NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 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 learners' scripts.

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

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SECTION A 20TH-CENTURY THEATRE MOVEMENTS – ABSURD THEATRE

QUESTION 1 PLAYS IN CONTEXT

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

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

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

1.1 1.1.1 **Markers must view responses globally and should accept any valid answer. One mark per valid point.**

- Out of harmony refers to things being incongruent/misaligned/out of sync.
- It refers to mankind's sense of the world being irrational, illogical, contradictory and how his relationships with himself, others and the world seemed to be out of sorts.

1.1.2 **Candidates should provide 4 valid points. Markers must accept any valid points and award 1 mark per point. Below is a guide of possible answers.**

WFG
Vladimir is suffering with kidney problems, suggesting that even his body is not functioning as it should. Vladimir's relationship with Estragon is strained and contradictory in that in one moment there is a tenderness shared (when they embrace) and yet the very next moment Estragon is revolted by Vladimir. Their existence is so full of despair and suffering that they even contemplate ending their lives.

Rhinoceros
Berenger and Daisy attempt a reconciliation in the extract but ultimately end up disagreeing with one another again when discussing the sound of the rhinoceroses, showing the incongruity in their relationship. Berenger acknowledges the rhinoceros' power, but refuses to give in, and dedicates himself to resistance. The threat of the rhinoceroses outside is evident in the reference to their power and aggression. Both characters are experiencing the threat of the rhinoceroses but respond very differently.

The Maids
In the role-play between Claire and Solange, we see that there is a clear imbalance in the relationship. Despite Solange (playing Claire) claiming she loves Madame, Madame shows no sense of warmth towards her and refers to her as an animal that stinks. Claire and Solange's role-playing conveys the misery with which they view their own lives. They role-play as a way for Claire to see herself as beautiful and powerful (qualities she does not feel she possesses herself). Solange manages to humble her sister and brings Madame down. They are unhappy with themselves, each other and their situation.

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1.1.3 **Treat each response on its merits. This question is creative and must be marked accordingly.**
Note: the division of marks awarded to the content expressed must be fluid. A candidate may give a choice and then a reason for the choice which will earn them 2 marks.
Max 4 marks per bullet point.

Candidate describes an appropriate set design that reflects contradiction, incongruence and a lack of logic.
Candidate makes blocking choices that reveal a breakdown or disconnect between the characters.
Candidate makes appropriate sound choices which reflect contradiction, lack of logic or a sense of incongruence.

1.1.4 **Markers should look at responses holistically and give credit for valid and accurate points.**

Candidate accurately identifies a symbol.	1 mark
Candidate accurately explains the meaning of the symbol.	2 marks

What follows below are some suggestions.

WFG
The tree – it could symbolise a variety of ideas.

The Passage of Time: The tree undergoes a gradual transformation throughout the play. In Act I, it is barren, and by Act II, it has (illogically) sprouted four or five leaves. This change in the tree's appearance can symbolise the passage of time and the characters' futile waiting for something that may never come.

Hope and Futility: The tree can represent the characters' hope and their ultimate sense of futility. Vladimir and Estragon cling to the idea that waiting for Godot is meaningful and will bring salvation or purpose to their lives, much like how the tree is their only landmark and source of hope. However, it can also mirror their dwindling hope and the sense of futility in their waiting.

Existentialism and Absurdity: The tree's presence, barrenness and inexplicable growth can be seen as a reflection of the absurdity and meaninglessness of life. Just as the tree's existence appears arbitrary and devoid of purpose, so do the characters' actions and their waiting for Godot.

Resilience and Perseverance: On a more positive note, the tree can symbolise resilience and perseverance. Despite the harsh conditions and lack of apparent purpose, the tree manages to sprout a few leaves in Act 2 and appears to survive, much like Vladimir and Estragon, who continue to wait for Godot despite the uncertainty of his arrival.

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Rhinoceros:
The rhinoceroses – these could symbolise a range of ideas.

Conformity and Totalitarianism: The most prominent interpretation of the rhinoceroses is that they symbolise conformity and the mindless adoption of a collective ideology. As the play unfolds, people in a small town start transforming into rhinoceroses one by one, representing the spread of a conformist and totalitarian mindset. This transformation mirrors real-life historical events where people embraced extremist ideologies en masse, such as the rise of fascism and Nazism.

Loss of Individuality: The transformation of humans into rhinoceroses signifies the loss of individuality and the surrender of one's unique identity to a collective, herd mentality. The characters who resist this transformation, particularly the protagonist Bérenger, represent the struggle to maintain individuality and resist the pressures of conformity.

Social Commentary: Ionesco uses the rhinoceroses to make a broader social and political commentary. The play explores how seemingly ordinary people can be swayed by extremist ideologies and become part of a destructive collective force. It serves as a warning against blind conformity and the dangers of political extremism.

Absurdity of Human Behaviour: The presence of rhinoceroses in a small town is inherently absurd, and Ionesco uses this absurdity to highlight the irrational and unpredictable nature of human behaviour. The transformation of people into rhinoceroses emphasizes the absurdity of the situation and serves as a critique of human behaviour under extreme circumstances.

Alienation and Isolation: For the characters who do not transform into rhinoceroses, the presence of the transformed individuals creates a sense of alienation and isolation. They become outsiders, struggling to comprehend and cope with the transformation of their friends and colleagues. This highlights the theme of alienation in a society that has succumbed to conformity.

The Maids
The (red) dress – it could symbolise a variety of ideas.

Power and Dominance: The red dress can be seen as a symbol of dominance and power within the context of the play. The two maids, Claire and Solange, take turns wearing the dress, which allows them to temporarily assume the role of Madame, their employer. When one of them wears the dress, she becomes the dominant figure, and the other must submit to her authority. This shifting of power dynamics is a central theme in the play, and the red dress symbolises the control and authority that Madame holds over the maids.

Escape and Fantasy: The red dress also represents a means of escape and fantasy for the maids. When they put on the dress, they can briefly step into the role of Madame and imagine a different, more

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glamorous life. The dress serves as a temporary escape from their oppressive reality and allows them to indulge in fantasies of power and luxury.

