger and anyone who gets in his way, it is clear that his transformation was a mere exchange of bodies, and not of morality.

Rhinoceroses

- Though they are not human characters, and they never appear on-stage in full form, the projections of rhino heads and off-stage trumpeting dominates the play.

- The rhinoceroses stand, above all, for man's latent savagery and capacity for violence. The rhinos themselves are not to blame; they are generally a solitary species, as Berenger notes, but the collective consciousness of man and the tendency toward safety in numbers turns them into a hostile, totalitarian herd reminiscent of Nazis.
- Nevertheless, Ionesco makes sure to flesh out the rhinoceroses' characterisations. When Mr. Boeuf turns into a rhino, he trumpets tenderly to his wife, who can recognise her husband through his green skin.
- Not all of Boeuf's humanity is lost, and it appears that the individual man affects the characteristics of the rhino he becomes.
- To nuance their depictions even more, Ionesco has the rhinos become more beautiful and majestic as the play progresses until, by the end of the play, they outshine the ugliness of humanity. This technique makes the audience see how one's individual perceptions can be altered by mass opinion, how the savage, destructive rhinos, much like the Nazis, could be seductive to someone who doubts his own strength and will.

Daisy:

- Daisy appears as if she, along with Berenger, cares deeply about humanity, but she continually urges Berenger to acclimate himself and not to feel guilty about the rhinoceroses.
- Her love for him appears as an ephemeral desire that flickers on and off, and in the end love for only one person does not necessarily make one into a truly loving person. In order to commit one's life to something outside oneself, as the existentialists were concerned with, one must love all humanity.
- Daisy's constant avoidance of responsibility and her lack of concern for her fellow man reveals her desires for Berenger as selfish despite the good intentions she often has for him (she tries to limit his alcohol intake, for instance, and wants to assuage his guilt to make him happier).
- Understandably, she is seduced by the beauty and power of the rhinos, something that offers her greater pleasure than the "weakness" of human love, as she puts it.
- Her final betrayal of Berenger in joining the rhinos incites his dramatic decision to save humanity; it is his love for her (and the loss of it) that makes him feel guilty and responsible and which allows him to see how much he loves humanity, and not a single person, after all.

WAITING FOR GODOT

Vladimir:

- More practical
- Likes things as he gets used to them
- Argumentative
- Strong, powerful, competent
- Chronic bladder problems
- Persistent
- Cannot stand hearing about dreams
- Has stinking breath
- Remembers past events
- Vladimir is upset by funny stories
- Neurotic
- An intellectual type
- Echoes Beckett
- Voices the hope that Godot will come and that his coming will change their situation

- At times he acts as Estragon's protector, sings him to sleep with a lullaby, and covers him with his coat

Estragon:

- Claims to have been a poet
- In eating his carrot, Estragon finds that the more he eats of it the less he likes it
- Impressionable
- Subservient, oppressed
- Chronic foot problems
- Volatile
- Dreams
- Has stinking feet
- Tends to forget them as soon as they have happened
- Likes telling funny stories
- Placid
- An intuitive type
- Quotes from the classics
- Remains sceptical throughout and at times even forgets the name of Godot
- Is the weaker of the two; he is beaten up by mysterious strangers every night

The tragedy of their relationship is that they would be better off without each other. They are happier alone but continue their relationship without knowing why. Most people can relate to this sentiment, and furthermore, to how painful it is to see the better option and to choose the worst. Vladimir and Estragon state that they do not know why they do not control themselves; however, it seems to be a matter of familiarity. As human beings, we typically flock towards things that we know because our instinct is to be afraid of unfamiliar things. This is why Vladimir and Estragon remain together and precisely why they are not able to exert control over themselves.

Lucky:

- Slave, represents the submissive, the weak, the French during the war.
- Masochistic, carries the whip with which he is beaten.
- Forced to dance and think for Didi and Gogo.
- Taught Pozzo all the higher values of life: 'beauty, grace, truth of the first water'.
- He is Pozzo's connection to the world of intellect and culture; in Act 1 he is eloquent.
- Represents the mind, the spiritual side of man, the intellect is subordinate to the appetites of the body.
- The rich resources of Lucky's mind have deteriorated into a single verb.
- Is still tied to Pozzo in Act 2.
- In Act 2 – dumb.
- Although in stark contrast to each other, Pozzo and Lucky have one thing in common: they are both driven by a desperate attempt to evade the panic which would grip them if they lost each other.
- Lucky deserves his name because he has a master who, however cruelly, organises his life for him.
- His thinking has deteriorated into the endless repetition of seemingly meaningless words reminiscent of the 'word-salad' of schizophrenia.
- In Lucky we can see the destroyed contact with the creative sources of the psyche.
- It becomes evident in the course of the play that Lucky takes it for granted that only within the pattern of a mutual sadomasochistic relationship between himself and Pozzo can there be any safety for him.

- Lucky is presented more like a clown than a person; he is a dog doing tricks for his master, stripped of dignity and autonomy.
- He is not only bound by rope to his master, he is put on display to think and dance at Pozzo's will. His very name mocks the misfortune that is his life.
- His constant carrying of baggage and never putting it down symbolises the ample burden resting on his soul. He carries it willingly and wholeheartedly. Abuses like 'hog', 'pig', etc. have little effect on him.
- Like a dog, he carries the whip to his master, and takes his abuse unquestioningly. All these inhuman treatments meted out to him do not provoke in him any retaliation.
- Lucky does not like strangers and is very much averse to their help and compassion.
- He is a humble slave to Pozzo, in total submission to his master's will and pleasure. The wound on his neck and the mistreatment does nothing to dilute his faithfulness.

Pozzo:

- Master, represents the authority during the war years, resembles the Germans, is a clumsily disguised Gestapo official.
- The capitalist, the rich landowner
- Sadistic bully, torments those around him
- Arrogant, wise, powerful, self-indulged
- Lucky is his faithful friend of 60 years
- In Act 1, he represents worldly man in all his facile and short-sighted optimism and illusory feeling of power and permanence
- Represents the body, the material side of man, the appetites of the body are superior to the intellect
- Now that Lucky's powers are failing, Pozzo complains that they cause him untold suffering
- He wants to get rid of Lucky and sell him at the fair
- In the second act still dependent on Lucky
- In Act 2 – blind
- Pozzo needs to be larger than life, both physically and vocally
- He is presented as the master, the oppressor. Pozzo is a gruesome product of the modern age.
- He expresses subjective feelings and responses and sometimes indulges in self-pity but represses his fears with narcissistic pomposity: 'Do I look like a man who can be made to suffer?' – but deeply hidden under the mask of hardness there lies an unconscious nostalgia for lost values.
- Although in stark contrast to each other, Pozzo and Lucky have one thing in common: they are both driven by a desperate attempt to evade the panic which would grip them if they lost each other.
- Pozzo is a kind of ringmaster who cracks his whip and commands the show while he is 'on', and Estragon's failure to realise his trousers are down at the end of Act II (page 87) is pure clowning.

