NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2024

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 candidates' scripts.

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

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SECTION A 20TH CENTURY THEATRE MOVEMENTS – POSTMODERN THEATRE

QUESTION 1 THE ESSAY

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

- ***Top Girls*** **by Caryl Churchill OR**
- ***Angels in America Part 1: Millennium Approaches*** **by Tony Kushner OR**
- ***For Colored Girls Who Have Considered Suicide/When the Rainbow Is Not Enuf*** **by Ntozake Shange**

This question aims to examine how the playwright employs different perspectives within the play to create a complex exploration of the central themes. Candidates are required to analyse what the playwright of their selected text aimed to achieve by discussing the central themes and ideas within the play. Candidates should consider how the playwright of their selected text might be presenting a multifaceted or even contradictory view of the themes. A solid understanding of how characters embody different perspectives is required. Candidates should examine how different characters within the play represent distinct viewpoints related to the central themes. A detailed discussion of how the play's structure facilitates the presentation and interaction of multiple perspectives is required. Candidates should explain how the choice of structure by the playwright facilitates their intentions regarding the complexity of the thematic concerns.

The essay must be marked globally on its merits, but candidates must address all three bullet points.

PLAYWRIGHT'S INTENTIONS

TOP GIRLS
• Churchill intended *Top Girls* to be a feminist critique of patriarchal structures and gender roles in society. The play explores the challenges faced by women in male-dominated fields, the tensions between personal ambition and societal expectations of femininity, and the complexities of female relationships and solidarity. • By focusing on the experiences of women from diverse backgrounds and historical periods, Churchill highlights the multiplicity of women's voices and the intersectionality of gender, class, and race. • Churchill wrote *Top Girls* during the era of Margaret Thatcher's leadership in the UK, and the play reflects her critique of Thatcherite policies and their impact on women and marginalised communities. • Through characters like Marlene, who embodies the ethos of individualism and ambition promoted by Thatcherism, Churchill explores the contradictions and inequalities of neoliberal capitalism. • The play examines the myth of meritocracy and the costs of upward mobility in a society marked by class divisions and social inequality. • Churchill explores themes of identity and authenticity in *Top Girls*, inviting audiences to question the constructed nature of gender roles and social norms. • Through characters like Marlene and Isabella, who navigate the tensions between conformity and individuality, Churchill examines the complexities of self-definition and self-expression in a changing world.

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- The play's use of historical and fictional characters underscores the fluidity of identity and the performative nature of gender, challenging audiences to reconsider their assumptions about identity and authenticity.

ANGELS IN AMERICA PART 1

- Tony Kushner, the playwright of *Angels in America Part 1: Millennium Approaches*, intended to create a thought-provoking and emotionally resonant work that addresses a wide range of social, political, and existential themes.
- His intention was to explore the impact of the AIDS epidemic on individuals and society, while also delving into broader issues such as identity, religion, politics, and the search for meaning in an uncertain world.
- Kushner aimed to challenge conventional norms and beliefs, offering a nuanced portrayal of characters who grapple with personal struggles and larger societal forces.
- Through his writing, he sought to provoke reflection and empathy, encouraging audiences to confront uncomfortable truths and engage with complex moral dilemmas.
- Furthermore, Kushner intended for *Angels in America* to be a theatrical experience that blurs the boundaries between reality and fantasy, employing elements of magical realism and metaphor to convey deeper truths about the human condition.
- Overall, his intention was to create a powerful and multifaceted work that prompts audiences to question, empathise, and ultimately, to find hope amidst adversity.
- Kushner avoids the didactic tone of a history lesson by weaving historical realities into the rich lives of his characters, revealing how history originates in the daily choices of ordinary individuals.
- Kushner's intention was not just to tell a story about AIDS or politics or religion, but to explore the human experience in all its messy, painful, and sometimes hopeful complexity.
- He intended *Angels in America* to be both a reflection on a specific moment in American history and a timeless exploration of love, loss, and identity.

FOR COLORED GIRLS

- Shange intended to provide a platform for African American women to express their experiences, struggles, and triumphs. The play serves as a powerful exploration of the unique intersectionality of race, gender, and identity.
- Shange aimed to challenge stereotypes and misrepresentations of African American women prevalent in mainstream media and literature. By presenting a diverse range of characters, she sought to break free from one-dimensional portrayals and offer a more nuanced perspective.
- The play celebrates the complexity and diversity of women's experiences. Through the different characters, Shange portrays a spectrum of emotions, relationships, and challenges, emphasising that there is no singular narrative for women of colour.
- The play intended to explore the intersectionality of identity, acknowledging that the experiences of African American women are shaped not only by their race but also by their gender, class, and personal histories. The play delves into the layered nature of identity.
- The play addresses issues such as trauma, abuse, and societal oppression, aiming to provide healing and empowerment for its audience. Shange intended to create a space for catharsis and solidarity by sharing stories of resilience and survival.
- Shange, who had a background in dance and poetry, intended to create a new form of expression that fused poetry, dance, and theatre. The term she coined for this unique genre is 'choreopoem.' The integration of these elements was meant to heighten the work's emotional impact.
- The play aligns with the principles of the Black Arts Movement, which sought to celebrate and elevate African American culture through various artistic forms. Shange's work became a significant contribution to this cultural and artistic movement.

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- Shange hoped that the play would spark conversations and promote understanding between different communities. By sharing the stories of African American women, she aimed to bridge gaps in understanding and foster empathy.
- Shange wanted to empower women to speak their truth and confront the challenges they face. The play's characters navigate various issues, and their voices collectively challenge societal norms and expectations.
- Shange's intention extended to inspiring future generations of artists, particularly women of colour. *For Coloured Girls* has become a seminal work that has influenced subsequent generations of writers, performers, and activists.

CHARACTERS

TOP GIRLS

- In the famous opening scene, Marlene hosts a dinner party where historical and fictional women from different time periods gather.
- Each woman represents a different facet of femininity and societal expectations.
- Through their conversations, these characters deconstruct the notion of a unified feminist experience.
- They come from diverse backgrounds and have different perspectives on gender, power, and agency.
- Their presence challenges the idea of a singular feminist narrative and highlights the complexities of women's experiences.

MARLENE

- Marlene can be classed as an example of Thatcher's 'top woman', someone who strives to do better for herself and make a success of her life, for herself, by herself.
- She is a high-ranking official at the Top Girls employment agency, a powerful individual, thanks to her smart and cunning nature. Marlene has managed to deceive her colleagues and hides her working-class background, especially the fact that she has a daughter.
- Marlene sacrificed a life with her daughter and family to be successful in business and prove that women do not have to conform to the demands of the patriarchy.
- She is a career-driven woman, who is heavily invested in women's success in business.
- The play examines the roles available to women, particularly in the 1980s, where the play is set. *Top Girls* dwells heavily on the cost of ambition and relationships that are severed as a result of one's success.

JOYCE

- Joyce is a working-class woman who is left behind or marginalised by the feminist movement. Her presence highlights the intersectionality of gender with class and other social factors, deconstructing the idea of a homogeneous feminist experience.
- She is Marlene's older sister but they have very different lifestyles. Joyce raised Angie, Marlene's daughter as her own child due to Marlene pursuing a career in London.
- Joyce has resentment towards both Angie and Marlene which is evident through the interactions she has with them.
- Joyce is a proud woman, a salt of the earth type who has a lot of dignity. She refuses money from Marlene but is also threatened that Marlene could take Angie back at any moment.
- Joyce isn't afraid to speak her mind, unlike Marlene who is keeping up appearances in order to 'succeed' in life.

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- Ultimately, Joyce represents the type of woman that Thatcher's 'top woman' steps on to get their own way. In the class struggle, Joyce represents the 'us' and Marlene the villainous 'them.' Marlene's choices had an impact on how Joyce would live her life, and what possibilities and opportunities would be made available to her.
- Joyce is not a victim. She has fought, working several jobs to provide for her family, kicked out a husband with a wandering eye and the battle of wills and wits between Marlene and Joyce in Act 3, shows how smart and tough Joyce is.
- She is certainly a formidable opponent of Marlene, and we are presented with the possibility that she too could have achieved great success if she had not been left to raise another woman's child and work to support the family.

ANGIE

- Angie, Marlene's niece, represents the younger generation grappling with the legacy of feminism. Her character deconstructs the idea of progress and linear advancement in women's rights.
- Despite growing up in a time of supposed feminist gains, Angie struggles to find her place in the world. Her uncertainty and confusion reflect the limitations of second-wave feminism and the ongoing challenges women face in achieving true equality.
- Churchill's characterisation of Angie represents an abandoned child, deserted by her biological mother and resented by her 'mum'. However, she also represents the forgotten population of the 80s thanks to Thatcher and her debilitating policies as well as the young people who will inherit a world destabilised by class wars and the threat of extinction (e.g. the nuclear fallout that Kit and Angie debate in Act 2).
- Angie's peculiar actions, aggressive tendencies, and fear of being abandoned reflect Churchill's frustrations with certain aspects of modern feminism. She criticises the emphasis on individualism and self-interest over basic empathy and care for others, which are often considered weaknesses in a society dominated by men.
- Angie represents the working-class society of Thatcher's reign in 1980s England. She represents a forgotten class of people, deemed not worthy enough to fight for or provide guidance for. Angie drops out of school and, throughout the play, she is rejected to cruel comments from her family members, insinuating that someone from such an impoverished background will never amount to 'anything' in life.
- Just as Thatcher cut ties with the working-class communities of England to focus on more capitalistic endeavours that would favour the already wealthy, Marlene and Joyce resign themselves to the fact that Angie will never be successful in life, and she should settle to be someone's wife, whoever will take her.

ISABELLA BIRD

- She is a real-life, nineteenth-century Scottish explorer, writer and naturalist. She is the only character at the dinner party who never had any children.
- Isabella was an independent woman who sought happiness through her own company and travels rather than that of a man.
- Churchill, by including Isabella, shows how motherhood has been regarded throughout history as a burden. Unburdened by the control of a man, Isabella was an optimist and always spoke her mind.
- Isabella was ever present in 'a man's world' with her travelling and adventures and can therefore be regarded as someone who is able to achieve true success without the help of a man.
- Despite facing tragedies, Isabella lived freely, engaging in traditionally male activities like exploring and writing.
- Her presence serves as a reminder that true success is not solely measured by wealth or power.

