



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2022

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 PLAYS IN CONTEXT**

- *Waiting for Godot* by Samuel Beckett OR
- *Rhinoceros* by Eugene Ionesco OR
- *The Maids* by Jean Genet

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

- 1.1 1.1.1 **Candidates may choose any of the images. Markers should award a mark per advantage. What follows below is simply a guide. If candidates link the space to the set design of the play they have studied, markers must credit their points. The points provided by the candidate must be clear advantages. Mark holistically – 2 well-developed advantages can be credited full marks.**

Image A – Thrust stage advantages include a more intimate space. The actors and audience are in close proximity to one another and so the relationship is stronger. The fact that it is a formal theatre space means there should be technical aspects available for lighting and sound.

Image B – Proscenium arch stage advantages include a deep stage space, excellent sightlines, opportunities for detailed set due to the fly tower and wing space. The wing space is also an advantage for entrances and exits. The fact that it is a formal theatre space means there are technical aspects available for lighting and sound.

Image C – Open-air theatre advantages include plenty of space to accommodate a large audience. Natural lighting is available but other lighting can be brought in. The natural surrounds can be used as scenery. Performers can enter and exit from anywhere and even walk through the audience if they wish to do so.

Image D – Found space advantages include the fact that it is a more informal setting that can be adapted accordingly – any space can be used as long as it is not too noisy or too small. Found spaces can become the centre of really immersive experiences. You can control the whole environment. This classroom provides an intimate space, and the audience will be close to the action on stage. The fact that it is a classroom might even influence the audience to learn something from the play.

- 1.1.2 Note: the division of marks awarded to the content expressed must be fluid. The allocation merely serves to guide. Markers should mark this question holistically. Themes may be integrated into a candidates' answer.

Candidate accurately identifies the relevant themes within their selected play.	2 marks
Candidate justifies how their chosen space will enhance the themes they have mentioned.	2 marks

Themes:

Waiting For Godot: Waiting, The Passing of Time/Meaninglessness of Time, The Emphasis on Mortality, The Devaluation of Language/Breakdown of Communication, The Uncertainty/Absurdity of Life

The Maids: Illusion as a Reaction Against Authority; Otherness; Oppression and Violence; Fantasy, Role-play, and Identity Slippage

Rhinoceros: Will and Responsibility, Logic and Absurdity, Fascism, Conformity Culture, Philosophy and Morality

- 1.2 1.2.1 **Markers must view responses globally and should accept any valid answer. One mark per valid point.**

- Surrealism means 'super-realism' or 'greater than realism'.
- It began as an art movement in France in the 1920s but was also a literary and revolutionary movement.
- It expresses the subconscious dream state of the mind – including hallucinations.
- Surrealism sought to release the creative potential of the unconscious mind, for example, by the irrational juxtaposition of images.
- It included the practice of producing fantastic or incongruous imagery or effects in art, literature, film, or theatre by means of unnatural or irrational juxtapositions and combinations.

- 1.2.2 **Markers must view responses globally and should accept any valid points. One mark per valid point.**

Plot – illogical and symbolic

Character – unlikely and illogical

Dialogue – flow of thoughts without censorship, automatic writing

Themes – personal, social and cultural revolution

Musical/aural elements – shrill sound effects, use of voice to create harmonies and dissonance

Spectacle/visual elements – new spaces, stark lighting, sets modelled on Surrealist paintings, some décor and costumes designed by Picasso.

- 1.2.3 **Note: the division of marks awarded to the content expressed must be fluid. The allocation merely serves to guide you. A candidate may give a choice and then a reason for the choice which will earn them 2 marks.**

Candidate accurately expresses the characters' nightmarish environment.	2 marks
Candidate describes an appropriate set design within their selected space.	3 marks
Candidate successfully links their set design choices to the nightmarish environment they have described.	3 marks

The characters' nightmarish environment:

Waiting For Godot: Vladimir and Estragon find themselves in a barren, desolate area that 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.

The Maids: Although Solange and Claire appear physically to have freedom to go out, they never leave Madame's apartment. 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. Madame's bedroom, presented on stage, is a luxurious one. For the maids, Madame's bedroom is a forbidden territory that they are supposed to keep clean and tidy.

Rhinoceros: The play is set in a provincial town in France – 'The scene is a square in a small provincial town.' 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.

- 1.2.4 **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.**

Candidate accurately describes the opening moment of their selected play.	2 marks
Candidate explains the appropriate effect the lighting aims to achieve.	2 marks
Candidate justifies appropriate lighting choices using correct lighting terminology.	2 marks

- 1.3 1.3.1 **Candidates must mention 3 valid points about ONE particular character. 1 mark per valid point. Answer should be linked to the given quote.**

Waiting For Godot: The characters in *Waiting for Godot* and their location represent man suffering from Albert Camus' concept of nostalgia. The setting that Beckett creates for the characters is simple and desolate and could be seen as peoples' struggle to find a distinct place or existence full of meaning and sense. The characters are far from this discovery of meaning and sense, therefore, they are stuck waiting amidst nothing.

The Maids: Claire and Solange are abused as maids – the role-playing is no exaggeration. Madame is portrayed as loud and brash, and outright oblivious; she has elegant things but not elegant ways. Due to this kind of attitude, she treats Claire and Solange with indifference and without a second thought. Madame takes her anger and irritation due to her husband being in jail out on Claire and Solange. Compared to Madame, the maids are nothing. They are the 'Others' as they are the submissives and subordinates.