SETTING

GENERAL:

- Playwrights might provide seemingly nonsensical information about the setting, or provide a vague description, or even leave out the information entirely, or provide a detailed one.
- This reminds us how superficially we designate meaning to such things.
- Because the theatre of the Absurd is occupied with a sense of nothingness, emptiness and void, space itself becomes a concrete fact: no matter what is put into it, an all-embracing sense of vacuum is the true environment of the play.
- The set can be stark, sparse, minimal, cluttered or excessive. It can feel both infinite and totally confining.

THE MAIDS

Madame's bedroom. Louis XV furniture. Lace. Rear, a window opening on the front of the house opposite. Right, a bed. Left, a door and a dressing table. Flowers in profusion. The time is evening.

- Although Solange and Claire appear physically to have freedom to go out, they never leave Madame's apartment. All their activities are done in the apartment. Their daily chores, their secret theatrical, and even their love affairs with the milkman take place within the apartment's boundaries.
- Compared to Madame, the maids are nothing. They are the "Others" as they are the submissive and subordinates. Although they live in the same luxurious apartment as their mistress, their only domains are the filthy kitchen and their garret. Their garret is in the attic, which is in a separate part of the apartment, with only two iron beds, a table, and a pinewood dresser with a little altar to the holy virgin.
- In contrast, Madame's bedroom, presented on stage, is a luxurious one. For the maids, Madame's bedroom is a forbidden territory which they are supposed to keep clean and tidy. They are not supposed to use it ever.
- They share their life with Madame, but they are not her family. They do not share Madame's luxurious life. They remain outside, at the margin. They handle Madame's beautiful dresses and jewellery, but they cannot put them on.
- Madame grants a very limited amount of freedom to her maids. It can be seen from her wonder when she notices the unhooked telephone receiver, the powder dust on her dressing table or make-up on Claire's cheeks.

RHINOCEROS

The play is set in a provincial town in France – "The scene is a square in a small provincial town." (1.1.1)

- Setting the play in a small town gives Ionesco the chance to paint a picture of the entire town without having to cover a lot of ground.
- We get a sense from the opening scene that people are generally polite and relaxed.
- If these people, who live a relatively quiet, decent life can get caught up in the wave of *rhinocerozeria*, then anyone can.
- The setting can also be seen as symbolic and allegorical. We can look at the setting of the play as France on the brink of occupation.
- The French Resistance fought throughout the war to defeat the Nazis. In a way, Berenger fills that role – the role of those who saw how their country was being taken over and refused to accept it. In that way, the play can be seen as a reaction against fascism.

WAITING FOR GODOT

- The requirement is a barren, desolate area which could be anywhere, but one that underscores a sense of isolation.
- There is no specified time period.
- The only set element that must be present is the tree, as it is referred to directly, but we are told in the text that it is 'a country road', so the suggestion of a road could be created.
- The environment needs to be hostile/unfriendly to emphasise the overall atmosphere of pessimism/anxiety/foreboding that characterises the play.
- A very important symbol is the tree near the road. Estragon and Vladimir have to wait for Godot by the tree (this is the only tree in sight).
- The tree, from which Vladimir and Estragon consider hanging themselves, is also a symbol of the idea of death as an escape from the emptiness and misery of the world, while the concepts of regeneration and hope (represented by the leaves that appear in Act 2) suggest the idea of hope for an end to this emptiness and misery that is so relentless.
- Vladimir and Estragon are trapped in a kind of philosophical wasteland, and they are rooted to the site of the tree. It is the spot where they were told to meet Godot, and it therefore represents their salvation in an oblique way. Yet their first reference to the tree immediately calls its symbolism into question. They argue about what kind of tree it is, why it has no leaves, and finally whether or not it is even a tree to begin with.

CONTENT RUBRIC – 40 MARKS

MARK	/40	
A+ 90% +	36	Brilliant, shows clear insight. Uses appropriate academic register. Argument/discussion leads to a conclusion (not loose/unrelated statements). Justifies answer with appropriate reference to the text with examples from the play (relations among the dramatic principles are recognised). Relates answer to the given argument (answer is purpose-driven and not regurgitation). Clear understanding of the work. Erudite introduction, excellent conclusion with a clear distillation of argument/discussion, solid links and outstanding paragraphing.
A 80% +	32	Excellent but not brilliant. Uses appropriate academic register. Argument/discussion leads to a conclusion but not as tightly structured as an A+. Justifies answer with appropriate reference to the text with examples from the play. Relates answer to the given argument/discussion (argument is purpose-driven and not regurgitation). Clear understanding of the work. Focused introduction and conclusion. Solid paragraphing and an attempt at links.
B 70% +	28	A good essay. Uses appropriate academic register. Relates answer to the given argument/discussion (answer is purpose-driven and not regurgitation). Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with appropriate reference to the text with examples from the play. Understands the work. Good introduction and conclusion. Solid paragraphing and an attempt at links.
C 60% +	24	An average essay. Relates answer to the given argument/discussion but does not develop this. Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot. Understands the work. Average introduction and conclusion which attempts to focus on the topic/question. Adequate paragraphing and no attempt at links.
D 50% +	20	Relates answer to the given argument/discussion but is flawed and/or unsubstantiated. Unbalanced focus in discussing the aspect/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot. Fairly good knowledge of the work. Muddled introduction and conclusion which vaguely attempts to focus on the topic/question. Adequate paragraphing and no attempt at links.
E 40% +	16	Understands and attempts the topic, but argument/discussion is flawed and/or unsubstantiated. Waffle, generalisations and regurgitation of knowledge without relating it to the question. Justifies answer with reference to the plot. No attempt at a focused introduction and the conclusion merely repeats the question. Poor paragraphing. No attempt at links.
F 30% +	12	Focus only on one aspect of the question. Discussion of elements is very thin. Expression poor, little structure. Knowledge weak. No introduction or conclusion. Poor paragraphing. No attempt at links.
FF 20% +	8	Weak. Poor understanding of play and content. Focus only on one aspect of the question. Expression poor, little structure.
G 10% +	4	Worse than FF. Little knowledge, no argument. Expression poor, no structure. No attempt to answer the question.
H 0% +	0	Answer does not relate to the question. No attempt to answer the question.