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LADY NIJO

- Lady Nijo is a real-life thirteenth-century concubine-turned-Buddhist-nun.
- Lady Nijo was raised from birth to live a life of sexual service to the Emperor. Over the years, Lady Nijo was subject to sexual and psychological abuse and any female children that she bore were taken away from her so that they, one day, would live the same life as their mother.
- At the dinner table, Lady Nijo recalls the numerous times her children were stolen from her, never to be seen again. She sometimes uses laughter to hide her sadness.
- Churchill's depiction of Lady Nijo shows how the upper classes use those beneath them and how the latters' lives are dictated by the wills of patriarchal figures.
- Nijo is a character who, like Marlene, appreciates the trimmings that connection to wealth can bring. Her dialogue in Act 1 is filled with references to the fine clothing she was sent by the emperor, or what she wore herself.
- Material comforts seem to give Nijo emotional comfort as well as something tangible that she can hold onto and find success in.
- She appears numb to the horrors she endures - rape, being 'given' to other men by the Emperor, having to give her children away.
- Only later, when drunk and faced with Griselda's 'happy ending' at getting her children back, do we see how deeply affected Nijo is by what she has endured. And yet, she has the strength to forge her own path.
- After her father's death, she respects his wishes to 'take on holy orders' but does this in her own way, becoming a Buddhist Nun and travelling extensively on foot.

DULL GRET

- Gret is the subject of Dulle Griet, a Flemish renaissance painting by Pieter Brueghel the Elder.
- In the sixteenth-century, 'Griet' was a derogatory name given to any bad-tempered, coarse and vulgar woman.
- She is depicted as an older woman wearing typical housewife attire, long skirts and an apron with battle armour, leading a group of women to pillage Hell.
- In the painting, Breughel makes fun of women who are aggressive and unrefined. Dull Gret, depicted in a painting as a greedy woman filling her skirts with gold and treasure, is included to critique the sexist portrayal and draw parallels between her pursuit of power and Marlene's.
- Churchill's interpretation of the painting differs from the artist's, in that Churchill showcases Gret's determination to stand up for her children, as a comrade for women and a protector.
- Dull is representative of the working class, taking action rather than using words.
- At the end of Act 1, Dull Gret has an unexpected outburst. She describes watching the killing of two of her children. This horror fuels her anger and motivates her to lead the invasion of hell. She did so with tremendous force to 'pay the bastards out' and punish the devils that hurt her family.
- Her silence at the dinner contrasts with this revelation of the loss of her children in war, showing the depth of her suffering and her courage in standing up to fight for and avenge her children.

POPE JOAN

- She is somewhat of a legend in that there is no concrete evidence to suggest she existed.
- The legend goes that Pope Joan disguised herself as a man during the Middle Ages and eventually reigned as Pope for two years before her true identity was revealed.

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- Pope Joan was power-hungry and renounced her womanhood for the sake of success amongst men.
- She was so convinced that she was a man that she didn't even realise she was pregnant until she gave birth during a religious procession.
- Both Joan and her baby were immediately carried away and stoned to death. Joan's story echoes that of Marlene's own pursuit to find worth in a 'man's world', by renouncing their femininity.
- We see in the death of Joan's baby and Angie's displacement in the world, how this abandonment has influenced their children.

PATIENT GRISELDA

- She is a figure from European folklore and is featured in the tales of Chaucer and Boccaccio. She is from a peasant family who was selected to marry a handsome and wealthy marquis.
- She was whisked away from her family and ordered to live with her husband who went to extreme lengths to test her obedience. He took both of their children away as a test of her love for him.
- In spite of this treatment, she remained loyal to him.
- Churchill highlights the devastation, trauma and pain Griselda suffered all for a man's pleasure and gain.
- Patient Griselda does not advocate for herself and does not want to be an inconvenience. Even when it comes to ordering, Patient Griselda only orders dessert because the others are and asks only for 'cheese and biscuits.'

KIT

- Kit, Angie's friend and neighbour, despite being only twelve, is easily drawn into the cruel exchange of words and thoughts between her and Angie.
- This mirrors the way that the older characters, particularly in the employment agency speak to one another without affection or even sometimes respect.
- Despite this, Kit seems compelled to maintain her friendship with Angie, even though she openly criticises Angie's behaviour and influence. However, Kit's loyalty to Angie becomes evident when Joyce speaks ill of Angie, prompting Kit to defend her.

WIN

- She is one of the employees at the Top Girls employment agency, under Marlene.
- She is involved in an affair with a married man and while she can play at 'being the wife' and appears to appreciate the trappings of a traditional home, commenting on the beautiful roses in the gardens at her lover's home, this does not seem to be the end goal for her.
- We learn at the end of Act 2 that Win has had several dud relationships, supporting her various boyfriends financially and that she was married previously to a man who was sent to prison.
- Win seems more playful than Nell and treats Angie with kindness later in the Act when she arrives. She also appears more amused than jealous by Marlene's promotion and success.
- Win is educated, clever and has ambitions for her own future.

NELL

- She is another employee at the Top Girls employment agency.
- She is happy that Marlene got the promotion over Howard, but she has her own career ambitions and might want to find a job with better prospects.

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- She has a boyfriend, Derek, who has asked her to marry him, but she doesn't know if she will accept.
- Her career appears more important to her than the idea of marriage.
- During the play, Nell conducts an interview with Shona, whom Nell believes might be good for the Top Girls employment agency.
- Nell is disappointed to learn that Shona has lied about everything on her application.

JEANINE

- She is a young woman who visits the Top Girls employment agency and is interviewed by Marlene.
- She is hoping to earn more money as she is saving up for a wedding, but she is also hoping to find work that excites her: she is drawn to advertising or something with travel, which suggests she wishes to forge her own identity as a successful businesswoman beyond wife and motherhood.
- Marlene advises against prioritising family over work and cautions her to not discuss her plans for marriage, as the possibility of having children could diminish her prospects of securing a job.

LOUISE

- She is a woman interviewed at the Top Girls employment agency who faces age discrimination in her job search.
- Despite her years of experience, Louise feels overlooked and frustrated by the success of younger, less-experienced men.
- She reflects the deeply rooted patriarchal systems in the workplace. She knows her value and knows that she will be missed when she is gone.

SHONA

- She is a young woman who comes for an interview at the Top Girls employment agency with Nell and lies about almost everything on her resume, exaggerating her success and inflating her age in order to seem more worldly and successful.
- She is, however, taken seriously by Nell for the first few moments of the interview as she has adopted the cut-throat language and sentiments 'I'm not very nice', 'I close' that get respect at the agency – the language of the 'new woman.' Nell, for a moment, before she realises that Shona is lying, sees Shona as 'one of them' and even considers keeping her in mind for a potential position in the agency, 'should something come up.'

MRS KIDD

- Mrs Kidd is the wife of Howard, the man who loses the Managing Director promotion, which goes to Marlene instead.
- Mrs Kidd goes to Marlene's office and tries to convince her to turn down the promotion.
- Mrs Kidd hopes Marlene will understand how much it would hurt Howard's pride and livelihood.
- Her anger at Marlene's refusal to entertain this idea reveals how Mrs Kid has taken on the patriarchal way of thinking: Mrs Kidd: 'You're one of those ball-breakers… You're not natural.'
- We also understand her to some extent, as she has devoted her life to the traditional role of a mother and wife and Howard's losing the promotion affects her own status and success.

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ANGELS IN AMERICA PART 1

In *Angels in America Part 1: Millennium Approaches*, several characters play pivotal roles, each representing different aspects of society and grappling with personal struggles in the face of larger social and political forces:

PRIOR WALTER

- Prior is a young gay man living with AIDS, whose diagnosis sets the central narrative in motion.
- He represents resilience and defiance in the face of illness and societal stigma.
- His journey explores themes of mortality, love, and the search for meaning.

LOUIS IRONSON

- Louis is Prior's boyfriend, who struggles with guilt and fear after abandoning Prior following his AIDS diagnosis.
- He embodies the complexities of personal responsibility, political activism, and the tension between self-preservation and loyalty.

JOE PITT

- Joe is a closeted Mormon who works for conservative lawyer, Roy Cohn.
- He grapples with his sexuality, identity, and conflicting desires, torn between societal expectations and personal fulfilment.
- Joe's internal struggles mirror larger societal conflicts and hypocrisies.

HARPER PITT

- Harper is Joe's wife, who struggles with loneliness, addiction, and mental illness.
- Her hallucinations and fantasies serve as a metaphor for the fractured reality of the characters' lives and the broader social landscape.

ROY COHN

- Roy is a real-life historical figure and a power-hungry lawyer who wields influence in political and legal circles.
- He represents corruption, hypocrisy, and the abuse of power.
- His battle with AIDS and his denial of his own sexuality highlight the consequences of his actions and beliefs.

HANNAH PITT

- Hannah is Joe's mother, a devout Mormon who struggles to reconcile her religious beliefs with her love for her son and her evolving understanding of the world.
- She represents compassion, empathy, and the potential for personal growth and acceptance.

BELIZE

- Belize is a nurse and former drag queen who provides care for both Prior and Roy.
- He offers wisdom, humour, and insight into the experiences of marginalised communities, serving as a voice of reason and compassion amidst chaos and suffering.

FOR COLORED GIRLS

- The performers of the poems are not unique characters but take on various black female identities in the separate poems.
- The lady adorned in blue represents a mixed-race heritage, with her father believing he was Puerto Rican. She possesses a basic understanding of the Spanish language and holds a deep affection for dancing genres like mamba, bomba, and merengue. At the age of sixteen, she ran away in hopes of meeting Willie Colon at a dance

marathon, only to realise her profound love for him has surpassed her passion for music itself.

- In addition, the lady in blue identifies with the poem 'abortion cycle #1', which portrays the harrowing experience of a young woman undergoing an abortion in isolation, hidden from the knowledge of others.
- Through her third piece, titled 'I used to live in the world', she paints a vivid picture of the suffocating confines of Harlem, consisting of a mere 'six blocks', where the constant threat of sexual assault looms over even the most beautiful women.
- The poem takes a startling turn as the lady in blue temporarily assumes the role of a stalking man, trailing the lady dressed in orange.
- Lastly, she narrates the poem 'sorry', which conveys her growing frustration with the empty apologies offered by men, deeming them devoid of true meaning.
- The lady in brown begins and ends the play, and being clothed in the one colour not present in a rainbow, she stands out among the others. The lady in brown participates in a few of the poems and recites the poem 'Toussaint'. Because she is dressed in brown, she may represent the black female 'everywoman.'
- The lady draped in green gracefully performs the poem 'Sechita' through dance, while the lady dressed in purple narrates the accompanying story. Sechita, within the narrative, undergoes a psychological transformation, reclaiming her power and transcending the gritty realm of the Natchez, Mississippi carnival. By rendering her face immobile, reminiscent of Nefertiti, she assumes the persona of an Egyptian goddess, summoning the spirit of men who symbolically offer coins between her legs. Rather than allowing herself to be possessed by them, she exercises agency and control.
- Additionally, the lady in green shares the emotionally charged poem titled 'someone almost walked off wid alla my stuff'. In this piece, a woman recognises the consequences of fixating her attention solely on a man, realising that it resulted in her being left vulnerable and unsupported due to her own personal negligence. She yearns to reclaim her calloused feet, symbolising resilience; her quick language, representing assertiveness; and her whimsical kiss, embodying spontaneity, and playfulness.
- The lady draped in orange assumes the role of the stalked woman in the poem 'i used to live in the world'.
- Furthermore, in a separate piece, she grapples with her self-definition, rejecting the label of a colored girl and instead embracing descriptors such as an evil woman, a bitch, and a nag. However, she realises that by renouncing her racial identity, she is left without any identity at all.
- The lady in orange expresses her sorrow and frustration over the juxtaposition of being sorry and colored, finding it redundant within the context of the modern world.
- The lady clothed in purple initially blends among the collective of anonymous women before stepping forward to recount the tale of Sechita, enacted by the lady adorned in green. Later, she narrates the story of a trio of friends who find themselves courted by a single man in the piece titled 'pyramid'. In 'no more love poems #2', she passionately expresses the desire to love unconditionally, embracing her identity as a colored girl.
- Finally, she reaches a pivotal point of self-acceptance, shedding the notion of being symmetrical and invulnerable to pain, and embracing her authentic self as a black woman.
- This signifies a significant shift towards acknowledging and embracing the realities of black female identity, unencumbered by unattainable ideals.
- The lady draped in red assumes the role of narrator, recounting the evocative poem titled 'one'. This poem delves into the portrayal of a passionate flower blossoming in the landscape of southwest Los Angeles.