Identity and Disguise: The dress is a tool that the maids use to temporarily adopt a new identity. It blurs the boundaries between their true selves and the persona of Madame. This theme of identity and disguise is central to the play, as Claire and Solange grapple with their own identities and the roles they are expected to play.

Rebellion and Subversion: The act of putting on the red dress can also be seen as an act of rebellion and subversion. By temporarily taking on Madame's identity, the maids challenge the power structure that oppresses them. It is a form of resistance against their subjugation and a way to assert some control over their lives.

Illusion and Reality: The red dress blurs the line between illusion and reality. It highlights the performative nature of the maids' relationship with Madame and the roles they play. It underscores the idea that identity can be constructed and manipulated, and that the boundary between reality and fantasy is not always clear.

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

Candidate makes appropriate physical choices.	3 marks
Candidate makes appropriate vocal choices.	3 marks

1.2 1.2.1 **Markers should look at responses holistically and give credit for well-substantiated points. What follows below are some suggestions.**

Candidate accurately identifies a theme.	1 mark
Candidate motivates their choice by referring to the image.	2 marks

WFG:
The image reflects the theme of isolation and loneliness in a hostile universe. It is evident in the image as the overall colour is blue which adds to the sense of isolation. The stage is empty and fairly dark, revealing the loneliness. The barrenness portrayed in the image with rocks, the dead tree, and the fact that there is nothing else there, emphasises the hostile universe.

Rhinoceros:
The image reflects the theme of individualism vs collectivism as well as conformity and mass behaviour. It is evident in the image as we see a number of characters that have clearly transformed into rhinoceroses (become part of the collective) while one character remains human, and an individual. There is an element of threat being levelled towards the character on the window ledge by the rhinoceroses because that character is different from them and has refused to conform.

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The Maids:
The image reflects the theme of power and oppression as well as highlighting the theme of class struggles and social injustice. The image shows Claire wearing the red dress that belongs to Madame as Solange kneels in front of her. There is a clear power distinction between the characters, visually, because the character who wears the dress has power and towers above the other character who is at a much lower level on the ground. The difference in costume of the two characters reveals the class distinction too – the red dress represents wealth and opulence with its velvet material, while the maid's uniform represents that of the working class.

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

WFG:
Isolation and Loneliness in a Hostile Universe

- Vladimir and Estragon are trapped in a kind of philosophical wasteland, and they are rooted to the site of the tree. It is the spot where they were told to meet Godot, and it, therefore, represents their salvation in an oblique way. Yet their first reference to the tree immediately calls its symbolism into question. They argue about what kind of tree it is, why it has no leaves, and finally whether or not it is even a tree to begin with.
- The setting that Beckett creates for the characters is simple and desolate, and could be seen as peoples' struggle to find a distinct place or existence full of meaning and sense. The characters are far from this discovery of meaning and sense, therefore, they are stuck waiting amidst nothing. Vladimir remarks that 'It's indescribable. It's like nothing. There's nothing. There's a tree.'
- Their isolation and loneliness are highlighted through the use of language which depicts a breakdown in communication. There is little real meaning or communication taking place between the characters, with many non-sequiturs evident in the dialogue. Language has become meaningless and false. The characters often ask each other questions that remain unanswered. Language does not serve a purpose. There is inconsequential dialogue – conversations that have no great bearing on anything, for example the kind of tree that the tree is. People cannot communicate with words and so they are left isolated and helpless in a chaotic universe. Characters talk at cross purposes, without listening to one another. Estragon talks about the carrot, when Vladimir is talking about something completely different.
- Vladimir and Estragon seem to be co-dependent. They rely on each other but often contemplate parting ways. The tragedy of their relationship is that they would be better off without each other. They are happier alone, but continue their relationship without knowing why. Estragon says '*You see, you feel worse when I'm with you. I feel better alone too.'*

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Rhinoceros:

Individualism vs collectivism and/or Conformity and Mass Behaviour

- Daisy, Berenger's love interest, is an example of the gradual transformation of an individual under societal pressure. Initially shocked by the news of people turning into rhinoceroses, she eventually begins to rationalise and accept the transformation as inevitable, showcasing the sway of mass behaviour. Daisy appears as if she, along with Berenger, cares deeply about humanity, but she continually urges Berenger to acclimate himself and not to feel guilty about the rhinoceroses. Understandably, she is seduced by the beauty and power of the rhinos, something that offers her greater pleasure than the 'weakness' of human love, as she puts it.
- Jean's transformation is arguably the most vital transformation. Not only because this is the first on-stage transformation, but also because in Act I Jean had been lecturing Berenger about the etiquettes of being a civilised man. However, given that Jean seemed to determine what is acceptable and appropriate based on what the masses deemed to be so, it is not so surprising that Jean transforms when the masses, too, start transforming. Nevertheless, Jean's transformation has a deep effect on the audience. He goes from becoming a human to a rhinoceros, losing everything that made him 'Jean'.
- Act III features a crowd of rhinoceroses rampaging through the streets, emphasising the overwhelming influence of mass behaviour. The collective actions and movements of the crowd highlight the loss of individuality and the power of conformity. The rhinoceroses stand, above all, for man's latent savagery and capacity for violence. The rhinos themselves are not to blame; they are generally a solitary species, as Berenger notes, but the collective consciousness of man and the tendency toward safety in numbers turns them into a hostile, totalitarian herd reminiscent of Nazis. Ionesco has the rhinos become more beautiful and majestic as the play progresses until, by the end of the play, they outshine the ugliness of humanity. This technique makes the audience see how one's individual perceptions can be altered by mass opinion, how the savage, destructive rhinos, much like the Nazis, could be seductive to someone who doubts his own strength and will.
- In the office scene, several colleagues of Berenger, including Mr. Botard and Mr. Papillon, succumb to rhinoceritis one after another. They justify this transformation using various arguments, reflecting the contagious nature of conformist beliefs and how one person's actions can influence others to conform.
- Despite his escapism through alcohol, Berenger holds on tightly to his human identity, never comprehending why someone would want to be anyone else. In the last line of the play ('I am not capitulating'), however, he overturns his weak will and lack of responsibility by deciding to save humanity against the tyranny of the rhinos.