SECTION B SOUTH AFRICAN THEATRE (1960–1994)**QUESTION 2 PLAYS IN CONTEXT**

In this question, you have to refer to **ONE** of the following plays:

- *The Island* by John Kani, Winston Ntshona and Athol Fugard OR
- *You Strike the Woman, You Strike the Rock* by Vusisiswe Players OR
- *Woza Albert!* by Percy Mtwa, Mbongeni Ngema and Barney Simon

Note: Learners must select **ONE** of the above texts only and all answers for this question must be based on their selected text.

- 2.1 **Note:** the division of marks awarded to the content expressed must be fluid. The allocation merely serves to guide you.

Agitprop Theatre – the word is a portmanteau of 'agitation' and 'propaganda'. It is political propaganda. It is a highly politicised theatre and could be performed in any location and adapted to suit the audience.

Candidate provides an accurate definition of Agitprop Theatre.	1 mark
Candidate provides an appropriate example from the play that clarifies their definition.	2 marks

The Island Each time John or Winston say the phrase "Nyana we Sizwe", it is a motto that embraces members of their race, encouraging a collective brotherhood.

Woza Albert! Mbogeni tells Percy how Morena has told them to throw away their passbooks, which also incites the audience to action.

You Strike Sdudla reminds Mampompo and Mambhele that "The road to freedom is a long one with many hills to climb!" when she reminds them of the women's march on Pretoria in 1956: "Women rose up together and their number swelled like a great wave in the ocean!"

- 2.2 **Markers must view responses globally and should accept any valid, justified answer. Below is simply a guide.**

Candidate accurately links a character to specific intentions of the playwrights.	2 marks
Candidate describes an appropriate scene in which the character is expressing the playwrights' intentions.	2 marks
Candidate justifies their choice of scene by explaining how the character acts as a political mouthpiece.	2 marks

Woza Albert! Zuluboy expresses the playwrights' discontent with the exploitation of workers. The scene in which he requests a pay increase from Baas Kom exemplifies this as he explains how he does not have enough money to send to his children. He highlights the fact that he and Bobbejaan are expected to make thousands of bricks every day and yet they are not paid enough. His grievances are those that were felt by many black workers during apartheid who were paid low

wages and forced to work long hours. This is one of the issues the playwrights wished to raise and protest against.

The Island Winston expresses the playwrights' desire for prisoners in Robben Island to be given respect and dignity because they have been imprisoned for standing up for what was morally correct. The moment when Winston removes his wig and addresses the audience directly, he reveals that he understands his purpose in that he states, "I go now to my living death, because I honoured those things to which honour belongs". His courage is seen in this moment and this can be interpreted as the playwrights' wish for those fighting in the struggle to continue to do so, despite the risks.

You Strike Mampompo is a character that highlights the difficulties faced by women married to mine workers and who have to find the means to survive financially while also caring for the children. A moment which indicates the hardship experienced by women whose husbands work far away, is when she retells the story of how embarrassed she was when she visited her husband at the workers' hostel and had to have sex with him with other workers around. This moment highlights the fact that families were separated during apartheid, making visits infrequent and also awkward. The playwrights wish to expose the hardships women faced and this scene exemplifies such hardships.

2.3 Markers must view responses globally. Candidates could focus on one aspect more than the other in which case, a maximum of 4 marks may be awarded to any one aspect.

Candidate makes appropriate vocal choices and explains how voice could be used to enhance the intention of the character in the chosen scene/moment.	3 marks
Candidate makes appropriate physical choices and explains how body language, gesture, posture, and facial expressions could be used to enhance the intention of the character in the chosen scene/moment.	3 marks

2.4 Markers must view responses globally and should accept any valid, justified answer. Below is simply a guide.

Candidate accurately identifies Poor Theatre techniques required.	3 marks
Candidate refers to appropriate examples in the text to justify the use of Poor Theatre techniques.	3 marks

Some Poor Theatre techniques:

- The plays are actor-centred – very reliant on the physical and vocal skills of the performers.
- Absolute physical and vocal control is required so that total transformation of characters is possible.
- Close and intimate spaces are used and therefore proximity encourages intimate relationship.
- Direct contact with the audience.
- Raw and energetic.
- Functional costumes and multifunctional props.
- Fast-paced and hard-hitting – they need to disturb the audience on a spiritual level and invite them to go on a journey of self-examination.
- 'Holy' Actors – the actors use their personal resources to create the environment of the play.
- Idiophones – actors are required to create their own sounds.
- Actors are required to play multiple characters or play opposite invisible characters.
- Use of mime and dance is required.

2.5 2.5.1 Candidates must mention 3 valid elements. 1 mark per valid element. They may refer to dramatic elements or performance elements – markers must be open to any possibility. Candidates may also refer to dialogue/ language.

Woza Albert! They are raising freedom fighters in order to fight against apartheid.
There is use of song in the extract.
There is use of dance in the extract.
There are many exclamation marks, indicating heightened emotion.

The Island Winston addresses the audience directly.
Winston goes against the state as the character of Antigone.
They enact the hardship of the prisoners on Robben Island.
There are many exclamation marks, indicating heightened emotion.

You Strike There is use of song in the extract.
There is use of stick fighting which is equated with strength.
There are many exclamation marks, indicating heightened emotion.
They are literally speaking about protesting when mentioning marching to the various prisons.

2.5.2 Treat each response on its personal merits. This question is creative and requires personal interpretation and must be marked accordingly. What follows is merely a guide.

- As a director, one would want to incite the audience to take action and be more engaged.
- Actors could enter into the audience space to rouse the audience to more action.
- Actors could address individual audience members directly when breaking the fourth wall.
- Volume could increase to build the tension and work towards a climactic moment.
- Pace could also increase to heighten the emotion and work towards a climactic moment.
- Dancing could become increasingly frenzied.

2.5.3 Note: the division of marks awarded to the content expressed must be fluid. The allocation merely serves to guide you. Some candidates may explain the intentions in greater detail or the themes in greater detail. Max 6 marks may be awarded for either aspect. Markers must award marks if a candidate discusses the theatrical impact as well as the dramatic impact.