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- The lady in red describes her as a captivating woman, intentionally alluring and flirtatious, engaging in relationships with men, only to dismiss them before daybreak. She documents her encounters in a personal diary yet finds solace in shedding tears as she drifts into sleep.
- Additionally, the lady in red shares the heart-wrenching tale of Crystal in 'a nite with beau willie brown'. Crystal's story unfolds as she reluctantly agrees to marry Willie, but the situation takes a tragic turn when he callously drops their two children from a fifth-floor window.
- The lady in red narrates this painful account, shedding light on the profound emotional anguish endured by Crystal.
- The lady in yellow relates the poem 'graduation nite' and in another poem 'bein alive & bein a woman & bein colored is metaphysical: dilemma i haven't conquered yet', she presents a statement that sums up the central problem of the choreopoem.
- Like the other performers, the lady in in yellow is not a fully developed character but one voice of many in the collective experience of black woman portrayed by Shange.

STRUCTURE

TOP GIRLS

- The play employs a non-linear structure, with scenes unfolding in a fragmented and non-traditional timeline.
- The play shifts between different time periods and locations. The purpose of this technique is to challenge conventional storytelling, encouraging the audience to actively engage in piecing together the narrative puzzle.
- Act 1 and 2 occur a full year after Act 3. The structure also contains episodic elements in the interview scenes of Act 2.
- In *Top Girls*, Churchill rejects the formula of a 'well-made play' and works with a more experimental structure. She does this through techniques such as:
  - A fragmented, non-linear structure
  - Rejecting the conventions of the well-made play
  - Rejecting a master narrative
  - Alienating the audience
- *Top Girls* is not a 'closed text' – as it abandons a fixed time and space, especially in Act 1. The play forces the audience to reconsider their understanding of what they are seeing, to reflect critically on what they are seeing, rather than become passive viewers. Not being able to anticipate what might happen next destabilises the audience and makes them feel uncomfortable.
- By presenting scenes out of order, the play requires the audience to actively engage in connecting the plot lines. Some critics argue that Churchill intentionally abandons the traditional 'well-made play' structure as a protest against the male-dominated approach to playwriting.

ANGELS IN AMERICA PART 1

- The play employs a fragmented narrative structure, reflecting the disjointed and fragmented nature of human experience.
- The play's use of multiple narrative threads, including dreams, hallucinations, and supernatural events creates a sense of dislocation and disorientation.
- Fragmented narrative: a narrative structure that eschews traditional notions of linearity and coherence, instead emphasising the disjointed and fragmented nature of human experience.
- The play's use of fragmented narrative underscores the instability of human identity and the complexity of human experience.

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FOR COLORED GIRLS
• The play is a choreopoem, a term coined by Shange to describe the combination of poetry, dance, music, and dramatic monologue. The work is presented as a series of interconnected poems performed by a cast of seven women. • The play features seven characters, each representing a different colour of the rainbow. These characters share their stories through individual and collective voices, creating a tapestry of experiences. • The poems are interspersed with dance sequences and music, creating a fluid and dynamic structure. The choreopoem does not follow a linear narrative but instead weaves together diverse voices and perspectives. • The use of colours as symbols contributes to the structure. Each colour represents a different aspect of the women's experiences and serves as a metaphor for their struggles and triumphs. • The choreopoem unfolds in a progressive manner, with each woman revealing her story, building a collective narrative of the African American female experience.

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CONTENT RUBRIC – 40 MARKS

MARK	/40	
A+ 90%+	36	Brilliant, shows clear insight. Uses appropriate academic register. Discussion leads to a conclusion (not loose/unrelated statements). Justifies answer with appropriate referencing and examples from the text and/or performance (relations among the dramatic principles are recognised). Relates answer to the given discussion (answer is purpose-driven and not regurgitation). Clear understanding of the work. Erudite introduction, excellent conclusion with a clear exposition of discussion, solid links, and outstanding paragraphing.
A 80%+	32	Excellent but not brilliant. Uses appropriate academic register. Discussion leads to a conclusion but not as tightly structured as an A+. Justifies answer with appropriate referencing and examples from the text and/or performance. Relates answer to the given discussion (answer 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 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 referencing and examples from the text and/or performance. Very good knowledge of the work. Good introduction and conclusion. Solid paragraphing and an attempt at links.
C 60%+	24	An average essay. Relates answer to the given 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 and/or performance. Good knowledge of 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 discussion but is flawed and/or unsubstantiated. Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot and/or performance. Fair 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 discussion is flawed and/or unsubstantiated. Waffle, generalisations, and regurgitation of knowledge without relating it to the question. 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 plays and content. Focuses only on one aspect of the question. Expression poor, little structure.
G 10%+	4	Little knowledge, no real discussion. Expression poor, no structure. Little or no attempt to answer the question.
H 0%+	0	Answer does not relate to the question. No attempt to answer the question.

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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:

- ***You Strike the Woman, You Strike the Rock*** **by the Vusisiswe Players OR**
- ***Woza Albert!*** **by Percy Mtwa, Mbongeni Ngema and Barney Simon OR**
- ***Sophiatown*** **by The Junction Avenue Theatre Company**

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 **Candidates should provide TWO valid purposes of Protest Theatre. Markers must accept any valid purpose and award 1 mark per purpose. Below is a guide of possible answers.**

- 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.
- Aims to mobilise the audience.
- 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.

2.2 **Candidates should provide TWO valid developed points explaining the 'conspiracy of silence' OR FOUR basic points regarding what it means. Below is a guide of possible answers. Markers may credit references/examples from the play. Markers may acknowledge content that refers to the 1950s as well as the 1980s.**

- It describes the way many nations and institutions, including South Africa itself and institutions within South Africa, downplayed or ignored the atrocities of apartheid in South Africa.
- The South African government actively propagated a narrative portraying itself as a defender against communism and a provider of stability in the region. This narrative deflected international criticism.
- The South African government tightly controlled media access, making it difficult for the outside world to see the true brutality of the apartheid system.

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2.3 2.3.1 **Treat each response on its personal merits. Markers must accept any valid moment.**

Candidate describes an appropriate moment accurately.	2 marks
Candidate accurately explains how the character shows defiance of apartheid and speaks out against the apartheid regime.	2 marks

Below is a guide of possible answers.

You Strike
Sdudla is a character who breaks the conspiracy of silence surrounding the tactics of the apartheid police when she relates how her husband was arrested. The policeman refused to provide a reason for the arrest. Her husband was sentenced to 15 years on Robben Island and subsequently died there. She exposes how the apartheid government was responsible for the break-up of her family, as after her husband's death, her sons went away. She does not even know if they are alive or not. Despite this, she states that 'they can't destroy what is inside me'. Sdudla reveals the brutality of the apartheid police, but also her unbreakable spirit.

Woza Albert!
In the Albert Street scene, Morena tells Percy and Mbongeni to throw away their passbooks and to follow him to Soweto. Mbongeni then shouts to the audience that they are not pieces of paper or numbers, but that they are men. This moment draws attention to the passbook system designed to restrict movement of black people during apartheid. By defiantly threatening to throw away their passbooks, Mbongeni highlights how oppressive the system was and how people of colour were reduced to numbers, their humanity and dignity being stripped from them.

Sophiatown
Lulu sheds light on the Bantu education system when she refuses to go back to school. She explains how nothing of value is taught to children of colour and that it is all biased information. She mentions how English is only taught from Standard Six and that the education she receives is only for certain kinds of labour. Lulu exposes the details of the poor education forced on people of colour and how it is another form of the apartheid government's attempts to oppress them. By her refusing to go back to school and mentioning the poor education system, she breaks the conspiracy of silence. Markers may acknowledge content that refers to the 1950s as well as the 1980s.

2.3.2 **Treat each response on its own merits. This question is creative and requires personal interpretation and must be marked accordingly.**

Candidates must make specific vocal choices and these choices must be appropriate for the moment they have described. Their choices must be effective in highlighting the feeling of resistance. Candidates may be credited for mention of a character's feelings or emotions. Candidates may be given full marks for TWO choices with TWO reasons.

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Possible choices could include:

- raising the volume of their voice
- using a defiant or angry tone (or any tone appropriate for the moment)
- changing the pace (depending on their selected moment)
- raising or lowering their pitch (depending on their selected moment)

2.4 **Markers should look at responses holistically and give credit for well-substantiated points. What follows below are simply suggestions.**

You Strike

Freedom songs are used extensively to establish the ethical framework of the play, connecting and scrutinising the events in the play. The songs illustrate selected characters' emotions in an artistic mode without manipulating the spectator to empathise directly with the character in action.

In Scene 7, the characters ridicule the farmer with song and action, singing a song to the tune of a well-known children's rhyme, however, the lyrics have been changed. The song and the action combine the oral and the physical, satirise the farmer and heighten the moment in a way that words alone cannot do.

From Scene 8 onwards, the songs that underpin the action on stage all have reference to freedom songs as Sdudla begins her personal account of the Women's' March to Pretoria in 1956, whilst singing *Baphi' Osilinga* (Where are the Tempters). The content of the speech is reinforced by the two other actors initially humming, then singing *Lo Mzabalazo* (This Struggle). The plaintive cry of the song voices the pain and suffering Black African women have endured over centuries.

In Scene 11, the sorrow of the women's lot is again articulated through song *Unzima Lomthwalo* (This Burden Is Heavy). The song, however, ends in defiance: 'the burden is heavy; it has defeated men, but it will not defeat us women'.