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The Maids:
Power and Oppression and/or Class Struggles

- In the opening of the play, spectators see Madame and her maid in Madame's luxurious bedroom. While helping Madame to get dressed, the maid is being humiliated by Madame. Later on, spectators come to know that Madame on the stage is not the real Madame. They are the maids in their make-believe world in which one plays Madame and the other as her maid. Feeling ashamed and dirty because of their poverty, the maids act out intricate play in which Claire plays Madame and Solange, the maid.
- Madame, the mistress of the house, wields significant power over the maids, Claire and Solange. She dictates their roles, sets rules, and exercises control over their daily lives, showcasing her authoritative position. For example, Madame instructs the maids on how to properly serve tea, highlighting the power dynamic between the three characters. The maids are expected to serve and cater to Madame's desires, reinforcing the theme of subservience and the unequal distribution of power.
- Although Solange and Claire appear physically to have freedom to go out, they never leave Madame's apartment. Although they live in the same luxurious apartment as their mistress, their only domains are the filthy kitchen and their garret. Their garret is in the attic, which is in a separate part of the apartment. Madame's bedroom, presented on stage, is a luxurious one.
- Madame's influence looms even when she is not physically present. The maids engage in role-playing as Madame, showcasing their complex relationship with her authority and their desire to challenge it through their fantasies. The maids express a desire for revenge against Madame, revealing their frustration and anger towards the oppression they endure. Their fantasies of poisoning Madame reflect their resistance and wish to gain power over her.
- Madame entrusts her daily accounts to the maids, they are responsible for certain errands, and she lets them purchase on her behalf. The maids, however, are penniless themselves and are dependent on Madame.

1.2.3 **Markers must view responses globally and should accept any valid, justified answer. What follows below is guide.**

- Candidates may assess the efficacy of the image in terms of whether or not it encapsulates a major theme from the play.
- They can also evaluate the image on its ability to capture attention in terms of colour and/or layout.

What follows below are suggestions.

WFG:
The image depicts a barren environment and is devoid of any life as it is empty aside from the dead tree. This is the effect that Beckett wanted to achieve in portraying the feeling of isolation that many

people experienced at that time. The blue hue creates a cold and unwelcoming atmosphere which is also the overall feeling of the play – that this is a hostile place. The vast emptiness of the landscape in the image, with no clear boundaries or landmarks, represents the characters' sense of disorientation and confusion. These are appropriate choices that align with the playwright's intentions.

Rhinoceros:

The loss of individuality and the dangers of conformity are themes portrayed in the play that are reflected in the image. By emphasising the physical power and dominance of the rhinoceros, a sense of chaos and destruction is created. In the image, the rhinoceroses are threatening in terms of their body language. The effect is intimidating and enhances the feeling of being overwhelmed that the characters experience. This links with the major themes within the play. The rhinoceros is also a symbol of aggression which would be appropriate for a poster. The transformation of the characters into rhinoceroses reflects the desire for power and the willingness to use violence to achieve it.

The Maids:

Because power and class are important themes within the play, the image is an appropriate one to use as it reflects these concepts. The grey palette contrasted with the vibrant colour of the dress makes the dress stand out, thus emphasising the opulence of Madame and the dress's relevance. The actress in the dress is in the centre, indicating her power, with the maid on a lower level in a subservient position. The image also reflects the main setting of the play – that of Madame's bedroom. All of these aspects reflect the appropriate atmosphere and abstract concepts within the play.

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SECTION B SOUTH AFRICAN THEATRE (1960–1994)

QUESTION 2 THE ESSAY

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

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

Note: Learners must select ONE of the above texts only.

This question interrogates the ability of theatre to evoke strong emotions in an audience to elicit a reaction. Candidates must show an understanding of the power of theatre to move an audience to action through the evocation of strong feelings. Candidates are required to demonstrate how these reactions are achieved through the characters, by identifying how the characters and their context evoke empathy and pathos from the audience through reflecting disturbing situations. A specific discussion of the use of language to heighten the mood and to reflect extreme reactions is required. Candidates are also expected to discuss how the performance style could reach the hearts of an audience by engaging them directly with the content.

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

Candidates will need to integrate a discussion of the general audience response throughout their essay. Below are some points that might be discussed.

- The audience should be moved to effect a change in their society.
- They need to confront the problems being raised.
- They should be willing to learn from what they observe in the play.
- They are encouraged to engage with the play very closely as there are many instances in which they are addressed directly.
- They need to be committed to learning.
- Bear witness to the issues presented in the play.
- Identify the hope that is in the play.

CHARACTERS

The Island
• John and Winston are men whose political stands against the state have caused them to be incarcerated, sentenced without determinable end in Robben Island Prison. Winston has been given a life sentence for burning his passbook in front of a police station, while John is serving 10 years, presumably for his affiliation with a banned political party. • *The Island* is an affirmation of the struggle against apartheid as the characters voice the anguish, truth and suffering of many black people during apartheid, particularly those who were imprisoned. Examples of this suffering would be the futile labour, the beatings and the degradation. In doing so, John and Winston are speaking out on behalf of those silenced or ignored by society (consider that no publication could reveal the truth about South African prisons).