Rhinoceros: *Rhinoceros* exposes the limitations of logic, and absurdity reigns as the dominating force in the universe. The balance between detached distance and intimate confusion separates the supposedly logical characters from Berenger. They maintain their logical distance until confronted with a real problem, when their logic implodes. Berenger concedes absurdity from the outset – 'life is a dream,' he says, alluding to the inexplicable randomness around him – and this enables him to understand the absurdity of the metamorphoses better, even though he never arrives at a logical 'solution.' Recognising the world as absurd, Ionesco suggests, is the first step in cobbling together a meaningful life.

- 1.3.2 **Markers must view responses globally. Candidates could focus on one aspect more than the other, in which case a maximum of 7 marks may be awarded to any one aspect. What follows below is simply a guide.**

Candidates accurately explains performance styles/influences.	5 marks
Candidates provide appropriate physical choices to show the character's suffering.	5 marks

Performance styles/Influences: Music Hall, Vaudeville, Clowning, Acrobatics, Physical Theatre, Isms, Ritual, Theatre of Cruelty.

SECTION B SOUTH AFRICAN THEATRE (1960–1994)**QUESTION 2 ESSAY QUESTION**

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

This question interrogates how the socio-political context led to the creation of the plays. A solid understanding of the aims of Protest Theatre is required, as is a clear understanding of the creators' specific intentions for devising the plays. Candidates are required to integrate the playwrights' motives with the plays' themes. They also need to identify characters who represent resistance and discuss the ways in which these characters resist their circumstances. Candidates are required to explain the nature of the actor–audience relationship and how the role of the audience plays a part in resisting injustice.

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

PLAYWRIGHTS' INTENTIONS/THEMES**GENERAL:**

- 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!

- To protest against and highlight the injustices of the apartheid regime. To show the inequality in treatment and living and working conditions of black and white people.
- To expose the weaknesses of the apartheid regime. To challenge the concept of the 'Christian' NP government by asking the question, what would Morena (Jesus) do/say if he returned to SA. What would the SA people say/do if Morena came back to SA?
- 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.

Exploitation of workers

- The play explores this theme through the scene in Albert Street as well as the scene at Coronation Brickyard. The men on Albert Street have to jump through hoops to be able to get permits/licences to look for work. If they are lucky enough to get a licence, they are then at the mercy of the white men that drive past.
- We see the characters of Percy and Mbongeni kowtowing to the people in the cars and offering to do any type of work (even making tomato sandwiches for the white children).

- Through the character of Zuluboy, we see how workers were expected to produce unreasonable amounts (10 000 bricks a day in the case of Zuluboy).
- Workers were paid badly and were desperate for an increase – Zuluboy begs for an increase and Baas Kom refuses.
- Ultimately, Zuluboy resorts to intimidation tactics and does his Zuluboy dance and song. Lines like 'Come together! Whites are swines! They call us damns!' would have conveyed a very strong message of protest.

Passbook laws

- In Scene One of the play, we see how the police were allowed to stop any black individual and demand to see their passbook. If the passbook was not up to date, if the individual did not have permission to be in the area, or if they did not have their passbook with them, they would be sent to jail as Mbongeni is in this scene.
- In the scene on Albert Street, Morena instructs Percy and Mbongeni to throw away their passbooks. This would be in open rebellion of the laws and would clearly be an action of protest.

Poor education

- During apartheid, the standard of education given to black South Africans was very low. It was a system called Bantu Education and its aim was to keep black South Africans from aspiring to professional jobs.
- Not everyone could afford education either. This is seen through the little boy who is a street meat vendor. Through the empathy that is felt for this little boy who wished he could attend 'Sub-A', the audience would have been moved to action to rectify the situation.
- The lack of education is also evident in the scene where the barber does not know the proper name for a law degree. He refers to it as an 'LLLLB'.

Human rights violations

- In Scene Two, set in Modder B Prison, we see the prisoners' dignity stripped when they undergo a body inspection. They are forced to show all orifices to the prison warden. This is a hard-hitting scene which would have shocked the audience.
- Auntie Dudu looking in the rubbish bins is another example of human rights violation. She does not have the right to basic food. Instead, she digs in the bins for food to provide for her family. Making the audience aware that there are many people in this situation is a form of protest.

The Island

- *The Island* engages us on many levels whilst at the same time confronting us with the horrors of the past.
- It aims to celebrate human empathy during cruelty.
- It confronts us with the existential crisis that we must all face, and makes us consider freedom, fate and political values and beliefs.
- It aims at highlighting the injustices of apartheid, but particularly the awful treatment of prisoners on Robben Island.
- It shines a light on the brutality and torture that prisoners experienced simply for standing up for those things that they believed to be morally just.

Racial segregation

- Apartheid was practised, and racial segregation was imposed on the black majority by the Afrikaner National Party in 1948. It existed till 1994 when democratic elections were held in South Africa.
- Conditions in the segregated black areas were deplorable. Civic infrastructure barely existed and conditions in schools and hospitals were bleak. Even audiences in theatres were segregated.
- Black South Africans could never hope to buy land in the white-only areas even if they had the money.
- Every imaginable service in the country was separated according to race lines.

Obedience and civil disobedience

- South Africa was ruled by the white minority using draconian laws that made life intolerable. Individual freedom was curtailed to such an extent that the most minor transgression could land one in prison for years.
- In the play, John has been jailed for belonging to a banned organisation while Winston is in for life for burning his passbook in front of the police. This was a serious crime as the authorities enforced segregation and exerted control over black citizens using the passbook.

Freedom

- In South Africa, all forms of freedom were compromised. The black majority were kept under subjugation by the ruling white minority.
- They had no freedom of movement as they lived in reservations meant exclusively for black South Africans.
- They had their own schools, hospitals and stores. The conditions in black townships were deplorable as there was no sanitation or other civic amenities. The black population had been disenfranchised so they could not choose their rulers.
- The condition of the black people is mirrored in Antigone's condition. She is not permitted to give her brother a ritual burial as King Creon has willed it so. But she decides to follow her conscience rather than the King's orders though she knows the consequences will be severe.