The songs in the play become more militant as the threat of immediate police action becomes a reality.

In Scene 13, where the students protest, they sing a well-known struggle song calling Prime Minister Botha 'a dog' and threatening to kill the Boers.

In the final scene, the song has historical references to the Women's March of 1956 through use of the slogan *Wathint' Abafazi, Wathint' Imbokodo* and ends with praising the strength and the power of women. The characters support the song with action because the women pick up sticks to fight.

Woza Albert!

Music is used in the one-man band performance at the opening of the play. It initially creates a relaxed, light-hearted and almost humorous atmosphere, which is then starkly contrasted when Mbongeni is asked to present his passbook. Song is also present in the prison scene in Modder B prison. The prisoners sing of their fantasy of a woman longing for them. This teaches the audience about the loneliness and hardship experienced by prisoners and creates a melancholic atmosphere. Some of the songs, like the old man's song when he threads his needle, hold warnings and darken the mood. Similarly, Zuluboy's Zulu war dance is performed while he sings. His song reveals that change is coming and that the time will come when the apartheid government will be defeated. At the end of the play, the song chanted by the actors is celebratory in mood and uplifting as they raise the fallen heroes from the dead. The atmosphere is triumphant.

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Sophiatown

The songs in the play teach the audience about the events, struggles and triumphs of the people who lived there. The play is broken up by the use of song in multiple languages, which play the roles of foreshadowing action, building or breaking tension and creating smooth transitions between scenes. Music and song add to the atmosphere of the play, as well as our understanding of the vibrant nature of Sophiatown as an artistic hub. The play uses songs as a dramatic device. The songs link the scenes and make comments about the action/events in the play. They address the audience directly and set the tone and mood. They show us how the characters are feeling. The first song 'Kofifi Sophia' is a song about refusing to move. It tells us that the characters don't want to leave Sophiatown. It shows a feeling of pride and belonging. At the end of the scene, the four male characters sing a harmony quartet about Princess, love, Sophiatown and moonlight. It has an optimistic tone. The whole of Act 2, Scene 3, is a sad song about the removals and about losing Sophiatown. The four men dance and sing *Bantu Bahlala* ('People Stay'). This song tells us that the special culture of Sophiatown will be lost with the forced removals. The song at the end conveys a mood of sadness and mourning for what was lost.

2.5 2.5.1 **Candidates should provide TWO valid intentions of Poor Theatre OR Epic Theatre. Markers must accept any valid intention and award 1 mark per intention. Below is a guide of possible answers.**

EPIC THEATRE

- Brecht wanted to tell a story/succession of events as simply as possible.
- Brecht wanted the audience to be emotionally distanced from the action of the play.
- He intended for his audiences to think critically and engage with the issues objectively and intellectually.
- He believed theatre should be used as a tool for social change.

POOR THEATRE

- Grotowski wished to discover what theatre could offer that film and television could not.
- Grotowski proposed poverty in theatre and believed that theatre should focus on the three fundamental components that make up theatre: the actor, the spectator and the space.
- He wished to eliminate that which was superfluous to theatre such as makeup, elaborate lighting, a multitude of props, etc.
- He wished to highlight the importance of the actor-audience relationship and how this relationship is affected by the placement of the audience within the performance space.
- Grotowski aimed for an actor-centred type of theatre in which the actor was required to give of himself to the audience.

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2.5.2 **Candidates should name and discuss TWO appropriate conventions of Poor Theatre OR Epic Theatre. They are furthermore required to provide an example of where in their selected play the convention may be seen. Max 5 marks if there is focus on only ONE convention.**
Note: The division of marks awarded to the content expressed must be fluid.
Below is a guide of possible answers.
Note: *Sophiatown* candidates will more than likely only choose Epic Theatre conventions.

You Strike
EPIC THEATRE

- Brecht saw theatre as a vehicle for social change. *You Strike* overtly aimed to rally and mobilise the oppressed to fight against oppression. The title of the play is evidence of the resistance found within the play.
- Another Epic Theatre convention is actors playing more than one role and the roles having generic names such as Peasant Woman or Tractor Driver. This was done so that the characters were representative of types. In *You Strike*, there are roles performed by the three ladies that include 'White Madam' or 'Supervisor' which are representative of those types in society.
- Brecht's plays would often break the fourth wall and directly address the audience and this is seen in *You Strike* when Sdudla tells of her experience at the Women's March in 1956.
- Brecht made use of an episodic structure in his writing – his plays consisted of scenes that could stand alone. In *You Strike*, this is evident as each scene can be performed on its own. The scenes also have their own titles.

POOR THEATRE

- A Poor Theatre convention is seen in that the actors are required to make any necessary sound effects using their own voices, as it is an actor-centred approach. Recorded sound effects are not used. Examples include the helicopter sounds, chicken sounds, the sound of a police siren, sound of the police van.
- Poor Theatre required purely functional costumes. The costumes are purely functional and are simple. The costumes are typical of women at a marketplace: an overall or a shweshwe print dress, and an apron. The play is often performed in traditional attire, such as brightly coloured (yet faded) dresses, headscarves and beads.
- Poor Theatre is actor-centred and requires great physical skill. *You Strike* requires the actors to play multiple roles and to switch effortlessly from one to the next, using their bodies to portray the various characters. It is also energetic, requiring the actors to be able to dance. Any example of dance accompanying the singing is acceptable.

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Woza Albert!

EPIC THEATRE

- Brecht saw theatre as a vehicle for social change. *Woza Albert!* overtly aimed to rally and mobilise the oppressed to fight against oppression. Zuluboy, as a character, asks Morena to raise the fallen freedom fighters from the dead in order to rejoin the fight against apartheid. In the Albert Street scene, the characters follow Morena's request to throw away their passbooks.
- In some scenes there is a sense of one actor addressing the audience, almost sharing what he is saying with them as much as the other character. This is often a Brechtian acting feature – a character might wink to the audience as if to say, 'Look, I'm not believing this, I am demonstrating it.' An example of this is in the first scene when Percy (as a policeman) addresses them when talking about Mbongeni, saying, 'Ja, this is what I call loafer-skap'.
- Brecht made use of an episodic structure in his writing – his plays consisted of scenes that could stand alone. In *Woza Abert!,* this is evident as each scene can be performed on its own and educates the audience on a specific aspect of oppression. For example, the Coronation Brickyard scene can stand alone as evidence of worker exploitation.
- The characters are generally cameos – many appear only once like Aunty Dudu or the little street meat vendor. The actors play multiple roles and represent these types. This is another Brechtian technique.

POOR THEATRE

- A Poor Theatre convention is seen in that the actors are required to make any necessary sound effects using their own voices, as it is an actor-centred approach. Recorded sound effects are not used. Examples include the sound of helicopters, the sound of buzzing flies, the sound of the hair clippers, the sound of vehicles, the sound of the brick machine
- Poor Theatre required purely functional costumes. The costumes are purely functional and are simple. Percy and Mbongeni wear grey tracksuit pants with running shoes. They are bare-chested. This basic costume is purely functional, allowing for the actors to change characters with ease.
- Poor Theatre is actor-centred and requires great physical skill. *Woza Albert!* requires the actors to play multiple roles and to switch effortlessly from one to the next, using their bodies to portray the various characters. It is also energetic, requiring the actors to be able to dance (for example, Zuluboy, when he performs his Zulu war dance).

Sophiatown

EPIC THEATRE

- Brecht saw theatre as a vehicle for social change. *Sophiatown* overtly aimed to rally and mobilise the oppressed to fight against oppression. Fahfee is a character who is constantly updating the others on the political events that unfold and attempts to get the others to join the ANC's resistance as volunteers.
- Brecht's plays would often break the fourth wall and directly address the audience and this is seen in *Sophiatown* when Jakes addresses the audience to narrate and pass the time. Other examples include the monologues at the end of the play. The characters talk directly to the audience, revealing their fates after the destruction of Sophiatown.

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- Brecht made use of an episodic structure in his writing – his plays consisted of scenes that could stand alone. In *Sophiatown*, this is evident as each scene can be performed on its own.
- The design of the stage is Brechtian, using fragmented elements, such as photographs, signs, and newspaper clippings as a backdrop, as well as props and set pieces, which are representative and symbolic, similar to those conventions in Epic Theatre.
- The use of Gestus is another Epic Theatre convention: for example, the bath is symbolic of White luxury but is used to brew beer for the shebeen.

2.6 2.6.1 **Note: the division of marks awarded to the content expressed must be fluid. Markers should look at responses holistically and give credit for well-substantiated points. Below is a guide of possible answers. Markers may credit candidates' answers which focus on the satirical, comedic/humorous nature of the cartoon. Candidates may also be credited when referring to the characters as caricatures.**

You Strike
The image shows women picketing with signs that refer to the 1956 Women's March. They appear peaceful while protesting and symbolise a mood of peaceful resistance. The image communicates the devisors' wish 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. The mood is peaceful yet defiant and full of strength.

Woza Albert!
The image shows two men with smiles on their faces, conveying a fairly light-hearted mood. There is an atmosphere of playfulness communicated in the image as the men seem happy and appear to be playing imaginary instruments. The play uses much comedy in the form of satire which is conveyed in the playful, brightly coloured font of the title.

Sophiatown
The image includes a bulldozer which conveys a sense of destruction and communicates an atmosphere of foreboding doom. The three figures who represent Mingus, Ruth, and Jakes appear to be suspended in the air, creating a sense of uncertainty. This links to the mood of uncertainty in the play as characters face an uncertain future as a result of the forced removals.

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2.7 **Treat each response on its merits. This question is interpretive and must be marked accordingly. What follows is merely a guide. Candidates must also be credited for valid points that may refer to characters or to other aspects of the productions.**

General suggestions:

- During apartheid, the South African government heavily censored the media, controlling what information people could access. Protest theatre bypassed this censorship by using dramatic performances to communicate critical messages.
- The plays often addressed sensitive topics like police brutality, racism, and the struggles of Black South Africans under apartheid. These were the very stories the government tried to suppress, making protest theatre a vital source of uncensored information.
- Unlike newspapers, which were often restricted or targeted towards specific demographics, protest theatre performances reached a broader audience. They were performed in townships, community centres, and even schools, ensuring a wider dissemination of critical ideas.
- Theatre is a more accessible medium than written text, especially for a population with high illiteracy rates. The plays' use of music, dance, and storytelling made the messages more engaging and memorable for a wider audience.

Advantages of the workshopped process:

- Anyone can create a play, even if they are illiterate
- No script is required
- It is democratic and collaborative, which means everyone in the group has a voice and feels as though their input is valuable
- It is immediate – no need to wait for an editor or publisher
- It is easily portable – can be performed anywhere
- It is reasonable and cost-effective to stage – no elaborate set and props and costumes are kept to a minimum
- The play structure is a varied as the talents within the group

Themes:

You Strike

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.