Candidate's evaluation accurately discusses the playwrights' intentions.	4 marks
Candidate's evaluation accurately discusses the themes.	4 marks
Candidate links intentions and themes to the closing extract.	2 marks

General intentions:

- The plays aim to create an awareness of socio-political problems.
- They highlight topical issues.
- They educate audiences on problems within society.
- They aim to affect some kind of social reform.
- The plays are intended to be hard-hitting.
- The playwrights intended for the audience to be emotionally connected to the characters so that they would be moved by what they witnessed and effect change.

Woza Albert! Themes centre around the abuses of apartheid, the injustices of the apartheid laws, the lack of equal opportunity, exploitation of workers, the denial of the freedom of speech and association, Christianity from an African perspective and hope.

The Island Themes centre around inhumane prison conditions on Robben Island, cruelty of prison wardens, racism, the hopelessness of prison life, and the apartheid regime.

You Strike

Themes centre around the experiences of black women and their role in the liberation struggle, families divided because of permit laws and pass laws, unfaithful husbands, the struggle to survive in apartheid South Africa, the strength and perseverance of women in the face of violence.

SECTION C SOUTH AFRICAN THEATRE/FILM (POST-1994)**QUESTION 3 (A) SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)**

In this question, you may refer to ONE OR ALL of the following plays in your answers:

- *Tshepang* by Lara Foot Newton OR/AND
- *Born Naked* by ZikkaZimba Productions and Hijinks Theatre OR/AND
- *Little Red Riding Hood and the Big, Bad Metaphors* by Mike van Graan and the University of Pretoria Drama Department

- 3.1 3.1.1 Each response should be treated on its own merits. Markers must award 1 mark per valid point. The detail below is certainly not necessary but has been included as a reference.

Tshepang:

In 2001, the story of the rape of a 9-month-old baby in Louisvaleweg was reported and made international headlines.

It was extremely shocking and made many people wonder how something like this could happen. Paedophilia is something that we have all heard much about, but this type of single, violent attack was unfamiliar territory. Two weeks later, it was reported that a 5-month-old in Hillbrow had also been raped. For the next 6 months, the media reported on one case after the next and it was clear that South Africa had an issue that needed to be confronted. At the time, Lara Foot had a 9-month-old baby, so the cases affected her more than normal. She decided that she needed to find a way to understand the incidents, particularly the one in Louisvaleweg. Most of the time, we try to desensitise ourselves and pull away from horrific stories such as this one, but Lara Foot wanted to be a part of healing our society rather than simply avoiding the issue.

Born Naked:

The play was devised and created in a collaborative spirit as a response to the contemporary post-apartheid, postmodern South Africa in which we find ourselves. In 2012, director Kirsten Harris read of the harrowing and brutal story of Taphelo Makutle – a gay pageant winner who was murdered and severely mutilated in a hate crime. Something within her shifted and she knew that one day when the conditions were right, it would be a story that would need to be told. In 2018, the cast and director devised the play in the style of Disobedient Theatre as an act of refusal to accept the way that Thapelo Makutle's story was told.

LRRH:

In 2019, Mike van Graan served as an artist-in-residence at the University of Pretoria where he was required to write a play about the United Nation's Sustainable Development Goals. The commission came with further specifications: it was to be performed by senior acting students in the drama department; it had to include as many actors as possible – at least 8 – and it had to be a maximum of 60 minutes. There are 17 SDGs – end poverty, achieve zero hunger, reduce inequality, quality education for all, achieve gender equality, combat climate change, etc. – with a collective total of 169 targets. He decided to produce a work that:

1. recognises that not many people know about the Sustainable Development Goals so that the play would be a vehicle for awareness-raising and as a catalyst for debate.
2. should pursue its educational role as theatrically as possible, so that the play will cover all 17 goals – some of them more cursorily than others – with different theatrical styles employed throughout the piece to keep it interesting for the audience and allow the director and cast to explore and participate in a variety of theatrical forms.

While being educational, the piece would also offer critical commentary on the goals and their capacity for being realised.

3.1.2 Markers should look at responses holistically and give credit for well-substantiated points. An understanding of Theatre as Social Commentary is required, and relevant examples must be linked to the candidate's understanding of this type of theatre's role.

Candidate shows an understanding of Theatre as Social Commentary.	3 marks
Candidate references ways in which the play can be linked to Theatre as Social Commentary.	3 marks

Theatre as Social Commentary:

Drama has been widely acclaimed as a positive medium for mirroring society. While drama entertains, it also teaches and informs. This powerful attribute of drama has been employed by playwrights to make constructive commentaries on events in society and thus affect some positive changes. This type of theatre uses drama to inform, educate and arouse the consciousness of individuals in society with a view of making them aware of their responsibilities as members of society whose duty it is to make the world a better place.

Tshepang:

- Comments on the issue of child rape within society, the influence of the media, the legacy of apartheid, issues of alcoholism.

Born Naked:

- Comments on gender-based violence, queer representation, gender identity, love and friendship, othering, challenging gender binaries, violence against the LGBTQIA+ community, race, toxic heteronormative thought.

LRRH:

- Comments on the effects of development such as deforestation, unemployment, poverty, inequality, capitalism, corruption, climate change, the need for SDGs.

3.2 3.2.1 Markers should look at responses holistically and give credit for well-substantiated points.

- The audience is included as an agent of meaning making.
- Their reception is acknowledged in terms of creating their own meaning from what they view.
- Audience members view the performance from their own frame of reference. Since individual audience members will have individual frames of reference, audience reception will differ.
- The audience is permitted to draw their own conclusions as the artist is no longer the guiding authority of the work.

3.2.2 Note: the division of marks awarded to the content expressed must be fluid. What follows below is merely a guide.

Candidate accurately describes a scene.	2 marks
Candidate explains how their chosen scene is one that can be interpreted.	1 mark

3.2.3 Treat each response on its personal merits. What follows below is merely a guide.

Candidate successfully identifies two different theatrical styles found in the play.	2 marks
Candidate accurately references the styles they have identified within the play with examples from the text.	2 marks

3.3 3.3.1 Note: the division of marks awarded to the content expressed below must be fluid. The allocation merely serves to guide you. Some candidates may explain the set in greater detail or the sound and/lighting in greater detail. Max 6 marks may be awarded for either aspect.