You Strike

- The intention of the play is to articulate the disempowerment of black women during apartheid and to provide a platform through which their stories can be witnessed and voiced.
- By articulating the struggle faced by black women, the playwrights wished to encourage the oppressed to stand up against the injustices of the time.
- The play aims to address gender concerns experienced by black women amid the fight against apartheid. Too often black women were side-lined, and their struggles were largely ignored. The play intended to highlight their plight and tell their stories.
- Through the play, the playwrights wished to celebrate the 30th anniversary of the Women's March to Pretoria and to reveal the strength of black women. They wished to show how women had agency and were capable of resistance if they worked together.
- Themes centre round 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.

The effects of patriarchy on black women

- The characters of Mambhele and Mampompo are forced to suffer sexual innuendo and harassment at the hands of their customers because the male customers believe they have the right to treat women as sexual objects.
- Mambhele's husband uses her hard-earned money to buy alcohol and she has no power to prevent this from happening.
- The women are all paid very little for their long hours in the sun under harsh conditions. They are unable to find work, other than the menial jobs that they have, because of their gender.
- Mampompo is a character that highlights the difficulties faced by women married to mine workers and who must find the means to survive financially while also caring for the children.
- A moment that indicates the hardship experienced by women whose husbands work far away, is when Mampompo 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 awkward.
- The playwrights wish to expose the hardships women faced and this scene exemplifies such hardships.
- In Scene Eight we hear about the discussions surrounding the introduction of pass laws for women in 1956 and it is shocking to hear that the reason for the men not being in favour of this was not due to any political protestation, but rather because they were worried about relinquishing their control over their wives and daughters to the government. They felt that they were the ones to control the women.

The exploitation of women in the workplace

- Scenes Three and Five introduce the audience to domestic work and how black South African women had to maintain their silence to remain employed and to send money home to their families left behind in the homelands.
- Their fear of voicing their discontent would only disadvantage themselves and those who relied on their wages. They were prepared to suffer humiliation with silence. Silence meant that they kept their jobs, passes and money.
- In Scene Three the audience is introduced to the three women who are leaving their homes and travelling by bus to the city. Mampompo has to say goodbye to her children not knowing when she would see them again. She has to leave her children with her mother while she goes to the city to find her husband.
- In Scene Five, Mampompo, playing the part of the madam, berates Mambhele for arriving late at her house, calling her unreliable and accusing her of always taking time off. Mambhele tries to explain, unsuccessfully, that there was something wrong with her child and that she had to take her to the clinic. The madam is not interested in the child's health, only in how Mambhele's lateness affects her (the madam's) situation.
- Mambhele is a domestic worker who is vulnerable to being dismissed without legal recourse. The scene depicts the traditional relationship between a white South African and a domestic worker.
- Mambhele is dismissed by the madam without any regard for her family's welfare or her economic problems. Her dismissal also means that she is evicted from her back room. She is not only unemployed but also homeless.

The indomitable spirit of women

- The play focuses on three central characters: Sdudla, Mambhele and Mampompo living and working in a Cape Town township trying to eke out a living in a racially, socially and economically unequal world.
- There are few work opportunities and there is a great deal of red tape to be self-sufficient.
- Men are glaringly absent from this world – working as cheap migrant labour in urban areas.
- Women must undertake great risk to see their husbands and to try keep a semblance of family cohesiveness. Helicopters fly above and state security police survey the area.
- The play shows how these women work miracles to ensure the survival and wellbeing of their families at all costs.
- The play serves as a reminder of who women are and their fierce determination. They act, decide and make choices with conviction and resolution in the best interests of Ubuntu.

CHARACTERS***Woza Albert!***

- There are many examples of the characters' attempts to change their situation.
- Zuluboy tries to fend off the police while protecting Morena.
- Morena encourages Percy and Mbongeni to throw away their passbooks.
- Zuluboy stands up to Baas Kom when his job is threatened.
- 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.
- When they are to play white men, the stage directions clearly indicate that Percy or Mbongeni must wear comic noses. Each of these is 'half a squash ball painted pink, a clown's nose.' We might quibble and argue a clown's nose should be red, but the point is made that the white man is a figure of mockery, a buffoon who has been placed in high authority. This is seen, for example, in the scene where Morena escapes from John Vorster Prison via the Angel Gabriel. The Sargent and his officers are made to look ridiculous: disorganised, weak, and stupid.

The Island

- John and Winston are men whose political stands against the state have caused them to be incarcerated, sentenced without determinable end in Robben Island Prison.
- They are dressed in shorts 'to look like the boys their keepers would make them.' But clearly the authorities wish them to be far, far less than boys, for the prisoners are treated with extreme brutality and are given the sorts of tasks meant to reduce them from men to beasts, to annihilate the last shreds of their humanity.
- After the men are beaten and returned wounded to their cell, the dumb show gives way first to inchoate sounds and then to words of rage and pain. Winston's pain causes John to act, to urinate and use his urine as an antiseptic to wash Winston's wounded eye. As the two men thus act to assuage each other's bodily injuries, Winston exclaims, 'Nyana we Sizwe' ('brother of the land'), affirming the power of brotherhood and the indomitability of the two men's human spirit.