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.

Sophiatown

Themes centre around the abuse of apartheid, specifically the forced removals as a result of the Group Areas Act. It also focuses on the defiance and resistance that was shown during the lead up to and the enforcing of the destruction of Sophiatown. Other themes include loss and memory, cultural identity and heritage, segregation and the celebration of diversity.

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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, TWO or THREE of the following plays in your answer:

- ***Born Naked*** **by ZikkaZimba Productions and Hijinks Theatre OR/AND**
- ***Ubu and the Truth Commission*** **by Jane Taylor OR/AND**
- ***Eclipsed*** **devised by Sylvaine Strike *et al.***

3.1 **Each response should be treated on its own merits. Markers must award 1 mark per valid point.**

- There is powerful symbolism in staging a play in a national building as it puts the story directly in the heart of South Africa's political power.
- A non-traditional space can create a more immersive and thought-provoking experience for the audience.
- The unfamiliar environment can force them to confront the themes of the play in a new light.
- Staging the play in a national building would generate significant media attention, raising public awareness and sparking national conversation.
- The unconventional choice of venue might provoke discussion and debate, keeping the issue in the public eye.

3.2 3.2.1 **Each response should be treated on its own merits. Markers must award 1 mark per valid point. Below are simply suggestions. Markers can award a maximum of 4 marks for each bullet point.**

Born Naked

Message and intention:

- 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 Thapelo Makhutle – a gay pageant winner who was murdered and severely mutilated in a hate crime.
- 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 Makhutle's story was told.
- The play comments on gender-based violence, queer representation, gender identity, love and friendship, othering, challenging gender binaries, violence against the LGBTQIA+ community, race, and toxic heteronormative thinking, etc.
- The play intends to raise important questions about gender identity, queer representation, gender-based violence (GBV), binary bias, cruelty of humanity, othering, racism, toxic heteronormative thinking, and hetero-exclusive colonial conformity in South Africa BUT encouraging the audience to take responsibility for creating the answers.
- The devisers of this play intended to create change in theatre and be a part of the evolution of society.

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- This piece of theatre argues against what society presents to its people. The intention is to tell the story of Thapelo and the community that he lived in, because people were tolerant of Thapelo, not accepting. The text is there to deconstruct heteronormative narratives.

Impact of the venue:

- Staging the play at the Union Buildings or Houses of Parliament places the issue of LGBTQIA+ rights and violence against them directly in the centre of national political discourse. It highlights the need for legislative change and societal acceptance.
- Mandela fought for equality and justice for all. Performing at the Mandela Capture Site connects Thapelo's story to the ongoing fight for those rights and the betrayal felt by the LGBTQIA+ community.
- A non-traditional venue like a national building would generate significant media attention, raising public awareness of the brutal act against Thapelo and the ongoing struggles of the LGBTQIA+ community in South Africa.
- The unconventional choice of venue might provoke discussion and debate about hate crimes and LGBTQIA+ rights, pushing for legislative and social change.
- Taking the play outside a traditional theatre might reach a broader audience who wouldn't normally attend theatre productions. This could include policymakers who can enact change and the general public who need to be more aware of the issue.

Ubu and the Truth Commission

Message and intention:

- Although the TRC set out to promote reconciliation through revealing the truth, this 'truth' was constructed through the individual narratives of victims and perpetrators. The play sets out to interrogate the notions of justice, reconciliation, memory and truth.
- The dramatist's role in *Ubu and the Truth Commission* then becomes one of trying to make sense out of the chaos of tragic events, to tell stories, stories about characters in history in complex and dramatic contexts.
- If these stories are told, the individual and society have alternatives with which he or she can evaluate his or her past and so transform, grow, and change.
- In *Ubu and the Truth Commission* we see an engagement with the complex issues around the notions of truth and the subsequent reconciliation that was expected to flow from the 'complete knowledge of the past' in the TRC and its memory-work.
- *Ubu and the Truth Commission* asks who is given the power to speak, to act, to be absolved, and, most importantly, to heal.

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Impact of the venue:

- Staging the play at the Union Buildings or Houses of Parliament directly places the social commentary about the TRC in the heart of South Africa's political sphere. This creates a powerful connection between the play's themes and the institutions responsible for enacting change.
- The Mandela Capture Site represents the fight for justice and reconciliation. Performing the play here highlights the complexities of achieving those goals after the TRC and the ongoing need for accountability.
- Taking the play outside a traditional theatre could make it more accessible to a broader audience, including policymakers, government officials, or the general public who might not typically attend theatre productions. This can raise awareness about the TRC's legacy.
- The stark contrast between the play's absurdist elements and the serious nature of the TRC hearings can create a powerful and thought-provoking experience for the audience in an unfamiliar setting.
- Staging the play at a national building with historical significance can create a deeper connection between the audience and the themes of the TRC and its impact on the nation.

Eclipsed

Message and intention:

- *Eclipsed* was birthed from the need to research, educate, and create an awareness about the Life Esidimeni tragedy.
- Strike was concerned about the state of mental health amongst young South Africans and decided to use the Life Esidimeni tragedy as the starting point.
- The aim of this project was to research, create and empower; to encourage students to understand the implications of such enormous neglect shown by government, and to proactively participate in making a difference to the mental health landscape in our country.

Impact of the venue:

- Staging the play in a government building, such as the Union buildings or Houses of Parliament, creates a powerful connection between the Esidimeni tragedy and the nation's responsibility to support those with mental health issues.
- Mandela is a symbol of freedom and justice in South Africa. Performing the play at the Mandela Capture Site highlights the ongoing struggle for those rights and the betrayal of the Esidimeni patients.
- Staging the play in a national building or heritage site would highlight the government's accountability (or lack thereof) and raise awareness of the neglect shown by those supposedly in charge. This could include policymakers, government officials, or the general public who might not be familiar with the story.

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3.2.2 **Treat each response on its merits. This question is interpretive and must be marked accordingly. What follows is merely a guide. Candidates should show knowledge of the play's set and technical requirements (max 4 marks) and how they would need to be accommodated in the unconventional space (max 4 marks). Credit candidates who demonstrate an understanding of set requirements.**

Born Naked

- The set design is flexible and allows the characters to shift between the past and the present moment.
- The set design, with all its colourful props and set pieces, mirrors the beauty, colour and escapist feel of the Drag World.
- In the middle of the stage is a small rectangular mobile platform stage on wheels. This small mobile platform is covered with kitsch LED lights.
- The one black dressing table on wheels with a chair is positioned stage right and is adorned with props (make-up), feather boas embellishing the mirror, and sequined fabric draping the bottom.
- Another dressing table and chair is hidden backstage. It is dusty, but also adorned with feathers and props.
- Choosing a specific area within the Houses of Parliament/Union Building and opting for a minimalist set that utilises the existing architecture could create a powerful and symbolic stage. This might involve using desks or podiums for performance areas.
- Lightweight, portable set pieces and a flexible lighting design that utilises the building's existing fixtures could be employed.
- The unconventional setting could be used creatively. The audience could be positioned closer to the actors, creating a more intimate and immersive experience.
- Staging the play at the Mandela Capture Site would be easier in terms of space, but more of a challenge because of the colourful lighting and vibrant music that is required.
- Fairly extensive speaker setups would be required as the music in the play is very important.

Ubu and the Truth Commission

- The set design is minimalist: oversized chairs and tables with props are wheeled on stage only when needed and there needs to be a screen or backdrop for animated images and video clips.
- The Ubu household is created by furniture such as the dining table and chairs; Ma Ubu's sofa chair; the shower cubicle/ translator's booth.
- The TRC sessions are created simply by the witnesses coming forward and by the translator's booth (which is also the shower cubicle).
- Words, phrases and images on screen create a surreal background.
- The focus is more on characters (human and puppets) and their interaction.
- The director could choose a specific chamber or area within the Houses of Parliament/Union Building that offers the most workable space for staging.
- Temporary platforms, seating risers, and lightweight set pieces could be constructed to create a more functional performance space.
- A resourceful set designer might utilise the existing architecture of the Houses of Parliament/Union Building to create a unique and impactful

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stage. This could involve using the desks, podiums, or even the chamber itself, as part of the set. The Mandela Capture Site would be less restrictive in terms of the set, but pose greater challenges in terms of the technical requirements.
- Most of the chambers in the Houses of Parliament/Union Buildings would have access to projectors on which Kentridge's animations could be displayed, but if the Madela Capture Site is chosen, a screen and projector would need to be brought in.

Eclipsed
- If there is a back wall in the performance space, lists of the names of the patients who died in the tragedy should be written on the surface in white chalk. The names of the unaccounted should be indicated by lines next to the number.
- Two knee-height boxes covered in cardboard box material are used, one to be sat on by Ms Maria Phehla for the arbitration scenes, and the other to be stood on by various characters such as Coralie Trotter and Hannah Jacobus when they testify.
- The sides of the stage and along the back wall are littered with more files and papers, including the balcony above the back wall. This area is used as an additional acting space, such as for the opening monologue and when the ensemble enacts the patients' transport from Life Esidimeni and they bounce, sway and move as if in a vehicle.
- Scene changes occur when members of the ensemble move various items (such as the box or the roaming microphone on stage).
- A specific area within the Houses of Parliament/Union Building that offers a workable performance space could be chosen. This might be a smaller chamber or a foyer that allows for some creative set design.
- A versatile set design that utilises the existing architecture could be employed. This could involve using furniture or features of the chamber/foyer itself as part of the set.
- Utilising portable lighting rigs, sound systems, and minimal set pieces would provide more flexibility within the limited space.
- A more intimate performance space like the Madela Capture Site could heighten the emotional impact of the play. The audience could surround the action of the play.
- The unique setting could be used to encourage audience participation. Strategic seating arrangements or even some audience interaction could be explored, if respectful to the themes and space.

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3.2.3 **Candidates should provide THREE valid technical challenges of staging their selected production in the chosen space. They may mention characteristics of the space that they wrote about in 3.2.2, and markers must accept this, as long as the focus is on the fact that it would be a challenge. Markers must accept any valid technical challenge and award 1 mark per technical challenge. Below is a guide of possible answers.**

- The spaces are designed for legislative functions or tourists, not theatre productions. They likely lack proper backstage areas for actors and props.
- Seating is designed for members of Parliament / official functions / tourists, not an audience. This could create poor sight lines and sound quality for some viewers.
- Power supplies and data connections might not be sufficient to handle the technical demands of a professional theatrical production.
- Obtaining permission to use the space for a theatrical production would likely be a complex process.
- Logistics around audience movement, security checks, and potential damage to the building/site would need to be carefully considered.
- The director would need to be sensitive to the historical significance of the chosen venue and ensure the production is respectful of the space.