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- They are dressed in shorts 'to look like the boys their keepers would make them.' But clearly the authorities wish them to be far, far less than boys, for the prisoners are treated with extreme brutality and are given the sorts of tasks meant to reduce them from men to beasts, to annihilate the last shreds of their humanity.
- The play-within-the-play conveys an affirmation of the struggle to survive in a meaningless world. 'Antigone, like Sisyphus and like the Robben Island prisoners, knows the consequences of her deeds, knows that her defiance will cause her to be imprisoned; but she thereby comes to an existential, happy transcendence over tragedy.' This transcendence is captured in Winston's Antigone. This is the existential hero's acceptance of the fact that we all die. After Winston's Antigone has been sentenced by John's Creon, Winston tears off his wig and confronts the audience as himself. In this moment, 'Winston moves beyond Antigone's tragedy, stepping out of his costume passionately to assert his own renewed defiance and to reaffirm his absurdity as he returns, like Antigone, to his cell and to the pointless existence he must bear for having had the courage to honour a law of mankind higher than South African civil law.'
- Another example of the dehumanisation of the characters is seen when the inmates endure the hard, futile labour, as seen in the opening scene with the wheelbarrows. 'The extended mime of John and Winston's Sisyphean labours with wheelbarrow and sand brings home to the theatre audience with immediacy and effectiveness the dehumanising, pointless tedium of life on Robben Island.' The two men then run back to their cell in a 'subhuman' way, a three-legged run, where 'Fugard indicates how the tedium, animal degradation, and torture effect the two prisoners.
- However, rather than reducing them to despair or turning them into tortured animals, it serves to evoke the very things that raise men above bestiality: a reliance upon the spirit, manifested in John's prayer, and a reliance upon reason, manifested in Winston's creating a rhythm so that the two men may with dignity run in unison.' The intensity of this scene forces us into empathy.

General Character Descriptions:

JOHN

- John is educated as he has a good knowledge of Greek classics, such as Sophocles' trilogy. He is a patient man as he encourages Winston to perform in *Antigone*, despite Winston being slow to learn the plot. He is the more optimistic of the two and he uses his imagination to help them escape the prison through a telephone call to the outside.
- He is protective of and paternal to Winston. He tends to Winston's eye as soon as he recovers from his exhaustion, without much concern for his own injuries.
- He displays qualities of extreme strength and perseverance; reminding Winston of their ideals and why they sacrificed their lives for their children's future regardless of the isolation he feels.
- Yet he also shares his vulnerability with Winston and admits that he wanted to cry after the labour on the beach.
- He displays wisdom and control, not only in his plan for the prison concert, but also knowing when to keep quiet and not aggravate the wardens.

WINSTON

- Winston is quite resistant/obstinate/reluctant to participate in John's *Antigone* adaptation.

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- He is afraid he will suffer humiliation dressed as a woman; his manliness/ pride/dignity feels threatened in an already vulnerable situation (the hostility laid down on him by the white authorities).
- He is protective of and paternal to John. He tends to John's ear when he calms down after his rant on Hodoshe.
- He is perhaps less resilient than John; he is quicker to dismiss their ideals when he is comparing his life sentence to John's imminent release and we get a sense that his bitterness and jealousy stems from his fear that he will become like 'old Harry', who has forgotten who he is, and whether he will survive without John.
- Despite all this, Winston transcends this fear and accepts his fate as he removes his wig and speaks the truth in his final lines.
- He has less self-control than John and displays his hatred for Hodoshe quite openly.

You Strike

- During the play, the audience is constantly reminded that the personal is political and the political is personal. The characters react to a set of circumstances which affect their lives daily.
- Even if Mampompo and Mambhele want to remain apolitical, they are forced through circumstance to join in the struggle against Apartheid.
- The words of resistance are reinforced by the women picking up sticks ready to fight whilst simultaneously praising the steadfastness and resilience of women in song in the final scene.
- Each of the three protagonists leads the story of her life and the other actors play out the supporting roles. For example, Mambhele narrates how she tried to gain employment and shows us various jobs and experiences.

General Character Descriptions:

MAMPOMPO

- The rather old-fashioned, playing-it-safe conformist is Mampompo. She doesn't want to rock the political boat, even when much of her misery arises from the apartheid laws that determine the daily course of her life.
- She is from the rural area and is very traditional.
- She is seemingly unaware that she is being exploited by her boss, Mrs Ntlebi, and by the Apartheid system.
- She has come to the city to search for her husband who had stopped sending her money. Eventually, she finds him living in a hostel and there she is treated disrespectfully by him.
- She tries hard to make money to send home to her family in the homeland where her mother is looking after her children.
- The play accentuates how women are not only underprivileged in an apartheid society, but also have to interact with other systems of inequality and the play starkly reveals the struggles that they had to endure in order to make a meagre living.
- She is in the township illegally and has no pass.

SDUDLA

- She is defiant. She sees through the facade and recognises the layers of oppression that she as a black woman must battle.
- She is the political activist who tries throughout the play to politicise both Mampompo and Mambhele by making frequent references to the Women's

March and recalling the defiance and strength of the women who went on that march.

- She refuses to carry a pass in defiance of the apartheid government.
- Sdudla is depicted as being unafraid of the police and the imposition of the pass. She fiercely maintains that the pass is a way of controlling women and now, even though the need to carry a pass has been removed, women are still being harassed by police to show them who is in control.
- She refers to how the African men did not want the government to give them passes, not because it would restrict their movements and opportunities for work, but because the woman is under the control of the man.

MAMBHELE

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

Woza Albert!

- The characters in *Woza Albert!* are highly emotive and evoke a range of reactions from the audience, including despair, anger, fear, hope, frustration, defiance, and determination. The emotions are felt by the audience because the characters' experiences and struggles are portrayed in a raw manner in order to reflect the oppressive and discriminatory society.
- When Aunty Dudu is digging in the bins for leftover food she can use to feed her family, we feel compassion for an old woman having to resort to this type of behaviour to survive. Her poverty-stricken situation is highlighted by the buzzing of the flies which emphasises the image of the food in the bins which she is cleaning off. When asked what she would request of Morena, her life of oppression is revealed in her answer. Instead of asking for nutritious food for herself, she asks for white people to have bigger parties in order for the food that they throw away to be better quality. She is unable to lift herself out of her perception of her circumstances even in a hypothetical situation which evokes sympathy from the audience.
- Anger and defiance are observed in the character of Zuluboy at Coronation Brickyard when he argues with Baas Kom about getting an increase. He is fed up with being exploited: working long hours for little pay and with no empathy from Baas Kom.
- The young street meat vendor reveals an innocence when the audience discovers that he has to sell meat on the side of the road in order to make money instead of going to school.
- Percy and Mbongeni show their desperation in the Albert Street scene when they compete for a chance to get work from passing cars. They resort to insulting one another and the audience understands their frustrations at the bureaucracy involved in simply being allowed to search for employment. Towards the end of the scene, the audience is incited by Percy and Mbongeni when they listen to Morena who tells them to throw away their passbooks.