- Winston and John create their humanity out of the very bestiality that has been forced on them. Their guards hail down beatings and wounds upon them; their humanity had been consciously taken from them when they were transported from Port Elizabeth to Cape Town and Robben Island (a journey of 770 kilometres) by vans, in which they were cramped and shackled to each other like animals, unable to refrain from urinating on one another as they travelled.
- John and Winston remain triumphantly human. They are a testament to the indefatigable and uncrushable nature of the human spirit – in the bleakness and cruelty of *The Island*, joy can still be glimpsed, the warmth of fraternity, the quiet dignity of protest and unshakeable belief that echoes from Antigone through to John and Winston.
- Their humanity, however, remains intact and it does so because the two men continue to act as humans by using dramatic acting as the means for sustaining their humanity. They create drama, an art that is an affirmation of their humanity. And they fashion it from the basic artefacts of their prison life and from the basic resources of their imaginations. Using a few rusty nails and some string, John devises Antigone's necklace; with a precious piece of chalk he has hidden away, he lays out on the cell floor the plot of the *Antigone* skit he has created.
- Soon Winston is racked by questions, and he wonders why he opposed the regime in the first place and what the purpose of his very existence was. These doubts have a cathartic effect on him, and he realizes that this is his lot in life. The final scene of *The Island* is the play, *Antigone*.
- Winston as Antigone has been sentenced to be walled up in a cave and left to die of hunger for having defied the orders of the king in giving her brother a ritual or proper burial. Here Winston steps out of his role as Antigone and makes a final stand against the white regime. He yells, 'Gods of Our Fathers! My Land! My Home! Time waits no longer. I go now to my living death because I honoured those things to which honour belongs.'
- The last we see is the image of John and Winston once again shackled together, running as the siren sounds. *The Island* gives us a sense of what humans can create when they have nothing, and that somehow, eventually, goodness will always bubble up. As the two inmates prepare to perform their own, homespun version of arguably the oldest political protest play in the canon, *Antigone*, we see the spirit of defiance at work with echoes to many places today where freedom of thought and belief is curtailed. What gears them for this final defiant gesture is their response to the unanswerable question, their coming to terms with the envy and resentment and embarrassment unleashed by the announcement of John's reprieve.
- In the final scene of *The Island*, John and Winston present *Antigone*, but it is a presentation informed on the one hand by first John's and now Winston's comprehension of the Antigone legend as an archetype of resistance, and on the other by their understanding of the Sisyphus legend of futility and freedom.

You Strike

MAMPOMPO

- The rather old-fashioned, playing-it-safe conformist is Mampompo. She doesn't want to rock the political boat, even when much of her misery arises from the apartheid laws that determine the daily course of her life.
- She is from the rural area and is very traditional.
- She is seemingly unaware that she is being exploited by her boss, Mrs Ntlebi, and by the apartheid system.
- She has come to the city to search for her husband who had stopped sending her money. Eventually, she finds him living in a hostel and there she is treated disrespectfully by him.

- She tries hard to make money to send home to her family in the homeland where her mother is looking after her children.
- The play accentuates how women are not only under-privileged in an apartheid society, but also have to interact with other systems of inequality and the play starkly reveals the struggles that they had to endure in order to make a meagre living.
- She is in the township illegally and has no pass.

SDUDLA

- She is defiant. She sees through the facade and recognises the layers of oppression that she as a black woman must battle.
- She is the political activist who tries throughout the play to politicise both Mampompo and Mambhele by making frequent references to the Women's March and recalling the defiance and strength of the women who went on that march.
- She refuses to carry a pass in defiance of the apartheid government.
- It is in Scene Four that Sdudla is depicted as being unafraid of the police and the imposition of the pass. She fiercely maintains that the pass is a way of controlling women and now, even though the need to carry a pass has been removed, women are still being harassed by police to show them who is in control.
- She refers to how the African men did not want the government to give them passes, not because it would restrict their movements and opportunities for work, but because the woman is under the control of the man.

MAMBHELE

- Then there's radiant and wily Mambhele, who derives enjoyment out of her defiance, not only of the political set-up, but of the traditionalist modes that oppress her as a woman.
- She lives in the township and has to support her family as her husband was injured at work and is now unemployed, unreliable and has a habit of using her money to buy alcohol at the beer halls and shebeens.
- Her meagre earnings are used to support a family of four children. She is religious and throughout the play she refers to asking Jesus for support.
- She has a pass.

ACTOR–AUDIENCE RELATIONSHIP AND ROLE OF THE AUDIENCE**GENERAL:**

- The audience should be moved to effect a change in their society.
- They need to confront the problems being raised.
- They should be willing to learn from what they observe in the play.
- They are encouraged to engage with the play very closely as there are many instances in which they are addressed directly.
- They are often in close proximity to the performers and therefore need to be alert to the issues being addressed.
- They should engage more with the concept being presented to them than with the characters.
- Bear witness to the issues presented in the play.
- Identify the hope that is in the play.

Relevant examples must be given from the specific text studied.

CONTENT RUBRIC

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 attempt 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 that vaguely attempt 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	Focuses 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. Focuses 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.
H 0% +	0	Answer does not relate to the question. No attempt to answer the question.

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 Each response should be treated on its own merits. Markers must award 1 mark per valid point. Below are simply some ideas. Candidates might choose communities quite different from those described below. A candidate may be awarded full marks for simply describing a community in detail, but could also be awarded full marks for providing two descriptors of the community and then justifying each descriptor.

***Tshepang*:** A poverty-stricken community in which there are many community members who struggle with alcohol addiction, and who are victims of domestic abuse.

***Born Naked*:** A community in which homophobia and transphobia are rife. One in which there have been incidents of violence against transgendered people in the form of hate crimes. A community that lacks an understanding of the beauty of diversity.

***LRRH*:** A community that has little regard for conserving natural resources, one in which the members are wasteful and do not think about future generations. A community that pollutes the environment.

3.2 Treat each response on its merits. What follows is merely a guide. A maximum of 6 marks may be awarded if only ONE issue is identified.