3.3 **Markers should look at responses holistically and give credit for well-substantiated points. What follows below are simply some suggestions.**

Born Naked

- Dive deep into Thapelo's life story, his personality, dreams, and struggles. Share this information with the cast to help them understand the person behind the tragedy.
- Research the experiences of the LGBTQIA+ community in South Africa, particularly the challenges they face regarding violence and discrimination. This context will inform the characters' motivations and fears.
- Consider inviting a professional to conduct sensitivity training on LGBTQIA+ issues, hate crimes, and portraying the impact of violence with respect.
- Facilitate open discussions about the play's themes, including homophobia, violence, and grief. Encourage cast members to share their own experiences and concerns to ensure sensitivity.
- Work with the cast on character development. Encourage them to explore their characters' backstories, motivations, relationships, and the impact of living in a society with prejudice.
- Create a safe and supportive space where actors feel comfortable expressing their discomfort or proposing adjustments to ensure a respectful portrayal.
- Use rehearsal techniques that help actors connect with the characters' emotions and experiences. This could involve improvisation exercises, movement exercises, or exploring scenes from different perspectives.
- Guide the actors to explore the characters' vulnerabilities and the impact of the violence with sensitivity and respect. Avoid gratuity or sensationalism.
- While the play deals with a dark subject, explore ways to showcase the joy, resilience, and strength of Thapelo and the LGBTQIA+ community.
- Identify moments in the script that require particular sensitivity and discuss how to portray them with respect. This could involve discussions on language, physicality, and emotional expression.

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- If possible, collaborate with the playwright to discuss your vision for the production and ensure it aligns with their intent for the characters' portrayal.

Ubu and the Truth Commission

- Organise workshops or readings for the cast to gain a deep understanding of apartheid, its horrors, and the Truth and Reconciliation Commission's purpose and challenges.
- Research the experiences of those involved in the TRC process, including victims, perpetrators, and commission members. Share this information with the cast to help them understand their characters' motivations and struggles.
- Consider inviting a professional to conduct sensitivity training on portraying trauma, reconciliation, and the complexities of South Africa's history.
- Facilitate open discussions with the cast about the play's themes, the characters' experiences, and the importance of respectful portrayal. Encourage questions and honest expression of any concerns.
- Work collaboratively with the cast on character development. Encourage them to explore their characters' backstories, motivations, and emotional journeys.
- Create a safe and supportive space where actors feel comfortable expressing their discomfort or proposing adjustments to ensure sensitive representation.
- Use rehearsal techniques that help actors connect with the characters' emotions and experiences. This could involve using improvisation exercises, historical testimonies, or movement exercises.
- Guide the actors to explore the characters' vulnerabilities and traumas with sensitivity and respect. Avoid gratuity or sensationalism in portraying violence or suffering.
- The play uses absurdist elements. Help the actors find the balance between portraying the absurdity of the situation and the very real human stories at its core.
- Identify moments in the script that require particular sensitivity and discuss how to portray them with respect. This could involve discussions on language, physicality, and emotional expression.
- If possible, collaborate with the playwright to discuss your vision for the production and ensure it aligns with their intent for the characters' portrayal.

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Eclipsed

- Organise in-depth workshops on the tragedy. Cover the events leading up to it, the experiences of the patients who were illegally moved, and the subsequent investigation.
- Research the backgrounds of the characters portrayed in the play. Explore their lives before Esidimeni, their experiences during the move, and the impact on their families.
- Consider inviting a professional experienced in trauma, disability, and healthcare negligence to conduct sensitivity training.
- Facilitate open discussions about the play's themes, the characters' experiences, and the importance of respectful portrayal. Encourage questions and honest expression of any concerns.
- Work collaboratively with the cast on character development. Encourage them to explore the character's backstories, personalities, coping mechanisms, and resilience.
- Create a safe and supportive space where actors feel comfortable expressing discomfort or proposing adjustments for a sensitive portrayal.
- Use rehearsal techniques that help actors connect with the characters' emotions and experiences. This could involve improvisation exercises, using historical testimonies or recordings from interviews with survivors, or movement exercises that express loss, fear, and resilience.
- Guide the actors to explore the characters' vulnerabilities and the trauma of the situation with sensitivity and respect. Avoid gratuity or sensationalism in portraying the neglect and suffering.
- While acknowledging the tragedy, also explore ways to showcase the strength, dignity, and resilience of the characters in the play.
- Identify moments in the script that require particular sensitivity and discuss how to portray them with respect. This could involve discussions on language, physicality, and emotional expression.
- If possible, collaborate with the playwright to discuss your vision for the production and ensure it aligns with their intent for the characters' portrayal.

3.4 **Markers should look at responses holistically and give credit for well-substantiated points. What follows below are simply some suggestions.**

Born Naked

- The physical transformation from Sechaba, a young man hesitant in his movements, to Blaq Widow, a confident drag queen, showcases the power of self-expression and embracing one's identity.
- Sechaba learns how to walk in high heels as it is a new experience for him. A lot of comedic elements are brought into how Sechaba walks, with specific reference to a Commedia dell'arte lazzi.
- There is a sense of the passing of time as Sechaba becomes more confident in his walk, and a sense of vulnerability in his transformation story that lures the audience in.
- The flamboyant physicality of Blaq Widow's drag persona can highlight the power of performance as a form of self-expression and defiance against societal norms.
- Direct physical interactions with the audience, like Blaq Widow challenging their gaze or discomfort, can create a sense of immediacy and draw them into the emotional world of the characters.

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Ubu and the Truth Commission

- Movement and physicality play a crucial role in amplifying the play's satire and complex themes, helping the audience understand the absurdity and limitations of the Truth and Reconciliation Commission (TRC).
- Pa Ubu's exaggerated movements and grotesque gestures can highlight the absurdity of his character and the corrupt nature of those who benefited from apartheid. His movements are influenced by the Burlesque acting style and are vulgar and stylised.
- Clumsy attempts at sincerity or exaggerated displays of grief by characters could be used to satirise the performative aspects of the TRC process.
- Contrasting the confident, expansive movements of the powerful (like Ubu) with the restricted or hesitant movements of victims and survivors can show the power imbalances within the TRC process.
- The wooden faces of the puppets giving testimony are chiseled to depict one emotion, but they are seemingly brought to life through the voice of the manipulator speaking their words. The manipulators also give them life, moving them in such a way that they appear to be living and breathing. The movements are slow and cautious, adding to the idea that telling their stories is difficult. This creates pathos.

Eclipsed

- Physical Theatre is used throughout the play – it conveys metaphor and emotions for the ensemble and creates distinguishing characters, such as Ms Maria Phehla.
- Dance sequences were choreographed based on improvisation, and together with the files as props that became the symbol to the play.
- The ensemble works in unison to evoke instability by working the body at diagonal angles.
- The government officials were heightened and larger than life providing the satire peppered throughout *Eclipsed,* making it digestible.
- The moment when the requirements of an NGO are listed, the ensemble use physical gesture to stamp each requirement in a synchronised form.
- Another moment is when Ms Maria Phehla is discussing the post-mortem report with Justice whilst the ensemble surround Deborah and use the files as the physical representation of her asphyxiation. The files are then used to cover her dead body.

3.5 3.5.1 **Markers should look at responses holistically and give credit for well-substantiated points. What follows below are simply some suggestions. Markers may award a maximum of 6 marks for each bullet point.**

Born Naked

Born Naked explores the concept of justice through the characters and themes in a multifaceted way, highlighting the fight for justice and acceptance for LGBTQIA+ individuals in South Africa. *Born Naked* doesn't offer a singular definition of justice. Instead, it portrays the fight for justice as multifaceted. It celebrates self-expression, dismantles prejudice, and urges societal change to create a world where LGBTQIA+ individuals can live safely and be themselves. The play honours the memory of Thapelo Makhutle and uses his story to advocate for a future where such violence wouldn't happen.

Characters:

- Queen Bling's confidence and Blaq Widow's self-acceptance showcase the importance of individuals being true to themselves, a form of justice against societal pressures to conform.
- The powerful bond between Blaq Widow and Queen Bling highlights the importance of community and support within the LGBTQIA+ community. This solidarity is crucial in the fight for justice.
- The flashbacks of Queen Bling represent a joyous and resilient past, even in the face of her tragic death. This escape from harsh reality highlights the need for safe spaces and self-expression for LGBTQIA+ individuals.

Themes:

- Dismantling homophobia and transphobia: Prejudice is deconstructed in Blaq Widow's direct audience confrontations that challenge societal norms and prejudices against LGBTQIA+ people. This discomfort sparks conversation and reflection, a step towards justice.
- Rebirth and redemption: Queen Bling's strength and Blaq Widow's journey represent resilience in the face of hate. Their 'rising' symbolises a refusal to be defined by violence and a fight for a better future.
- The final image of Queen Bling with the red cape and gold butterfly bodice symbolises transformation and rebirth. It suggests that justice can involve healing and emerging stronger after facing violence.
- Responsibility for change: Blaq Widow reminds the audience of their role in creating a more accepting society. True justice requires collective action against discrimination. The play critiques the symbolism of the South African flag, highlighting the ongoing struggle for true inclusion.

Ubu and the Truth Commission

The concept of justice is explored through a satirical lens, highlighting the complexities and potential shortcomings of the Truth and Reconciliation Commission (TRC) in South Africa. The play doesn't offer easy answers or a clear definition of justice. Instead, it uses satire to provoke thought and discussion about the challenges of addressing past injustices and achieving true reconciliation in a society still grappling with its history.

Characters:

- Pa Ubu represents those who benefited from apartheid and resist accountability. His attempts to manipulate the TRC process for his own gain highlight the challenges of achieving justice when perpetrators lack remorse.
- Ma Ubu embodies those who exploit the TRC for personal gain or revenge. Her focus on materialistic compensation undermines the process's goal of healing and reconciliation.
- The Witnesses' stories represent the true cost of injustice. Their struggles to find closure and the limitations of the TRC in addressing their needs raise questions about the effectiveness of restorative justice.

Themes:

- The play's absurdist elements, like Ubu's grotesque character and farcical situations, satirise the TRC's shortcomings. The disconnect between the commission's goals and the reality of achieving justice creates a sense of absurdity.

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- Selective Memory and Manipulation: Ubu's attempts to rewrite history and Ma Ubu's focus on personal gain highlight how truth and reconciliation can be manipulated for personal agendas. This raises questions about the possibility of true justice when truth itself is contested.
- The Limits of Forgiveness: The play explores the complexities of forgiveness. While the TRC aimed for reconciliation, the victims' experiences might make genuine forgiveness difficult. This raises the question of whether justice can be achieved without it.
- Unfulfilled Promises: The play suggests that the TRC's promises of truth and reconciliation might remain unfulfilled. The lack of consequences for perpetrators and the ongoing social inequalities leave the audience questioning whether true justice has been served.