Candidate accurately identifies atmosphere in the production.	2 marks
Candidate describes how set design enhances the atmosphere.	4 marks
Candidate describes how the sound and/or lighting enhances the atmosphere.	4 marks

Tshepang:

SET:

- Bed facing away from audience, with blanket.
- Under bed kettle, washbasin.
- Huge pile of salt on top of an animal skin.
- Little houses with sticks in roofs.
- Sunglasses on sticks.

The objects filling the space are organic or recycled which gives it a very rustic and discarded feel. Salt, animal hides, beds, houses, trees with sunglasses, nativity figures, broom, bread. Gerhard Marx's suggestively minimal set represents the media by trees with dark glasses suspended on them and by

pages of newspapers being spiked onto the branches – a brilliant symbiosis of simplicity and symbolism.

The symbolic props which are scattered on stage are similar to that of an installation art. The visual impact of *Tshepang* plays both on the aesthetic and subconscious level. The props are used to emphasise the issue by contributing to the visual impact and the escalation of events. Although the space is filled with symbolic props, we still get the feeling of isolation and that the actors are the main elements in this performance. Similar to Grotowski's performances we can see how the actors use props to show their feelings and responses to the events.

SOUND:

- The atmosphere is emphasised by appropriately atmospheric music.
- Constant sound of Ruth rubbing salt into skins. The more upset or emotional Ruth becomes, the more vigorously she rubs the salt, thereby increasing the volume and enhancing the dramatic tension on stage.

Born Naked:

SET:

- A theatre in the present moment.
- The set design is flexible, allowing the characters to shift between the past and present moment.
- The stage is set with a small rectangular mobile platform on wheels covered with LED lights.
- A black dressing table on wheels and a chair positioned stage right decorated with props and feathers.
- A large old brown suitcase is positioned off-centre right.
- There is another dressing table and chair hidden off stage and is fetched during Scene 2.
- The colours, textures and fabrics are soft and sensual suggestions of cabaret – lots of bling, glitter and feather boas are visible.

SOUND:

- Music is very important in the production.
- Each song represents the emotional landscape of each character and the journey they take together.
- The music explores the theatricality in performance of the drag queens' shows and competitions.
- Preset: *Girls just Wanna Have Fun, LoveGame, Believe, Respect, Heart of Glass, Black Widow, I Wanna Dance With Somebody, I'm Coming Out, What's Love Got To Do With It*
- Show: *Cover Girl, Knocking on Heaven's Door, We Are Growing, Weekend Special, I am A Woman, Don't Stop Believing, Vogue, Sissy That Walk, Poker Face, Run the World, Beautiful build up music "Glory", Waterloo, Sana Luma, Don't Go Breaking My Heart, Paradise Road*
- Curtain Call/Post-Show: *I Am What I Am, Ashes, Just Dance, Mad as Hell*

LRRH:

SET:

- The visual language on stage creates a post-apocalyptic atmosphere.
- It speaks of a world that is no longer functioning and that is decomposing, decaying and broken.
- This is conveyed in all the scrap metal, junk and refuse on set.
- Broken televisions, computer monitors, bins, boxes and furniture are on stage.
- The colours are mucky, moss-like and depict filth.
- Use of a projection screen – not to convey the location or the content of these scenes, but there are visuals of birds dying in hailstorms, sea life caught in garbage, hurricanes, flood devastation.
- Flats with brown canvas material covering them convey the idea of informal settlements and poverty.

SOUND:

- Many sound effects are made by the performers themselves – idiophones.
- Songs are sung by the performers and hummed in the background.
- Upbeat, busy club music for the aerobic exercising of their bodies.
- Thunder and lightning sounds are used to create a stormy atmosphere.
- Wolves howling as Redi proceeds through the forest also creates an atmosphere of danger.
- Theme tune from *Law and Order* used to set the court scene.

3.3.2 Mark globally and accept any valid points, as long as they are well motivated, linked to the costume design and show an understanding of the social commentary.

Candidate accurately describes the costume design from the play.	2 marks
Candidate successfully links the costume design to the social commentary in the play.	2 marks

Tshepang:

- Costumes are simple and functional and represent the poverty in which the characters live.
- Simon's shoes are worn-looking and his general appearance is unkempt.
- His shirt has holes and is un-ironed.
- Ruth wears a bed strapped to her back by a blanket, indicating the burden she carries with her at all times.
- Ruth is barefoot and wears a simple dress that appears to have a torn hem, again, indicating the poverty and how she no longer cares about her appearance.

Born Naked:

- Each character's costume, makeup and accessories document their journey and transformation, i.e. Sechaba into Blaq Widow.
- The costumes are an extension of the characters and are deeply symbolic within the world of drag and the South African Gender Based Violence context.
- The costumes are colourful, theatrical, bright, glitzy.
- Motifs can be found in the repetition of the red lipstick and makeup routine, the handing over of the high heels, the final image of Queen Bling raising her arms to the heavens to reveal the red cape as blood red angel wings, wearing the black skirt with the South African flag pattern underneath it.
- Queen Bling's/Thapelo's red cape, skirt with the South African flag motif and topless torso is a poignant reminder of his identity as one of many victims of homophobic violence in South Africa. He/She, in the final moments of the play, is then the embodiment of the play's title, *Born Naked*, which is a reminder for the audience that underneath all of the costume and make-up, we are all human beings, and the difference only lies in the way we choose to colour in our identity.

LRRH:

- The costumes are like a second skin of the character.
- They are multifaceted and layered.
- Intrinsically linked to the characters.
- They are often made of plastic and recycled materials or torn materials to indicate the decay and decline of the environment.
- Predominantly dull colours are used.

- 3.4 **Markers should look at responses holistically and give credit for well-substantiated points. Each response should be treated on its own merits. Below is simply a guide.**

Candidate effectively evaluates longevity and justifies points by linking to contemporary issues.	4 marks
Candidate refers to appropriate moments from the play to support their points.	4 marks

Tshepang:

- *Tshepang* is a South African text and deals with issues that pertain to South Africa. It is important for pupils to be exposed to local texts and to explore issues that are topical in our own society.
- The themes in *Tshepang* – child rape, substance abuse, poverty, and domestic violence – are problems that exist today in South Africa and are therefore extremely relevant. Although the play is chilling and disturbing, the youth of today need to be made aware of these problems in the hopes that they can be a part of healing our society.
- *Tshepang* encourages questioning, specifically the question of who is to blame. This questioning is important if we are to progress as a society. The play promotes objective reasoning as well as self-reflection.