Candidate accurately identifies two issues explored in the text.	2 marks
Candidate provides an appropriate example from the play they have selected for each issue they mention.	2 marks
Candidate accurately identifies the lesson to be learnt from each example.	4 marks

***Tshepang*:** Child abuse – we hear of Margaret, the *houvrou*, beating young Alfred with the broomstick. The fact that Alfred grows up to be the person responsible for baby Tshepang's rape shows us how abuse at a young age can lead to the abused becoming the abuser.

Gender-based violence – the fact that Sarah is exploited as a young girl teaches us that sex as a commodity has terrible consequences for a community's well-being.

Alcoholism – the effect of *vaalwyn* is represented when Simon explains that he saw the devil after having just a sip, teaches us the danger of drinking.

Born Naked: Queer representation – there are many examples of this in the characters of Queen Bling and Blaq Widow. Being introduced to these characters and their identities teaches audiences about diversity.

Gender identity – 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.

Toxic heteronormative thought – the fact that as a young child, Sechaba experienced so much conflict between him and his father that he was eventually sent to live with his grandmother. This could teach us that toxic heteronormative thought has the potential to break up families.

LRRH: Deforestation – due to all the deforestation, Gavin Hood no longer has a job as a woodcutter. The big companies have taken over and are far more destructive than individual woodcutters. The lesson that can be learnt is that there is not an endless supply of forests and very soon those resources will no longer exist.

Desertification – The Wolf is starving due to desertification. We learn that as a result of desertification, entire food chains will be wiped out.

Ocean pollution – The Whale is starving and says he has been living on plastic for the past few months and that it is part of every fish's diet. This teaches us that the oceans are so polluted that it is affecting marine life.

3.3 3.3.1 **Markers must award 1 mark per valid point. Max 2 marks for each term.**

Mini-narratives: small, localised, situational and temporary stories, linked; multiple 'plots'; not one central idea/theme.

Deconstruction: a challenge to the attempt to establish any ultimate or secure meaning in a text. Basing itself in language analysis, it seeks to take apart the ideological biases (gender, racial, economic, political, cultural) and traditional assumptions that infect all histories, as well as philosophical and religious 'truths'.

3.3.2 Markers should look at responses holistically and give credit for well-substantiated points. A maximum of 4 marks is awarded if only ONE concept is discussed.

Candidate accurately evaluates the effect of mini-narratives on their selected text.	3 marks
Candidate accurately evaluates the effect of deconstruction on their selected text.	3 marks

Tshepang: The structure can be described as Narrative Postmodernism in that it combines numerous small narratives rather than having a central plot. As a postmodern play it does not offer a solution or closed ending. The ending is open, which allows the audience to draw their own conclusions.

As narrator, Simon controls the chronological movement of the play even though it is non-linear. There is evidence of fragmentation in the spatial-temporal shifts between the present and the past (in the form of memory), and places: the street, the house. This is a form of deconstruction as the conventional narrative form has been taken apart and it is up to the audience to put them together in a way that makes sense to them. Memories and events unfold, almost like that of a crime drama, giving us clues and backstories, introducing us to characters and their histories. Simon deconstructs the concept of blame through his storytelling. It is very easy to jump to conclusions and lay blame in a single direction, however, through his storytelling, the audience is able to take apart their preconceived notions of who is to blame and look at the situation from a number of different angles.

Born Naked: Each scene has a title that introduces the story being told (evidence of mini-narratives). This approach allows the audience to see into the lives of the characters and introduces 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, which are all challenging and require important debate. The mini-narratives also allow the 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.

Deconstruction is found in the fragmented structure of the play in that the scenes are not necessarily linear and jump in time and place. Time changes from the present moment in the theatre to traveling with the characters on trains, into the house and to a drag pageant. The wall between the audience and performers is also deconstructed and the direct contact and interaction forces the audience to create their own meaning and to engage more fully with the issues at hand.

LRRH: Combination of fables and animal characters encourages the audience to find the morals – helped along by the didactic facts, statistics and references to politics and the SDGs.

The deconstruction of the original story of *LRRH* allows for the audience to see the broken nature of our world. It forces us to question and evaluate our understanding of the failures of the SDGs. We think of *LRRH* as a sweet fairy tale, but in its deconstructed form, we are forced to see the dire reality the world faces currently – far from a sweet story.

- 3.4 3.4.1 **Markers must view responses globally. Award 1 mark for the candidate expressing whether or not the characters are victims. Candidates could focus on one aspect more than the other, in which case a maximum of 6 marks may be awarded to any one aspect. What follows below is simply a guide.**

The candidate appropriately analyses the victim status of the character/s with reference to the symbols in the extract and play.	4 marks
The candidate appropriately analyses the victim status of the character/s with reference to the language in the extract and play.	4 marks

Tshepang: Although Alfred is the perpetrator of the rape of Tshepang, in the extract, Simon tells the story of a moment in Alfred's past in which he was a victim. Being severely beaten by Margaret impacted on his physical and psychological well-being. The broomstick symbolises the broken bones of young Alfred and this evokes sympathy from the audience as the audience observes him being on the receiving end of abuse and becoming a broken individual – physically and emotionally.

Simon uses emotive words to conjure up the image of the dreadful scene. Describing Alfred as 'terrified' evokes sympathy and highlights his victim status. When Simon describes the attack, he refers to Margaret as a 'devil' and uses strong imagery like 'pummelled' to show the extent of the violence experienced by Alfred. The image of 'his small body lay quietly in a pool of piss' is hard-hitting and certainly cements the idea of his being a victim in this moment.