Eclipsed

The concept of justice is explored through the characters and themes in a way that criticises the lack of accountability for the Life Esidimeni tragedy. *Eclipsed* doesn't shy away from portraying the injustice of the Life Esidimeni tragedy. By giving voice to the victims and their families, and criticising the lack of accountability, the play calls for action and serves as a reminder of the human cost when justice is not served. The play's association with the youth movement further emphasises the hope for change and a future where such tragedies can be prevented.

Characters:

- Ms Maria Phehla: Through her, Deborah Phelha's horrific story is told. Her story exemplifies the human cost of the tragedy and the lack of justice for those who lost their lives. Maria Phelha's story of Deborah's passing represents the 144 victims who died.
- Ensemble Cast: Their movements in response to the monologue and their final fall symbolise the collective suffering and demand for accountability.
- Actor M (Melusi Molefe): His satirical monologue criticising the President's response highlights the public's dissatisfaction with empty apologies and the need for concrete change.
- Ms Hannah Jacobus: She worked in the Department of Health for thirty years but was unable to provide clarity on who decided which centres would get NGO status for the Marathon Project. She claims ignorance and only after much pressing, provides the name Dr Manamela.

Themes:

- Corruption and neglect: The play exposes the government's failings that led to the tragedy. The disorganised files symbolise bureaucratic chaos and the lack of proper care for the patients.
- Lack of accountability: The absence of criminal charges and the play's ending with no arrests emphasise the demand for justice.
- Mental Health Crisis: The play sheds light on the broader issue of mental health care in South Africa, which contributed to the vulnerability of the victims.

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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, TWO or THREE of the following films in your answer:

- ***District 9* directed by Neill Blomkamp OR/AND**
- ***Moffie* directed by Oliver Hermanus OR/AND**
- ***Barakat* directed by Amy Jephta**

3.1 **Each response should be treated on its own merits. Markers must award 1 mark per valid point. Below are some suggestions.**

District 9

- South Africa's history of apartheid and forced removals creates a powerful parallel to the film's story.
- Filming in South Africa places the story in a real-world context where these injustices occurred.
- *District 9*'s portrayal of poverty, resource scarcity, and social unrest resonate deeply with the socio-economic realities of South Africa.
- The real locations in Johannesburg served as powerful visuals that reinforced the film's social commentary.

Moffie

- The story is deeply rooted in the experiences of gay men during apartheid South Africa. Filming there captures the specific social and cultural context of the time.
- South African locations, language, and cultural references all contribute to a sense of realism, allowing viewers to feel immersed in the world Nicholas navigates.
- Filming on location of South Africa's apartheid-era military camps allows for a portrayal of the brutality and rigid masculinity that Nicholas endures during his service.
- The authenticity of the setting allows the story to explore the specificities of LGBTQIA+ experiences under apartheid, while also offering a powerful commentary on masculinity, oppression, and the fight for identity.

Barakat

- The language, customs, and traditions all come across as authentic, offering viewers a window into a specific cultural experience.
- Islam has a rich history in South Africa, and the Cape Muslim community is a unique part of that story. Filming in South Africa allows the film to celebrate this specific strand of Islam and its place within the broader South African identity.
- South African cinema often portrays the Cape Flats in a particular light. *Barakat*, filmed on location, departs from these stereotypes by showcasing a middle-class, traditional Muslim family. This challenges viewers' preconceived notions and offers a more nuanced portrayal of the community.
- Filming in locations like Athlone and Gatesville likely involved the local community, lending a sense of ownership and authenticity to the film.

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3.2 3.2.1 **Each response should be treated on its own merits. Markers must award 1 mark per valid point. Below are simply suggestions and cover the impact of the *general* location of South Africa. Markers can award a maximum of 4 marks for each bullet point.**

District 9

Message and intention:

- The film heavily draws parallels between the treatment of the 'prawns' in District 9 and the experiences of Black South Africans during apartheid. Segregation, forced relocation, and lack of resources all mirror the realities of that era. This encourages viewers to reflect on the injustices of the past and their potential continuation in new forms.
- The film portrays the fear and hostility directed towards the alien refugees. This is a clear critique of xenophobia and prejudice against those who are different. *District 9* compels viewers to question how easily we judge and exclude others.
- The film builds empathy for those who are ostracised or marginalised. We see how desperate circumstances can force even good people to make difficult choices.
- The film depicts a cycle of violence that erupts from fear and mistrust. It argues that treating outsiders with hostility only leads to further conflict.

Impact of the location:

- The segregated living conditions of the 'prawns' in District 9 strongly resemble the forced removals and racial segregation that Black South Africans experienced under apartheid. Filming in South Africa places the story in a real-world context where these injustices occurred, making the film's commentary even more powerful.
- The look of the slums in *District 9* directly mirror the townships that many Black South Africans lived in during apartheid. This visual connection helped bridge the gap between science fiction and real-world social issues.
- The issues in the film resonate with South Africa, a country that continues to grapple with inequality and poverty even after apartheid. Filming there lent a layer of authenticity to the story and its depiction of a struggling society.

Moffie

Message and intention:

- It delves into the struggle for identity under a system that enforces rigid masculinity and punishes homosexuality. Nicholas grapples with his true self while being forced to conform to societal expectations. The film portrays the emotional toll of such oppression.
- The film depicts the brutal costs of apartheid as the military service becomes a microcosm of the brutality and control inherent in the apartheid regime.
- The film doesn't offer a happily-ever-after ending. Nicholas' experience leaves lasting scars. The film can be seen as a call for acknowledging the ongoing impact of apartheid on LGBTQIA+ individuals and for creating a more inclusive South Africa.

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- Despite the harsh realities, Moffie also portrays the enduring power of love and connection. Nicholas' relationship with Dylan offers a glimmer of hope and defiance against the oppressive system.

Impact of the location:

- Apartheid sought to control and define masculinity in a specific way. Filming in South Africa allows the story to reclaim that space and rewrite the narrative. A gay love story unfolds against the backdrop of a system designed to enforce heteronormativity. This adds a layer of defiance and challenges the historical power structures.
- The film does not shy away from the harsh realities faced by gay men in South Africa. Filming there allows the story to be part of the country's ongoing conversation about LGBTQIA+ rights and the legacy of apartheid.
- Choosing South Africa as a location allows for the themes to become a part of the national dialogue and contributes to a more inclusive understanding of South African history.

Barakat

Message and intention:

- The film focuses on celebrating and exploring the unique identity of the Cape Muslim community in South Africa.
- As the first Afrikaans-language Muslim feature film from South Africa, *Barakat* aims to celebrate the rich culture and traditions of the Cape Muslim community. By featuring their language, customs, and family dynamics, the film offers a window into a specific cultural experience that may not be widely known.
- The film's title, *Barakat*, translates to 'blessing' in Arabic. It can be argued that the story explores the importance of family, faith, and tradition in the lives of the characters. These values could be central to navigating life's challenges and maintaining a strong sense of identity.
- By focusing on a specific community and its story, the film can foster a sense of cultural pride and belonging.

Impact of the location:

- By filming in the Western Cape, it is likely to create a deeper understanding and appreciation for the Cape Muslim community in South Africa.
- South African cinema often portrays certain areas like the Cape Flats in a particular light. The film challenges these stereotypes by showcasing a middle-class, traditional Muslim family. This nuanced portrayal offers a more complete picture of the community.
- Filming in South Africa is a deliberate choice that grounds the story in a specific cultural context.

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3.2.2 **Candidates should provide THREE valid technical challenges the director of their chosen film might have faced in the chosen scene. Markers must accept any valid technical challenge and award 1 mark per technical challenge. Below is a guide of possible answers.**

District 9

- The film heavily relies on CGI to create the alien characters and spaceships. Integrating these effects seamlessly with the live-action footage shot on location can be a complex process.
- South Africa's film industry was still developing in 2009. Blomkamp might have faced limitations in readily available high-end equipment or experienced crews specialising in visual effects.
- Filming on location in Johannesburg meant dealing with unpredictable elements like weather, traffic noise, or restrictions on filming in certain areas.
- The found-footage style interweaves documentary-like scenes with action sequences. Achieving a cohesive look while filming on location and integrating special effects could have been a technical hurdle.

Moffie

- Filming in locations like military bases or prisons could have required obtaining special permissions or ensuring respectful conduct while filming on sensitive grounds.
- The film depicts South Africa in the 1980s. Recreating the look and feel of that era could have been challenging. Finding period-appropriate costumes, props, and vehicles might have required extensive research and sourcing.
- South African independent films often have tight budgets. The director might have had to be creative in achieving a high production value with limited resources.
- South Africa's climate can vary depending on the location. Unpredictable weather conditions like rain or extreme heat could have caused delays or forced adjustments to the shooting schedule.

Barakat

- Filming in real locations like mosques or family homes offers a sense of authenticity, but it can also come with limitations. Spaces might not be designed for filming, requiring creative solutions for lighting, sound recording, or camera placement.
- Independent films like *Barakat* often have smaller crews and tighter budgets.
- The film being in Afrikaans adds another layer of complexity. Ensuring clear audio recording for dialogue might have required special attention to microphone placement and soundproofing, especially in busy outdoor locations.
- Ensuring accurate portrayal of clothing, religious practices, and even everyday objects might have required cultural sensitivity and close collaboration with community members.

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3.3 **Markers should look at responses holistically and give credit for well-substantiated points. What follows below are simply some suggestions.**

District 9

- Blomkamp might have organised workshops or provided extensive reading materials about South African history, particularly the apartheid era. Understanding the social and political context would allow the cast to empathise with the characters' struggles.
- Discussions or workshops on real-world examples of xenophobia and discrimination could help the cast grasp the emotional weight of the film's themes.
- Improvisation exercises that explore themes of prejudice, fear, and displacement could put the actors in the characters' shoes and evoke genuine emotions.
- Blomkamp might have brought in consultants familiar with the experiences of refugees or marginalised communities. These consultants could have offered guidance on respectful representation and addressed any questions or concerns from the cast.
- For actors portraying the alien characters, briefings on specific cultural practices or social structures within the film's fictional alien race could ensure a nuanced and believable portrayal.
- Collaborative workshops where actors delve into their characters' backstories, motivations, and emotional journeys could lead to a deeper understanding and a more nuanced portrayal.
- Blomkamp might have emphasised the importance of portraying the film's themes with sensitivity, avoiding stereotypes or trivialising the experiences of real-world marginalised groups.