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- We hear about Morena's disappointment and, ultimately, his anger when he is given a tour of South Africa and he sees the disparities between those who have wealth and those who do not.
- A sense of empowerment and triumph is felt by the characters and the audience at the end of the play when Morena raises the fallen freedom fighters from their graves.

LANGUAGE

The Island

- In *The Island*, Fugard has written in predominantly South African English, with a rich and diverse mixture of languages.
- He also incorporates the literary device of irony.
- It can be described as a combination of poetic, crude, emotive and descriptive language.
- The play blends English, Afrikaans, the vernacular and slang.
- The final scene blends Greek Poetics with African Traditional and English Traditional performance.
- Song is used in performance to highlight the struggle against Apartheid.
- Non-verbal language – physical labour to show the hardship and futility; physical expression with each other show brotherhood in the face of a treacherous system.
- Dialogue reveals the characters' brotherhood as well as reflects existential questions and references to time and the wasting of time in prison.

You Strike

Multilingualism:
The play often incorporates multiple South African languages, reflecting the diverse linguistic landscape of the country. Languages such as isiZulu, isiXhosa, Setswana, Sesotho, and English are interwoven to represent the cultural mosaic and to authentically depict the characters and their backgrounds.

Idiomatic Expressions and Proverbs:
The dialogue includes idiomatic expressions and proverbs that are reflective of African culture. These expressions often carry deeper meanings, providing insights into the characters' beliefs, values, and societal norms.

Authentic Vernacular:
The language aims to capture the authentic vernacular of the different regions and communities in South Africa. This authenticity allows the audience to connect with the characters on a more genuine and relatable level.

Slang and Colloquialism:
The play uses slang and everyday language that is commonly used by the characters, contributing to the realism of the dialogue and making it accessible to a wide audience.

Resilience and Empowerment:
The language emphasises themes of resilience, empowerment, and solidarity. The characters' dialogue often carries a tone of strength and defiance, reflecting the central message of the play – the unyielding power of women in the face of adversity.

Woza Albert!

Satire and Parody:
The play uses satire and parody to expose and criticise the injustices and absurdities of the apartheid system in South Africa. Through exaggerated characters, humorous dialogue, and clever wordplay, the playwrights challenge the oppressive regime and the racial discrimination it perpetuates. This approach not only confronts the audience with the harsh realities of apartheid but also invites them to question and challenge the system.

Language as Power:
The play highlights the power of language and its potential to effect change. The characters use language as a tool to resist oppression, challenge authority, and express their frustrations. Through eloquent speeches, poetic passages, and subversive language, the playwrights empower the characters to assert their humanity and demand justice. By showcasing the transformative power of words, the play encourages the audience to recognise the significance of their own voices and actions.

Multilingualism and Code-Switching:
Woza Albert! incorporates various South African languages and employs code-switching techniques to reflect the diverse cultural and linguistic landscape of the country. This linguistic diversity challenges the dominant narrative and promotes inclusivity. By using different languages, the play celebrates the richness of South African culture and encourages the audience to appreciate and respect linguistic diversity. It confronts the narrow-mindedness of Apartheid and advocates for unity in diversity.

PERFORMANCE STYLE

General information for all three plays:

- The plays have elements of oral tradition in that storytelling is evident.
- There are elements of Poor Theatre.
- The plays are actor-centred – very reliant on the physical and vocal skills of the performers.
- A broad physical theatre acting style is required.
- Close and intimate spaces are used and, therefore, proximity encourages an intimate relationship.
- Raw and energetic.
- Minimal resources: functional costumes and multifunctional props.
- Fast-paced and hard-hitting.
- Loud, physically energetic and presentational.
- Direct contact with the audience.
- Absolute physical and vocal control is required so that total transformation of characters is possible.
- There is a focus on the skills of the actor to create the environment of the play.
- Relevant examples must be given from the specific text studied.

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The Island
• The acting style of *The Island* requires intense physicality and mime work, most evident in the opening scene of the play with the wheelbarrows and sand, and the three-legged run. • As the two men return to their cell, their mime 'gives way to incoherent sounds' and then to words of rage and pain (from Winston). Nevertheless, the situation in all its physicality creates moving words and stage images of spiritual strength. • Some of the props are multifunctional and used innovatively such as the tin mug which is used to represent a telephone and the blankets which are used as a backdrop and Creon's robe and Antigone's skirt. All other props are mimed, such as the wheelbarrows and urine. • The sound effects are all created by the voices of the actors. The squeaking of the wheelbarrows to remind them of their futile routine; the hum of Hodoshe, representing the continual animosity and suffocating presence of the white authority; the cold, remote wail of the siren, a distinct jail sound to end their labour and call them to their cells; the harsh whistle to call the men to attention for humiliating inspection, the grunts to accentuate the hard physical labour and the muttering and prayer to keep the rhythm of their humiliation. • The direct address of John and Winston in the play-within-the-play. The close proximity of the actors to the audience. The use of the slogan 'Nyana We Sizwe' connects the audience to the dramatic action in the play.
You Strike
• Throughout the play, the actors use their bodies to represent different characters who are victims/survivors of the Apartheid state. Through the actors' physical interpretation of the characters, their bodies become weapons of resistance against apartheid. • During a performance, the range of characters the actors play gives us insight into the living conditions of the time. The actors physically transform from character to character on stage, their bodies becoming a focal point – it is the weapon used for the audience to experience the conditions of the time and identify with the prevailing circumstances. • The actors' performance is physical and energetic, moving about the stage playing scenes and singing. • Throughout the play, the characters tell their personal stories by making use of the techniques employed by the traditional storyteller. One of the methods used is repetition. In Scene 6, *'work, work, work'* is chanted, however, the audience is not invited to participate vocally as might be the case in a storytelling session. • The actors take on the role of narrator as they lead their personal story and can transition easily from narrator to supporting actor. An example of this is Sdudla's narration of the 1956 Women's March. • Freedom songs are used extensively to establish the ethical framework of the play, connecting and scrutinising the events in the play. • 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. 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. • Vocally, the actors used grunts, groans, liturgical chants, and the recitative of poetry. The de-emphasising of words was also encouraged by mixing mime, dance, and music in performances.