Born Naked: Although Blaq Widow becomes a victim of a hate crime at the end of the play, in the extract, we see Sechaba growing in self-confidence as he is instructed by Queen Bling. This is an empowering moment for him, and we see this as he dons the boots. The boots become a symbol of the drag world to which he is being introduced – a world that he will embrace, and that will embrace him.

Sechaba struggles initially in this extract, but the words of Queen Bling imply that, despite the struggle, the learning process is a positive one. Queen Bling uses words like 'magical' to describe it and when she says, 'I became a drag mother for the first time', there is a real sense of belonging that is implied for Sechaba.

LRRH: The Hostage in this extract is portrayed as both a victim and a perpetrator. In the scene, he is a victim of Gran Hood and the Wolf's as they have tied him up and are interrogating him. However, it is revealed that he is responsible for bulldozing the forest and therefore is also a perpetrator of destruction. The Hostage symbolises all the big companies that harm the environment through their destruction of natural resources. We feel angry towards him as he is responsible for tearing down trees, but we also feel sympathy because he is simply following orders for a larger company.

The fact that Gran Hood describes his actions as destructive using words like 'bulldozing' shows him to be harmful, but then when she says that she is 'holding him to ransom' we feel sorry for him. More sympathy is elicited when Red Hood explains that the company he works for will 'just get someone else to replace him', making him seem expendable and just a small cog in a greater wheel.

- 3.4.2 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.

Note: the division of marks awarded to the content expressed below must be fluid.

Candidate stages the extract by making appropriate blocking choices.	4 marks
Candidate describes appropriate use of the props.	3 marks
Candidate incorporates sound effects/music accurately and appropriately.	3 marks

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 Each response should be treated on its own merits. Markers must award 1 mark per valid point. Below are simply some ideas. Candidates might choose communities opposite to or different from those described below.

District 9: A community that displays xenophobia and has had a history of xenophobic attacks. One in which racism is also deeply entrenched and in which the fear of 'the other' is evident. A community in which government outsources control to multinational companies.

Tsotsi: A poverty-stricken community that suffers from gang violence and in which the value of life is seen as insignificant. A community that experiences crime on a daily basis and in which there is a clear legacy of apartheid still evident.

Ellen: An underprivileged community in which substance abuse is rife and in which social services are failing. A community in which the family unit is often broken apart due to addiction.

3.2 Treat each response on its merits. What follows is merely a guide.

Candidate accurately identifies issues explored in the film.	2 marks
Candidate provides an appropriate example from the film they have selected for each issue.	2 marks
Candidate accurately identifies the lesson to be learnt from each example.	4 marks

District 9: Apartheid/Racism – the analogy between the humans and the prawns echoes the days of apartheid; where discrimination and the horrific treatment of people of colour were built into the law of the land. Traces of old-style apartheid interaction appear in Wikus' relation to Thomas, his black partner.

Wikus assumes the right to wear the only protective vest, while Thomas' fears for himself and consequently for his family are trivialised. Thomas addresses Wikus as 'boss', which creates an intertextual reference to apartheid forms of address. It's a stark reminder of our past and teaches us the dangers of repeating history.

Xenophobia in the form of speciesism – 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' – this makes us question and re-evaluate how our society treats outsiders.

State's reliance on multinational corporations 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.

Tsotsi:

Gang violence and crime – 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. We learn about the hardships of township living.

The disparities between poverty-stricken townships in South Africa and affluent suburbs – we see the desperate social conditions in the squatter camps where the gang members live, in which residents survive on almost nothing, 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.

The legacy of apartheid – Tsotsi's life is seen as impoverished and with little hope of a better future. He is forced into a life of crime and has no formal education. For this reason, he is representative of many young men and women who lived through the years of apartheid. Due to apartheid being finally and formally abolished in 1993, South Africa looked forward to a more prosperous future, but the devastating toll of apartheid still lingers, and Tsotsi's life is a by-product of the years of historical abuse by the system of apartheid. As viewers, we learn how much more work needs to be done before we shake the legacy of apartheid.

Ellen:

The family unit – the film reveals the truth behind Ellen's mercy killing, which she says she did, 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. We learn how easy it is to judge somebody without really knowing the reasons behind the facts.

Community structures – Ellen exhausts all the system's avenues, such as the police station, court, clinic, rehabilitation centre and magistrate in her community, to seek help for her drug-addicted son. Her futile efforts led her to commit murder. We learn how society has failed to adequately protect persons living with addicts or even the addicts themselves.

Drug addiction – Abie's continued use of tik which leads him to a life of crime and violence. This is a lesson about 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.

3.3 3.3.1 Markers must award 1 mark per valid point. Max 2 marks for each term.

Mini-narratives: small, localised, situational and temporary stories, linked; multiple 'plots'; not one central idea/ theme.

Deconstruction: a challenge to the attempt to establish any ultimate or secure meaning in a text. Basing itself in language analysis, it seeks to take apart the ideological biases (gender, racial, economic, political, cultural) and traditional assumptions that infect all histories, as well as philosophical and religious 'truths'.

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

Candidate accurately evaluates the effect of mini-narratives on their selected film.	3 marks
Candidate accurately evaluates the effect of deconstruction on their selected film.	3 marks

District 9: Mini-narratives are evident in the film through a variety of POV shots that shift between characters. We see POV shots for Wikus, the aliens, the Nigerians. By following the separate narratives, we are able to see multiple viewpoints and evaluate the situation more effectively.

District 9 is designed to deconstruct and satirise apartheid's practices of segregation, exclusion and othering and the violence used to enforce racist policies. The treatment of the prawns acts as a mirror to apartheid policies and practices and draws attention to the parallels.