Moffie

- Workshops led by LGBTQIA+ rights advocates or therapists could have provided the cast with a deeper understanding of the struggles faced by homosexual men under apartheid. This could create a safe space for open discussion and foster empathy for the characters.
- Providing historical materials and potentially visiting apartheid-era military sites could offer the cast a first-hand look at the harsh realities of the system Nicholas endures.
- Researching the experiences of homosexual men in apartheid South Africa, including personal accounts or documentaries, could provide the cast with a deeper understanding of the specific challenges they faced.
- Exploring the concept of masculinity under apartheid could help the cast understand the pressure Nicholas faces to conform and the emotional toll it takes.
- Developing detailed backstories for each character, including their motivations and fears, would allow the cast to build a more complete picture of who they are portraying.
- Having sensitivity readers from the LGBTQIA+ community review the script could identify any potential issues or areas for improvement in representing the characters authentically.
- Consulting with LGBTQIA+ individuals who might have lived through apartheid could offer valuable insights and ensure the portrayal is respectful and avoids perpetuating negative stereotypes.

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Barakat

- Early interaction with members of the Cape Muslim community would be crucial. This could involve holding workshops, attending community events, or even having community members as advisors on set. Their involvement can ensure an authentic portrayal and avoid misrepresentation.
- Workshops led by religious leaders or cultural experts could provide the cast with a deeper understanding of Islamic customs, traditions, and the importance of faith in the community. This fosters respect for the cultural nuances.
- For actors unfamiliar with Afrikaans, extensive language coaching would be crucial. Understanding the language allows them to deliver their lines with correct pronunciation and cultural inflection, adding authenticity to their performances.
- Collaboration between costume designers, set designers, and members of the Cape Muslim community would ensure clothing, household objects, and even the décor of locations reflect the community's cultural practices accurately.
- The director could encourage an open and respectful dialogue with the cast so that actors could ask questions, express concerns, and discuss the importance of portraying the characters with dignity and avoiding stereotypes.
- A cultural consultant could be present on set to answer questions, ensure religious practices are depicted accurately, and advise on nuances of the Cape Muslim way of life.

3.4 **Markers should look at responses holistically and give credit for well-substantiated points. Markers must award 1 mark per valid point. Below are simply suggestions.**

District 9

- The handheld camerawork and shaky close-ups create a documentary-like feel. This immerses viewers in Wikus' experience, making them feel like they are witnessing the events first-hand.
- The cinematography differentiates between the sterile world of the Multi-National United (MNU) corporation and the chaotic slums of District 9. Wide shots of the MNU headquarters convey a sense of power and control, while tight shots and cluttered spaces in District 9 create a feeling of claustrophobia and desperation. This visual contrast reinforces the film's themes of social inequality and segregation.
- Shifting to a shaky, alien point of view during action sequences disorients the viewer and allows them to experience the world through the eyes of the frightened alien refugees. This builds empathy for their plight.
- Close-up shots on weapons, scarred bodies, and overcrowded living conditions emphasise the harsh realities of life in District 9. These details ground the film's science fiction elements in a relatable human experience.
- As Wikus transforms, the camerawork starts to mirror the alien perspective. This visually blurs the line between human and alien, suggesting a connection and challenging viewers' preconceived notions.
- By using different styles and focusing on specific elements, the film effectively conveys its message about social injustice, prejudice, and the importance of empathy.

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Moffie

- The use of close-up shots and a handheld camera often places viewers uncomfortably close to Nicholas. This creates a sense of claustrophobia, mirroring the emotional suffocation he experiences in military training and under the constant threat of discovery.
- Wide shots of the desolate boot camp training grounds and unforgiving desert landscapes emphasise the harshness of Nicholas's environment. This visually reinforces the brutality of the military system and the physical challenges he endures.
- The film often uses limited point-of-view shots, restricting what viewers see to what Nicholas sees. This technique creates a sense of isolation and conveys his internal struggle to navigate a world that doesn't accept him.
- The muted and bleak colour palette used during training stands in stark contrast to the warmer tones associated with moments of connection with Dylan. This visual shift highlights the emotional impact of these brief moments of acceptance and foreshadows the loss of that warmth.
- Dream sequences and flashbacks often employ a softer focus and dreamlike lighting. This distinguishes them from reality and allows viewers a glimpse into Nicholas's inner world and suppressed desires.
- The cinematography doesn't just depict events; it places viewers directly in Nicholas's shoes. We experience the physical and emotional constraints of his situation, building empathy for his struggle and highlighting the oppressive nature of the world he inhabits.

Barakat

- The use of warm lighting and natural tones could create a sense of intimacy and familiarity within the Davids' household. This welcoming visual style invites viewers into their family life and fosters a connection with the characters.
- Close-up shots on traditional clothing, shared meals, and religious practices showcase the cultural nuances of the Cape Muslim community. These details enrich the film's world-building and offer viewers a window into a specific cultural experience.
- Wide shots of bustling markets or community gatherings convey a sense of belonging and togetherness within the Cape Muslim community. This visual element highlights the importance of family and community in the characters' lives.
- The cinematography employs contrasting tones depending on the situation. Warm tones during joyful family moments give way to cooler tones when Aisha faces challenges related to her decision. This visual shift underscores the emotional journey of the characters.

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3.5 3.5.1 **Markers should look at responses holistically and give credit for well-substantiated points. What follows below are simply some suggestions. Markers may award a maximum of 6 marks for each bullet point.**

District 9

The film challenges viewers to examine their own biases and consider the devastating consequences of prejudice on both the oppressor and the oppressed. The film's central conflict – segregation of the alien 'prawns' in District 9 – directly parallels the forced segregation of black South Africans under apartheid. This creates a clear connection between the fictional prejudice and a real-world example, making it more impactful. The film portrays the prejudice through the constant use of derogatory terms like 'prawns' to refer to the aliens. This highlights how prejudice often involves dehumanising the 'other' to justify discrimination.

Characters:

- Wikus, the protagonist, initially embodies human prejudice towards the aliens. However, as he transforms into one himself, he experiences discrimination first-hand. This shift allows viewers to see prejudice from both sides and understand its devastating effects.
- 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 prejudice humans have for the aliens and how the aliens are being discriminated against.
- The MNU corporation that controls the aliens represents a system built on prejudice. Their actions, from forced relocation to weaponising the aliens, demonstrate the violence and exploitation that can stem from prejudice.

Themes:

- Apartheid/Racism: The analogy between the humans and the prawns echoes the days of apartheid, where prejudice 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.
- 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.
- The cycle of violence: Prejudice breeds violence. The film depicts how the oppressive treatment of the aliens leads to desperation and rebellion, highlighting the destructive nature of prejudice.

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- The theme of bureaucracy and corporate greed sheds light on the negative consequences of government inefficiency and the relentless pursuit of profit at the expense of vulnerable populations. One of the most poignant examples of bureaucracy and corporate greed is represented by the actions of the MNU. The MNU's operations in District 9 are driven solely by profit motives. The company is interested in harnessing the alien technology for military and commercial purposes, and they view the 'prawns' as mere commodities to be exploited.

Moffie

The film delves into the complexities of prejudice through its exploration of sexuality, societal expectations, and the brutality of a system built on conformity. It portrays the harsh realities of prejudice against homosexual individuals under apartheid. Through Nicholas's journey, the film exposes the emotional and psychological damage caused by a system that enforces conformity and punishes those who deviate from the norm. The exploration of toxic masculinity and internalised oppression adds depth to the story, showcasing how prejudice can manifest within a society and within oneself.

Characters:

- Nicholas van der Swart, the protagonist, embodies the experience of being ostracised for not conforming to the rigid expectations of masculinity. His struggle to navigate a homophobic environment highlights the societal prejudice against homosexuality. To the Christian nationalist rulers, he is just as much of a threat as the black resistance fighters who are nameless, faceless enemies to be exterminated in the film.
- Sergeant Brand represents the enforcer of the oppressive system. His violent homophobia and constant belittling of Nicholas showcase the cruelty and power dynamics inherent in prejudice.
- Nicholas's brief moments of connection with Dylan offer a glimpse of acceptance and challenge the idea that everyone within the system perpetuates prejudice. This adds a layer of nuance to the exploration of prejudice.

Themes:

- Toxic masculinity: The film portrays the military as a breeding ground for a rigid and intolerant form of masculinity. This environment suppresses Nicholas's identity and reinforces the idea that anything different is unacceptable.
- Fear and shame: Prejudice often stems from fear of the unknown. The film explores how societal homophobia fosters fear and shame in Nicholas, hindering him from expressing his true self.
- Internalised oppression: The constant threat of exposure and violence forces Nicholas to suppress his true self. This internal struggle highlights the psychological toll of living under a system of prejudice.
- Loss of innocence: Nicholas's experience in the military strips him of his innocence. The brutality and constant threat of violence emphasise the devastating impact of prejudice on individuals.

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Barakat

The film explores the concept of prejudice in a more subtle way. By celebrating the Cape Muslim community and their cultural identity, it can subtly challenge preconceived notions and promote understanding. It focuses on positive representation and community strength, which can be powerful tools in combating prejudice in the long run.

Characters:

- Zunaid is the eldest of four sons, a conservative man who tries to cling to his roots while in the midst of a messy (and private) separation from Ra-eesah, his wife of twenty years. A seething conflict with his brother Zaid, around the inheritance of his father's family business, has left Zunaid with a permanent chip on his shoulder that reveals his prejudice. Zunaid hides his refusal to forgive behind his pious devotion to Islam.
- Ra-eesah is Zunaid's long-suffering wife of twenty years. For years they've lived separate lives but continue to live in the same house to keep up with the pressure of their conservative community. She faces mounting pressure to keep her marital problems a secret, which escalates when she is forced to spend a long weekend keeping up pretences under the eyes of family-in-law.
- Zaid has always felt that he lives in older brother Zunaid's shadow. After a deep betrayal when Zunaid sold the family business, he has tried his level best to stay as far away from his elder brother and his humble Cape Flats upbringing. A construction mogul and Joburg highflyer, Zaid is seduced by the trappings of success and built a new life for himself in a different social circle where he can date and associate with who he wants.

Themes:

- Sibling rivalry: Aisha's four sons have each gone their own ways in life after their father's death. Zaid is the successful businessman in Johannesburg, Zunaid the angsty professor, Yaseen the seemingly upright married man, and Nur the playboy. With their father's shadow still looming, none of them are ready to accept Albertus; the family reunion rekindles underlying tensions between them as well. Disagreements over their father's business affairs have seeded lingering discord between the brothers.
- Gender bias: Nur may liberally sleep around himself, but his social expectations turn austerely conservative when it comes to his mother.
- Parental expectations: Aisha wishes to remarry a Christian man but her sons show their prejudice as she finds it difficult to gain their approval because they are still grieving the loss of their father.

3.5.2 **Markers should give credit for well-substantiated points. A maximum of 4 marks may be awarded for identifying editing techniques within their chosen film. Candidates must link the editing techniques to the concept of prejudice.**

Candidate accurately identifies editing techniques such as sound editing, transitions, cuts, continuity editing, parallel editing, flashbacks, etc.	3–4 marks
Candidate accurately explains how the editing choices highlight moments of prejudice.	2–3 marks

Total: 120 marks

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