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- The actors take on multiple roles. The transition for each of these roles occurs using the actor's body and voice and not costume changes.

Woza Albert!

- *Woza Albert!* is an actor-centred play which is stripped down to its bare essential ingredients, e.g. performers and the audience. There is, therefore, no set, except the tea boxes, and basic costumes. Multiple characters are created by two actors who change their facial expressions, voices and physicality. By stripping the stage and the performance of any superfluous performance elements the audience can identify the issues more easily. It avoids technical effects and minimises spectacle not created by the actor. No make-up is used to indicate a change of role, all music and sound effects are created by the actors themselves.
- Woza *Albert!* has a self-declared political agenda: a protest against apartheid – racial segregation, exploitation of workers, social and political oppression. It uses protest theatre elements like slogans, songs, dance, emotional appeals. The play is loud, physically energetic and presentational; making use of direct contact with the audience. The actors need to have absolute physical and vocal control so that total transformation of character is possible. It relies heavily on image rather than dialogue to tell the story.
- We can see the influence of African storytelling especially in the numerous soliloquies, e.g. the interviews with the people about the arrival of Morena. The storytelling is presented from a personal viewpoint from various characters and this assists the audience to identify with the plea of the oppressed. Use of song, dance and ideophones, verbal dynamics, energetic movement, mimicry and spontaneous expressionism are also elements of this style that are found in the play.
- Woza *Albert!* is a synthesis of narration, mime, movement, verbal dynamics, music and dances, using urban experiences. The style of acting required from actors is full of energy and is spectacularly over-theatrical. Other performance style elements in the play include: stereotypical characters, black comedy, urban musical rhythms, melodramatic storyline, language of the townships, high energy, exaggerated facial and physical gestures.

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CONTENT RUBRIC

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

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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 OR ALL of the following plays in your answers:

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

3.1 **Markers should accept any valid answer. One mark per valid point.**

- Intertextuality refers to the borrowing, referencing, and layering of different texts and images together.
- Different texts, images and media forms are pasted together in one piece.

3.2 **Markers should accept any appropriate and substantiated answer.**

Candidate accurately identifies TWO images or texts that are borrowed or referenced.	2 marks
Candidate explains where the two images or texts are reference or borrowed within the play.	2 marks

Below are some possible answers.

Tshepang:

- The play references the parable of baby Jesus being crucified for the sins of mankind; however, in the play it is altered to refer to a girl saviour.
- The play references the Bible in a number of places: the nativity (Simon's figurines) as well as the reference to Lot's wife.
- The whole play references the real-life story of the rape of the nine-month-old baby that occurred in 2001.

Born Naked:

- The play references the image of South Africa's national flag in Blaq Widow's skirt. It connects the story to the context of South Africa and the violence and hatred that is still prevalent in a country that supposedly promotes a rainbow nation.
- Blaq Widow refers the well-known phrase 'Mirror, mirror, on the wall' from the fairy tale *Snow White*, but she changes it to the dressing table and 'who is the fiercest of them all?'
- The play borrows many songs from popular culture such as *Midnight Train to Georgia* by Gladys Knight but alters it to *Midnight Train to Pretoria*.

LRRH:

- The play borrows characters and storylines from a number of different folk tales, such as *Little Red Riding Hood, The Three Little Pigs* and Robin Hood.
- Reference to the musical *Chicago* is made through the use of the song *Cell Block Tango*; however, the lyrics are changed to reflect gender inequality.

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- The play also uses quotes from a number of Shakespeare's plays such as *Hamlet*, *The Merchant of Venice* and *Julius Caesar*; however, alterations are made to suit the message of the play.

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

Tshepang:

- The play is non-linear and the action does not follow chronologically.
- There is no scene division – it is one long monologue delivered by Simon.
- The structure can be described as Postmodern Narrative structure.
- It is open-ended.

Born Naked:

- The play is broken up into four parts: Preset, Prologue, Scenes 1 – 12 (each with their own title), Epilogue.
- The play makes use of flashbacks.
- The loose episodic structure unpacks the plot – Sechaba's show; Sechaba's vision; the introduction of Queen Bling; Sechaba is introduced into the House of Bling; Competition; Thapelo's murder.
- Many songs are also used within the structure.

LRRH:

- The structure is non-linear and fragmented.
- It is episodic.
- It is made up of many different mini-narratives.
- Time is not chronological.

3.4 **Markers must view responses globally and should accept any valid answers. One mark per valid point.**

Tshepang:

- *Tshepang* uses flashbacks and a non-linear narrative structure to reveal key events from the past. This structure enables the audience to piece together the complex web of events that have shaped the characters' identities. For example, we see the identity of Alfred not only as the eventual perpetrator of the rape, but also as a victim of horrific abuse when he was young. This allows the audience to understand that identity is a complex concept. Alfred Sorrow becomes not just a rapist, but also a victim of abuse and a victim of the socio-economic state of the place in which he lives.
- The mini-narratives allow the audience a glimpse into the poverty and isolation experienced by the residents of Louisvaleweg.
- The non-linear structure also invites viewers to consider how the characters' pasts continue to affect their present identities. This is reflected in the character of Ruth. In the present, Ruth is mute and an outcast. The audience is shown, through Simon's monologue, that she has become this way through various circumstances: the fact that her baby was raped and that she bears some blame for being at the tavern.