Tsotsi: Mini-narratives are evident in how the structure shows two different contexts within South Africa: the poverty-stricken black culture of the townships and where we find characters such as Fela and Miriam; and in contrast, the more affluent suburbs where we see the stories of John and Pumla unfolding. The effect on the viewer is that the disparity is highlighted, and a greater awareness is created.

The narrative is non-linear as there are several flashbacks, which fuse with the present. Tsotsi remembers moments from his childhood, in particular his dying mother, the cruelty of his father who breaks a dog's back and his home in the storm water pipes. The flashbacks have a fragmented effect and help the viewers to have a sympathetic understanding of Tsotsi's life experiences.

Ellen: Abie's story is juxtaposed with Ellen's present story and the two narratives run concurrently (mini-narratives). Mini-narratives are also evident in how this is an extremely localised story of life on the Cape Flats that forces us to examine the class and race prejudices that exist about people in communities not deemed politically important enough to grab national attention.

The concept of Mother as the maternal protector in the family unit is deconstructed in this film. Domestic violence is typically associated with men, but in this instance, it is Ellen who commits the murder and who breaks apart the idea of Mother. This shows the desperation that she felt as a result of her situation and forces the audience to evaluate their preconceived notions of what motivates someone to kill their own son.

- 3.4 3.4.1 **Markers must view responses globally and credit substantiated answers. Candidates could focus on one aspect more than the other, in which case a maximum of 6 marks may be awarded to any one aspect. What follows below is simply a guide.**

The candidate appropriately analyses the victim status of the character/s with reference to the symbols in the sequence.	4 marks
The candidate appropriately analyses the victim status of the character/s with reference to the action in the sequence.	4 marks

District 9: The aliens are initially depicted as a threat, but when we see them in their camps, they are vulnerable, malnourished and living in awful conditions. The viewer can feel empathy for them, and they appear more to be victims. The signs saying 'Humans Only' are symbolic of the fear humans have for the aliens and how the aliens are being discriminated against.

The threatening nature of the spaceship and the dark and ominous sense it brings creates the idea that the aliens are the enemy, and the humans are the victims. When we see the diseased and malnourished prawns fighting over food, acting in a generally undesirable fashion, it is possible that the viewer will feel as though it is actually the humans who are victims and that the discriminatory signs are simply a means of humans protecting themselves from imminent danger.

Tsotsi: While Tsotsi is revealed as a gangster, one can view him as a victim of chance/fate. The symbol of dice is shown at the start of the film as there is a close-up on hands shaking dice to play a game of Craps. The game is being played in Tsotsi's shack and it symbolises that life is a game of chance to the people living in the slums. This also applies to Tsotsi's life, which is a gamble in itself. Everything can and does change in a symbolic 'roll of the dice', as each action he makes is a gamble that he does not know the outcome of. The dog is another symbol that represents Tsotsi's past. It also represents the crippled apartheid system that South Africa is faced with. When Tsotsi finally shows some emotion and attacks Boston, it comes as a shock to the audience. It is interesting to note the 'trigger' for his violent outburst. He has kept his temper while Boston attacks him with questions about his name, his father and mother, but when Boston finishes with 'not even a dog you have cared for?' he completely loses control. Again, a puzzle is introduced. In this opening sequence, several important themes are suggested by the repetition of certain motifs.

Tsotsi's character is harder to read. We know his name means 'thug' or 'little gangster', which initially prevents us from seeing him as a victim, but Boston tells us this isn't his real name. Perhaps then, we are meant to think that there is far more to him than we first see. His expression gives us mixed messages – sometimes it is fearful, which evokes empathy, sometimes stony, and often his face seems fixed, almost expressionless.

Ellen: Abie is depicted as both victim and a drug addict in the opening sequence. The sirens are symbolic of the community in which they live – impoverished and full of violence. When we see younger Abie in happier times and hear the sirens, we see him as a victim of his circumstances. The sirens also symbolise all of his future run-ins with the law as his addiction leads him to violent and criminal behaviour.

Ellen is depicted as both a victim and a murderer in the opening sequence. The juxtaposition between the two timelines deliberately creates differences for the viewer to compare and contrast, complicating Ellen as the murderer on the one hand, and then on the other, creating a sense of curiosity about her, the unfolding plot and her plight. Much of the film progresses in this manner through jump-cuts, where the viewer is invited to consider the loving relationship between Pakkies and her son and wonder how it is possible that it could deteriorate to a point where this mother could bring herself to murder her own son.

3.4.2 Treat each response on its personal merits. What follows is merely a guide. The detail below is certainly not necessary but has been included as a reference.

Note: the division of marks awarded to the content expressed below must be fluid.

Candidate effectively analyses the mise en scène	4 marks
Candidate effectively analyses the camera work.	3 marks
Candidate effectively analyses the editing	3 marks

District 9: The camera style in this section is like a collage of different reportage (i.e., nonfiction) styles. It begins with the form of a corporate video. This is Wikus' introduction which also establishes him as dedicated to his job, if a little too bumbling to be a conventional hero. The film uses a sound bridge between the opening credits and the opening scene to establish the location of the shot before the viewers see anything. We hear the sounds of phones ringing, footsteps and lots of talking, typical of office sounds. The first shot is a medium shot that pans in to a close-up of a man at his desk in the office. The costume of the man is a sweater vest worn over a shirt, a typical costume of a character who is practical rather than fashionable, which is stereotypically a socially awkward character archetype.

The man in question introduces himself to the viewers as Wikus van der Merwe and a title card states 'MNU Alien Affairs'. This sets the science fiction element of the film in place early on.