Born Naked:

- Sadly, hate crimes persist in South Africa and, more often than not, South Africans forget the names and faces of those who have suffered when media houses move on to the next breaking news headline. *Born Naked* is a celebration of queer communities and it is important that we do not forget the names and faces of those who have suffered. We will always need to do this in order to heal as a nation.
- The play allows audiences to shift their memory from the brutal violence of Thapelo's death to one where the focus is on the contribution that he and other victims of hate crimes have made to the world around them.
- The themes of gender-based violence, queer representation, gender identity, love and friendship, othering, challenging gender binaries, violence against the LGBTQIA+ community, race and toxic heteronormative thought are challenging and require important debate. These are topics that are highly relevant today and will continue to be so for a very long time.

LRRH:

- Unfortunately issues such as world hunger, equality in education, pollution, deforestation, corruption, climate change are issues that we will be facing for a very long time. They are problems that are not easily or quickly solved therefore this play will have relevance for many years to come.
- The SDGs are long-term goals that will take many years to achieve, therefore this play will serve as a reminder of the need to keep working on the goals.
- The play is very informative and future generations will also need to be educated on these large issues. They concern not just South Africa, but the entire world.

(8)

SECTION C SOUTH AFRICAN THEATRE/FILM (POST-1994)**QUESTION 3 (B) SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)**

In this question, you may refer to ONE OR ALL of the following films in your answers:

- *District 9* directed by Neill Blomkamp OR/AND
- *Tsotsi* directed by Gavin Hood OR/AND
- *Ellen, The Ellen Pakkies Story* directed by Daryne Joshua

3.1 3.1.1 Each response should be treated on its own merits. Markers must award 1 mark per valid point. The detail below is certainly not necessary but has been included as a reference.

Tsotsi:

The film is an adaptation of a novel by Athol Fugard written in the 1960s but only published in the 1980s. Hood read Athol Fugard's novel soon after it came out. He liked the book but since he was still a student, he didn't realistically consider making it into a film. But more than a decade later, someone approached Hood about bringing Fugard's novel to the screen and Hood jumped at the opportunity. The combination of universal themes – redemption, self-discovery, coming of age and forgiveness and self-forgiveness – with a very specifically South African location and the ability to work with a very South African energy was very appealing.

In an interview, Hood said, *"I think that issues of redemption and forgiveness are themes and ideas that South Africans have wrestled with more than almost anyone else and have wrestled with very successfully, think of the work done by Desmond Tutu and the Truth and Reconciliation Commission. I think contemplating what it means to seek forgiveness – and there's tremendous capacity in human beings to forgive provided they feel a genuine apology – is something South Africans are dealing with. And in a sense, that's what's most appealing to me about the film is that it's a story about a young person who does some pretty terrible things, but on the other hand, as we get to know him and understand where he's from, we find he's like any young person in the world and needs very basic things like affection and connection with others."* The film deals with gang violence, crime and poverty.

District 9:

The film is adapted from director, Neill Blomkamp's 2006 short film, *Alive in Joburg* and was developed after he and Peter Jackson worked together on a feature-length adaption of the *HALO* series of video games. The film pays homage to another film which is a copy of a copy of a copy. *The Fly* tells the story of an eccentric scientist who, after one of his experiments goes wrong, slowly turns into a fly-hybrid creature. The 1986 film is a copy of the 1958 film which is loosely based on a short story by George Langelaan. *District 9* is a social commentary on the Apartheid system in South Africa by using the mockumentary style to make fun of the idea of Apartheid. The setting of *District 9* is inspired by historical events during the apartheid era, particularly alluding to District Six, an inner-city residential area in Cape Town, declared a "whites only" area by the government in 1966. The film also refers to

contemporary evictions and forced removals to suburban ghettos in post-apartheid South Africa, as well as the resistance of its residents.

Ellen: The Ellen Pakkies Story:

Lavender Hill resident Ellen Pakkies made headlines around the world in 2007 for murdering her drug-addicted son Abie. Her story is retold in the film *Ellen: The Ellen Pakkies Story*. The biographical drama reveals the truth behind Ellen's mercy killing, which she says she did do, not only out of her love for Abie (because he was killing himself) but to protect herself: in his tik-fuelled rage, Ellen feared her son would rape her. The story captivated producer Daryne Joshua and he got to work writing the screenplay. Fearing he wouldn't get enough "essence", Daryne Joshua consulted the real Ellen. In an interview on ENCA, Joshua said the following: *"We started with the source – with Ellen – and Ellen opened herself completely up to us, so for months we could just sit with her and share stories and unearth what led to the situation. In having that complete access to her helped us come up with something as close to the truth as we could get. ... The point of the film was not to really present you with a – there is no forcing of a message – it wasn't like propaganda; we just wanted to tell the story as close to what happened as possible because the real problem was that most of the media surrounding Ellen [in 2007] was reduced to mostly headlines – "Cape Flats mother murders son" – and our job was just to unravel that mystery and how people: this is the circumstances that led to it, so that there is a better understanding of what's going on there [the Cape Flats]."*

- 3.1.2 Markers should look at responses holistically and give credit for well-substantiated points. An understanding of Social Commentary Film is required, and relevant examples must be linked to the candidate's understanding of this type of film's role.**

Candidate shows an understanding of Social Commentary Film.	3 marks
Candidate references ways in which the play can be linked to Social Commentary Film.	3 marks

Social Commentary Film:

Film has been widely acclaimed as a positive medium for mirroring society. While film entertains it also teaches and informs. This powerful attribute of film has been employed by directors to make constructive commentaries on events in society and thus affect some positive changes. This type of film informs, educates and arouses the consciousness of individuals in society with a view of making them aware of their responsibilities as members of society whose duty it is to make the world a better place.

Tsotsi:

- Comments on gang violence and crime, the disparities between poverty-stricken townships in South Africa and affluent suburbs, masculinity, the legacy of apartheid.

District 9:

- Comments on apartheid/racism and xenophobia in the form of speciesism. An underlying theme in *District 9* is states' reliance on multinational corporations (whose accountability is unclear and whose interests are not necessarily congruent with democratic principles) as a form of government-funded enforcement. As MNU represents the type of corporation which partners with governments, the negative portrayal of MNU in the film depicts the dangers of outsourcing militaries and bureaucracies to private contractors.