Born Naked:

- The mini-narratives of the characters reveal their emotions, struggles, dreams and aspirations so that they become relatable and real to us. Blaq Widow's memories of Queen Bling, experienced in the flashback scenes such as the Prologue, are mostly ones of joy and resilience.
- The structure encourages the deconstruction of master narratives that challenge the audience to consider whether they are members of the LGBTQIA+ community, allies, discriminators, or somewhere in between. Scene 12 highlights Thapelo's death, hate crimes and discrimination against the LGBTQIA+ community. This scene challenges the audience to consider the identity of our country and what we stand for.
- The flashback in Scene Four allows the audience to focus on how the two characters met on a train over a three-week process. They tell the audience their truth and their relevant background which gives insight to the audience in terms of their identities.
- The song *I am Woman* by Helen Reddy relates to Queen Bling's character as she identifies as female. The song symbolises how strong and ready she is to overcome harmful heteronormative thinking.

LRRH:

- The use of fragmented episodes in *LRRH* allows the audience to see multiple viewpoints.
- The use of episodes allows the audience to consider/question different types of individuals and the identities associated with them. The trope of a Knight in Shining Armour is subverted by the character of the White in Shining Armour in the Sea of Poverty scene. The Knight in Shining Armour is compared to white people who make superficial attempts to improve the lives of those in need. His motives are also questionable because it appears as though he is 'helping' just to be seen as a good person and not because he truly is a good person.
- Identity is also focused on through the mini-narrative of the Hostage. Initially, Gran Hood and Wolf view him as a threat, but after hearing about his plight after losing his job as a fisherman, he is seen more as a victim of circumstance.
- Red Hood's fragmented journey to her Grandmother allows her to experience and witness a number of injustices that affect her in terms of her identity. She learns, through a flashback, that her paternal grandmother does not believe girls require secondary education. She also witnesses how politicians are self-serving and that they don't seem to care about future generations. She realises that if she is to have a future, there needs to be a change in mindset and culture.

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3.5 3.5.1 **Candidates may choose any character from their selected text. Markers are to allocate one mark per valid identity. Below are suggestions.**

Candidate makes appropriate vocal choices that suit the identities described.	3 marks
Candidate makes appropriate physical choices that suit the identities described.	3 marks

Tshepang:

- Simon – poor and a South African male
- Ruth – a mother and guilty

Born Naked:

- Blaq Widow – Sesotho and cisgender drag artist
- Queen Bling – transgender woman and Blaq Widow's drag mother

LRRH:

- Redi – female and a freedom fighter
- Patriarchy – powerful and undefeatable

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

Candidate makes appropriate vocal choices that suit the identities described.	3 marks
Candidate makes appropriate physical choices that suit the identities described.	3 marks

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

Tshepang:

One theme explored is the legacy of apartheid and systems of power and disempowerment. Alfred Sorrows was disempowered as a boy when his father's *houvrou* beat him. He continues to be disempowered due to the economic and psychological poverty of his circumstances. Alfred represents the violent, hateful, perverted society trapped in a cycle of violence that was created by apartheid. The disempowered child becomes the adult who uses the only power he has (as an adult man) to rape an innocent baby. Most (if not all) of the women in Louisvaleweg are disempowered, and used as commodities by more powerful men. Sarah is pimped out by her brother for money, merely an object to penetrate, like the loaf of bread that they could 'finish in'. Women are kept as *houvroue* instead of wives and are considered possessions rather than individuals.

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The theme of media sensationalism and how the media so easily forgets the humans behind the story is another theme that informs the audience about identity. The town is named 'the town of shame' when the initial story of the gang rape runs in the media. The audience is able to see how desperate the residents of the town are for attention, therefore they are less concerned about the name they have been given and more interested in how they can make money as a result of their notoriety. The reporters, and the stories they write, show little to no care towards the people involved, their identities and the causes of their circumstances.

In the play, the traditional notions of motherhood are broken down. Ruth is blamed for her daughter's rape as she was in the tavern at the time. The subsequent guilt, the waiting, her journey to the feelings of motherhood, her obsession and the tragedy informs the audience that motherhood is complex.

Simon is viewed as a maternal figure. He is a man who looked after his own child as a mother would, and now he looks after Ruth in a maternal way. Alfred was beaten by the primary maternal figure in his life, and Simon's mother who cares for him afterwards.

Born Naked:
Gender identity is highlighted in Scene 9 when Blaq Widow and Queen Bling reconcile. It begins with Queen Bling criticising Blaq Widow for still wearing Brut. Blaq Widow's reply links to how society disapproves of trans people or people of the LGBTQIA+ community. In this, the audience picks up how Blaq Widow cannot be her true self at school or else she will be judged. She has to live as and pretend to be someone she is not out of fear. Queen Bling speaks about how she has grown to become resilient – how she blocks out the hatred and discrimination using makeup – something that was frowned upon for men to use and something that is worn exaggeratedly in drag. They reconcile and begin talking about Queen Bling's surgery. Blaq Widow speaks about her fear and worries regarding the surgery. Blaq Widow is scared of the discrimination Queen Bling will face in hospital whilst getting this procedure. Blaq Widow suggests that Queen Bling has the procedure at Groote Schuur because the treatment is better there. Queen Bling's reply indicates where she came from '*... Northern Cape to Gauteng*'. Queen Bling also shares that her ID still has her other name. It hasn't changed because she hasn't had the surgery yet. She does not give this name but we are familiar with the message and whose story is being told, so we know her real name was Thapelo.