After the introduction to Wikus we are given an extreme long establishing shot of a hot country with a large spaceship hovering above the city. A narration starts from UKNR Chief Correspondent Grey Bradnam who tells us that 'to everyone's surprise' the ship landed directly over Johannesburg in South Africa. The music that accompanies this shot also works to establish the location, as the music has an African feel to it. Another extreme long shot of the spaceship is shown whilst the viewers are told that after three months of no movement, humans decided it was best to cut their way in.

A series of fast-paced point-of-view shots show a team of people working their way into the spaceship. The shots take the form of body-mounted cameras that see whatever the people see. Another point-of-view shot introduces the aliens.

The style then swaps between expert/eyewitness 'pieces to camera', 'found footage' (of the entry to the alien ship), news clips, amateur shots of the ship, and 'vox pops' with civilians. These serve to fill in the back-story and establish the 'alternate history' that the film is set in. The clips of interviews with Wikus's family and colleagues also create 'enigmas' about what will befall him later.

The mise en scène, combined with shooting style and dialogue, creates a range of different emotional reactions. We begin with the bland corporate set of Wikus's office and backdrops of the experts that establish their jobs (TV screens, academic bookshelf), but then shift to the spectacular (the saucer hovering above Johannesburg). From there the 'look' of the film shifts to the increasingly squalid. The interior of the ship is familiar to other sci-fi films – particularly *Aliens* (1986): darkness punctured by the beams of human torches, alien symbols, slime – and this creates a sense of threat. However, when they appear, the beings themselves are not scary but pathetic, diseased and vulnerable. We then see them in the aid camps – drifting smoke, barbed wire, makeshift tents – and our emotions shift from pity to disgust (images of them squabbling, hacking at cow meat, etc.). Following on, there are a series of 'Humans Only' signs, showing how the public opinion has shifted against the 'prawns'. These images link to South Africa's past. A number of features are used to establish the film as a 'mockumentary': the MNU logo in the corner (which also establishes that the corporation has their own version of events, different to Wikus's experience later in the film), the 'by-lines' for the experts. All the different film formats are assembled as if this is a documentary that has been made after the events in the plot and they manage to both efficiently orient the viewer and create the feeling of 'truth'.

Tsotsi:

The opening scene introduces us to many of the central characters and establishes the ways in which they relate to one another. The film opens with a series of close-up and extreme close-up shots of Boston, Aap and Butcher's hands. Aap and Butcher are playing dice – we see the die turning in the air and then falling – we also see a long sharp spoke that is being turned in one of the player's hands. Ideas about chance, destiny and fate and fortune are immediately connoted. The dice land with a five and four upwards.

A mid-shot shows the dice players and Boston sitting around a table in a small room. The mise en scène here already shows Tsotsi as alone, apart from the rest of the gang. He has his back to the action as he gazes out of the open door at the red setting sun. Butcher claims he has won with 11 (neither he nor Aap can add up). Boston's intelligence is immediately established – he is the only one in the group who can count. He informs them with a wry smile that four and five make nine. However, it is obviously Tsotsi who is the leader; they all leave the hut on his signal, the older gang members acknowledge him as he passes them, and he decides on the victim who is to be robbed. Throughout this sequence, Tsotsi speaks only two words.

Boston's reactions to killing are clearly expressed in the series of close-ups showing the shock, pain, and horror he feels.

As the gang walks into the station, a high-angle shot shows them dwarfed by a huge poster that states 'We are all affected by HIV or Aids.' In the foreground of the frame, which shows the gang on the football stand where Boston is being sick, top-lighting picks out a similar poster spelling out the same message and advertising the Lottery.

Ellen:

The opening scene starts when Pakkies is seen looking at her bruised hands in the bathroom minutes after she has murdered her son. It then jump-cuts to an earlier time where mother and son are depicted in loving conversation in happier times, before Abie's downward spiral into drug addiction. In these first thirty-seven seconds of the film then, the two timelines through which Pakkies's story unfolds have already been introduced. At this early point in the film, the viewer is not yet aware that the film will follow the parallel narrative form across the next two hours. These scenes differ in their use of light and colour. In the opening scene Pakkies is set in a low-lit bathroom that creates shadows in the shot. In the second scene, she and her son are shown in a well-lit room through close-up and medium shots where the camera draws your focus solely on each actor by closing off the world around, creating an almost compressed effect that highlights the affection towards each other in their facial expressions and tone of voice. It produces an effect of being 'with' the character.

Following the scene where Pakkies and her son are depicted in happier times, the director jumps back to the previous scene in the first timeline, where she is looking at herself in the mirror. Her facial expression gives the impression that she snaps out of her reverie as she seemingly realises something and turns to walk away from the mirror. The camera then reveals her, in a long shot from across a bedroom, alone in a peach nightgown scrambling to take clothes out of a wardrobe and putting them down on the bed. The clothes – elbow-cut, formal-collared blouse and dark blue pants – appear to be some sort of uniform. A maroon hooded overcoat lies underneath.

A jump-cut now takes the viewer back to the loving mother and her son. The camera seems to be in a position peeking from behind the woman's waist. Her silhouette from this angle is dark, but this long shot shows Abie sitting on his bed, headphones around his neck with book and pen in hand. Posters of Michael Jackson on the wall tell of his interests in pop culture. She comments about the noise of police sirens outside, revealing that this is a regular occurrence in their neighbourhood, but also anticipating the long-term narrative. We hear the sound of a guitar's sombre notes, while the police sirens and barking dogs can be heard in the distance. The camera remains steady in the long shot from the doorway as she moves towards him, asking him whether he is scared of the sirens and needs a hug. He giggles in response, saying that it was only that one time that he was scared of the sirens and that he does not need a hug from her to feel safe.

The non-linearity created through jump-cuts in these opening scenes serve to illustrate two sides of Pakkies.

Total: 120 marks