Ellen: The Ellen Pakkies Story

- Comments on how easy it is to judge somebody without really knowing the reasons behind the facts, how society has failed to adequately protect persons living with addicts or even the addicts themselves. The film also comments on the family unit, community structures, and drug addiction.

3.2 3.2.1 **Markers should look at responses holistically and give credit for well-substantiated points.**

- The viewer is included as an agent of meaning making.
- Their reception is acknowledged in terms of creating their own meaning from what they view.
- Viewers watch the production from their own frame of reference. Since individual viewers will have individual frames of reference, viewer reception will differ.
- The viewers are permitted to draw their own conclusions as the director is no longer the guiding authority of the work.

3.2.2 **Note: the division of marks awarded to the content expressed must be fluid. What follows below is merely a guide.**

Candidate accurately describes a scene.	2 marks
Candidate explains how their chosen scene is one that can be openly interpreted.	1 mark

3.2.3 **Treat each response on its personal merits.**

Candidate successfully identifies two different styles found in the film.	2 marks
Candidate accurately references the styles they have identified within the film with examples from the production.	2 marks

- 3.3 3.3.1 **Note: the division of marks awarded to the content expressed below must be fluid. The allocation merely serves to guide you. Some candidates may explain the scenic design in greater detail or the sound and/or lighting in greater detail. Max 6 marks may be awarded for either aspect.**

Candidate accurately identifies atmosphere of production.	2 marks
Candidate describes how scenic design enhances the atmosphere.	4 marks
Candidate describes how the sound and/or lighting enhances the atmosphere.	4 marks

Tsotsi:

SCENIC DESIGN:

The film looks at two different contexts within South Africa. We see the poverty-stricken black culture of the townships juxtaposed with the more affluent suburbs. The township is red, orange, and brown; the city is grey and blue. Most scenes take place either at night or in what appears to be a rosy glow of early morning or early evening. The warm golden colours of the township show that in the poverty there is also a vibrant community. Because much of the film depicts township life, the scenic design includes shacks/low-cost housing, people queuing for water, smoke rising from houses. The atmosphere can be interpreted as dangerous, violent, and volatile. Cinematically the township space is one reduced to decay and death, informality, and temporality. The houses are built of tin and brick. Cinematic representations of the township are characterised by haphazard architecture and the lack of any formal urban planning. The city spaces, visually constructed as white spaces, are ordered, clean, developed, light, grid-like and positioned as totally urban. Tsotsi's shack shows poverty, Miriam's shack shows warmth, the Dube's shows wealth, the train station shows cold alienation and lack of personality. Each is created through colour, props, and the overall mise-en-scene. There is a difference between the style of Tsotsi's shack and Miriam's. Tsotsi's shack shows crime and poverty. It is dark, untidy and for baby David it is dangerous and not somewhere he should be. Miriam's shack, however, is bright, clean and the children there are safe. The use of light is key; in Tsotsi's shack there is minimal natural light, making the scene feel dark and unwelcoming. In Miriam's shack the light is bright, warm, and much more even, with little in the way of dark areas of shadows. It represents light and positivity, seen in the use of the mobile made of broken glass hanging from the ceiling. The mobile made of rust is a symbol of Tsotsi's outlook and sadness.

SOUND:

The Kwaito soundtrack in the film reflects the lifestyle of the people who live in the townships. Kwaito is a purely South African genre of music and its answer to American Hip-Hop. Since 'Kwaito' is a very modern and up-to-date kind of music, the listener can assume that the music is used to create authenticity. The music has a narrative function in the film as it comments on the gangster qualities of some of the characters and their stories. The music adds to the atmosphere of danger and violence.

*District 9:***SCENIC DESIGN:**

District 9 creates a city of fear and terror but not just in the 'edgy' CBD but also in the informal settlements. The film makes use of real images of informal settlements, juxtaposed with aerial views of Johannesburg's central business district. The use of actual locations in the city, to set the scene, adds to the sense of reality in the film especially in showing the gritty and uncomfortable spaces of the informal settlements. The township is shown in harsh reality and is not romanticised in any way. The rusty, decrepit scenic design in which the characters of the "prawns" exist points to an environment of neglect and decay. There is no sense of greenery and the whole scenic design becomes a symbol of how humankind treats the "prawns"; the analogy between the humans and the prawns echoes the days of apartheid; where discrimination and horrific treatment of people of colour was built into the law of the land. The scenic design is scattered as a stark reminder of our neglect of the environment; how millions of people are still living in poverty with no running water, no electricity and decent sanitation. It suggests a post-apocalyptic world where the human race has kept the aliens in prison-like places and, as a result, they are fighting for their lives in a trapped hostile environment with little or no resources.

All the scenes shot in the offices have high-key lighting with a soft quality of light, making the shadows softer and allowing the audience to feel unthreatened by the people. However, when the humans are aboard the spaceship, the light is very low key and there are mainly shadows, making it hard to see what is going on and also building the tension as we do not know what to expect aboard the ship.

SOUND:

In broad terms, Shorter's score is a three-way amalgam of a fairly large symphony orchestra, a heavy dose of electronic effects and percussion loops, and a male African vocalist. The idea behind the score is that it is a musical representation of three worlds colliding – the orchestra and live instruments representing humanity, electronics and synthesised elements for the aliens, and the vocals representing the geographical location. The synth tones are for the most part light and soothing, providing a solid, almost dream-like textural base on which the rest of the music is built. The prominent African vocals in cues such as the opening "District 9", and later in the mysterious "A Lot of Secrets" and the conclusive "Prawnkus" are strong and dignified, echoing the music of the old Soweto townships the film allegorises, and clearly rooting the film. The orchestral textures, which appear forcefully during the end of "District 9" and elsewhere throughout the score make excellent use of strident string runs, throaty brass chords, and occasionally erupting into full-on action rhythms in cues such as "I Want That Arm" and the tremendously exciting "Exosuit". Some of the action and suspense moments also incorporate tribal drums and some regional ethnic string instruments used percussively, which adds a level of exoticness and mystique to cues like "Back to D9" and the kinetic "Wikus is Still Running".

*Ellen: The Ellen Pakkies Story:***SCENIC DESIGN:**

About 90 percent of the actual locations, where the tragedy took place, were used to shoot the film. These included the Pakkies' home in Lavender Hill, the police station in Steenberg where she was held, Pollsmoor prison where she was also held for a few weeks, and the Wynberg Magistrate Court where her court case took place. The treatment is honest, real and unpretentious giving us the impression of real characters with a great understanding of the neighbourhood and culture. The production design and locations are authentic to the point of blurring the line between reality and illusion – giving the backdrop a hard-hitting documentary realism.

"Truth, naturalness and authenticity were things I was after. I wanted there to be a realness to the film. My mission as a filmmaker from the Cape Flats will always be to give those in the audience who've never set foot there a truthful experience. Secondly, for those currently living there and coming from there I'd like to hold a mirror up to their reality and make them feel that the film provides a sincere treatment of their environment and circumstances," shares Joshua. *"We shot in the actual room where Ellen murdered her son Abie. The atmosphere was unnerving, eerie and solemn."*

SOUND:

Sound was also utilised to ground the film in realism by using the environmental sound at Lavender Hill while keeping the score classical and subtle for most of the film. The soundtrack, particularly the theme song, is raw and haunting, adding to the emotional atmosphere of the film. Use of live musicians playing violin, viola, cello, flute and guitar was layered with virtual instruments. The flute solos in many of the pieces added to the haunting realism.

3.3.2 Mark globally and accept any valid points, as long as they are well motivated, linked to the costume design and show an understanding of the social commentary.

Candidate accurately describes the costume design from the film.	2 marks
Candidate successfully links the costume design to the social commentary of the film.	2 marks

Tsotsi:

- Boston wears glasses, suggesting that he is more educated than the others.
- Butcher wears a leather jacket, has an earring in his ear and rings on his fingers.
- Aap is a bulkier man in overalls.
- We also see Tsotsi's clothing; a leather jacket and a 'hoody'; items seen with gang culture and crime. Finally, Tsotsi wears red which is a symbol of danger, suggesting that Tsotsi is not someone to be crossed.
- The pink colour of Miriam's blouse is also notable as it is used in contrast to the darker and more neutral tones in the scene.

- Fela is an example of a successful gangster in terms of money. He is flashy in his costuming – the only character to wear a tailored suit. He has a gold necklace and is well-groomed indicating a higher status in the gangster world.

District 9:

- Wikus wears black trousers, a white short-sleeved button up shirt with a tie and a vest jersey.
- Sometimes he wears an MNU branded bullet proof vest and a hooded anorak over these clothes.
- When Wikus' transformation begins, he loses a couple of his fingernails and then he experiences hair loss.
- Later he forms a flipper on his left arm – done with prosthetics.
- Interviewees wear contemporary clothing.
- Private security uniforms are also used by the MNU mercenaries.
- The production ended up going with all-CG aliens, rather than trying to execute a half-prosthetic hybrid.
- The aliens needed to be humanoid with an insect influence. They should be brightly coloured and have a skeletal frame.
- They all have a tentacle moustache that rides on their mouth, so you rely on their eyes. They're like grasshopper eyes.
- The look of the alien, with its exoskeleton-crustacean hybrid and crab-like shells, was meant to initially evoke a sense of disgust from viewers but as the story progresses, the audience was meant to sympathise with these creatures who had such human-like emotions and characteristics.
- Blomkamp established criteria for the design of the aliens. He wanted the species to be insect-like but also bipedal. The director wanted the audience to relate to the aliens.

Ellen: The Ellen Pakkies Story:

- The costume and make-up in the play serve to reflect the socio-economic status of the characters.
- Ellen's worn out conservative pink night gown reflects a hardworking woman, conservative and ordinary.
- There is a stark contrast to her son whose costumes reflect his gradual disintegration into the world of addiction and drugs.
- His once clean-cut youthful appearance becomes dirty and unkempt – all this is shown through the use of make-up – a clean youthful face changes into a haggard, dark-ringed eye of pain and torment.
- Make-up and costume also reflect Ellen's journey after she murders her son and becomes incarcerated and tormented by what she has done.
- The clean, well-dressed, neat domestic worker transforms into an emotionally tormented woman who no longer takes the time to look after herself – no make-up and dark rings under her eyes.

3.4 Markers should look at responses holistically and give credit for well-substantiated points. Each response should be treated on its own merits. Below is simply a guide.

Candidate effectively evaluates longevity and justifies points by linking to contemporary issues.	4 marks
Candidate refers to appropriate moments from the film to support their points.	4 marks

Tsotsi:

- *Tsotsi* provides a rich stimulus for discussions on masculinity, poverty and crime, and the challenges facing post-apartheid South Africa.
- The killing of a man on the train early in the film, is exactly the sort of crime that currently terrorises South African society and is carefully captured and recreated in the film.
- The film also presents in some detail the desperate social conditions in the squatter camps where the gang members live, in which residents survive on less than a dollar a day, and have daily concerns about having enough food for their families, the safety of their children, or the ever-present danger of becoming swept up by the violence around them.
- *Tsotsi* can be viewed as a positive film, with a message of redemption, and reveals that townships are not simply places of despair, but communities where poverty does not rule out the possibility of doing the right thing. This inspirational type of message will always have relevance.

District 9:

- *District 9* was a critical film when it came out, and it still is today. In fact, the immigration issue has escalated so much, *District 9* is arguably more important than ever before.
- Media like films have an incredible power to reflect the issues we are facing back at us. It may be tough to look at but looking at these issues through the lens of a science fiction film makes them more understandable.
- *District 9* is a prime example of social commentary on the apartheid system in South Africa by using the mockumentary style to make fun of the idea of apartheid. Through this use of playfulness to address serious issues, the film comments on current events such as xenophobia and racial discrimination.
- *District 9* has many elements that act as a reminder of South Africa's painful past – forced removals being once such element. We need to be reminded of these atrocities of our past in order that we do not repeat them.

Ellen: The Ellen Pakkies Story:

- The film is a reflection of how drugs continue to devastate the communities in which they are the primary income for many families and a coping mechanism and escape from the harsh reality in which they live. This is an issue that is unfortunately one that will continue to be a problem for many years to come. The Cape Flats are still mired in gang violence and drug wars.
- We will always need a reminder of how certain communities are destitute and left with no other options but to continue the vicious cycle of poverty, abuse and dependency on substances.
- The film acts as a warning to us of what happens when the system fails the people.
- Human tragedy will always interest viewers and this film, being based on true events will continue to hold the interest of viewers for many years to come.

Total: 120 marks