The exploration of the theme of violence against the LGBTQIA+ community is one that informs audiences about identity. In the final scene, Blaq Widow recounts the events that are a direct reference to the story of Thapelo Makhutle. Blaq tells the audience how an argument started when two men approached Bling and questioned her gender and sexuality. What happened to Thapelo is explained in detail to the audience. At the end of the performance, we find out that Queen Bling's real name was Thapelo. The final scene captures the argument against society about what happened to Thapelo. Blaq Widow turns to

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the audience and to the rainbow flagged skirt and criticises South Africa for allowing such an act of hatred to happen. '*South Africa, my home. Your home. Our home. We did this. Maybe, if we keep talking about it, then Thapelo's death would not have been in vain*'. The South African flag skirt should symbolise 'home' and inclusion, but it does not in the play – it is used as a criticism.
The theme of challenging gender binaries is explored throughout the play. In the scene where Queen Bling teaches Sechaba to walk in boots, we see Sechaba growing in self-confidence as he is instructed by Queen Bling. This is an empowering moment for him, and we see this as he dons the boots. The boots become a symbol of the drag world to which he is being introduced – a world that he will embrace, and that will embrace him. Sechaba struggles initially in this extract, but the words of Queen Bling imply that, despite the struggle, the learning process is a positive one. Queen Bling uses words like 'magical' to describe it and when she says, 'I became a drag mother for the first time', there is a real sense of belonging that is implied for Sechaba.

LRRH:
The theme exploring the SDG of Reduced Inequalities informs audiences about a range of identities. The character, White In Shining Armour, represents those who are identified as wealthy and from developed countries. He has money and is clearly a man whose role it is to ride in and 'solve all' – yet he seems to have no idea of what the poorest of the poor are going through. There is clearly an idea of a 'gap' between the rich and the poor, and the concept of white privilege is alluded to. Inequality is shown in the scene with the Sheriff. The poor are taxed relentlessly, making them poorer, while the rich are advantaged by the tax laws and are barely affected, making them richer. The audience is shown how the divide between rich and poor grows even further.

Gender Equality is a theme that informs audiences about what it means to be female. Redi is fortunate in being able to go to secondary school, and then college, even though certain people in her family believe that education is for 'men only'. This inequality is seen as a generational gap too, as women now (21st century) are far more aware of their rights and what their rights should be. Gender inequality is also revealed when Redi says to the Wolf, 'I want to live in a world where a chick can cross a road without having her intentions questioned!' This links with sexual discrimination and how often women are catcalled in the street as many men see them as objects to look at. The boxing match between Patriarchy and Patri-arch-enemy reveals many issues emanating from gender inequality. Despite women fighting for equal pay for equal work, despite women trying to 'advance straight on merit', the patriarchal society crushes so many of these campaigns with bullying tactics and foul play.

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3.6 3.6.1 **Treat each response on its merits. This question requires interpretation but must reflect an understanding of correct lighting terminology. Markers must award 1 mark per valid observation.**

Tshepang:

- A white light is focused predominantly on the character of Ruth. The light comes from above her and the pile of salt.
- The source is possibly from one or two par cans above her.
- The light, although strongly focused on her, is soft edged and also spreads around her, also picking up the bed.
- It does not extend to stage left, though, because Simon is in the semi-darkness.

Born Naked:

- The stage is flooded with a soft blue wash.
- The characters are silhouetted in the wash.
- A faint white light emanates from the bulbs framing the mirrors.
- Although it is a general wash, the peripheries of the stage are dimmer.

LRRH:

- Images of the three little pigs' houses are projected onto the projection screen, providing some illumination.
- The rest of the stage is dimly lit from overhead LEDs.
- The LEDs are emitting a red light onto the pigs and the surrounding stage space.
- The canvas flats on the sides of the stage are only partially lit and are filled with shadows.

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

Tshepang:

- The overhead lighting on Ruth brings attention to her character in this moment.
- It highlights her constant rubbing of the salt and the emotions she is feeling.
- The lighting creates a sense of Ruth's isolation as she alone is in the light at this time.
- While the lighting is fairly soft around Ruth, it is quite strong directly on her which gives the impression of the unrelenting hot sun to which Simon refers often.

Born Naked:

- The blue light creates the idea of a memory.
- The lighting suggests an emotional connection between the two characters in this moment.
- The lighting provides a sense of theatricality to the atmosphere.

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- While blue is normally associated with coldness and isolation, the effect in the image is one of shared vulnerability and a sense of closeness between the two characters.

LRRH:

- The shadows on the canvas flats on the sides indicate that it is nighttime and ties in with the pigs saying their prayers.
- The darkness created around the pigs on the stage is indicative of the danger that surrounds them.
- The tinge of redness in the light also adds an eerie atmosphere and provides further hints of the dangers of the city.
- The clarity of the pigs' houses that are projected provides a sense that these houses are the pigs' dreams. They also lend a sense of the fairy tale to the design.

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SECTION C SOUTH AFRICAN THEATRE/FILM (POST-1994)

QUESTION 3 (B) SOUTH AFRICAN CONTEMPORARY FILM (POST-1994) FILM IN CONTEXT

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

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

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

- Intertextuality refers to the borrowing from, referencing to, and layering of different texts and images together.
- Different texts, images and media forms are pasted together in one piece.

3.2 **Markers must view responses globally and should accept any valid answer.**

Candidate accurately identifies TWO images or texts that are borrowed or referenced	2 marks
Candidate explains where the two images or texts are reference of or borrowed within the play.	2 marks

District 9:

- The film references apartheid laws when the residents riot and the government develops plans to move the prawns to a 'safer and better location'. The signage in *District 9* also mirrors old apartheid signs, particularly with the use of the prefix 'non'.
- The name *District 9* evokes memories of evictions from the area in Cape Town known as 'District Six'.
- Blomkamp's *District 9* pays homage to David Cronenberg's *The Fly* when the character Wikus van de Merwe undergoes a transformation after coming into contact with alien biotechnology. This transformation is reminiscent of the transformation that occurs in *The Fly*, where the main character undergoes a horrific transformation into a human-insect hybrid after a scientific experiment goes awry.

Tsotsi:

- *Tsotsi* is an adaptation of Fugard's novel that was written in the 1960s and published in the 1980s.
- *Tsotsi* draws on elements of the gangster film genre by depicting Tsotsi as an antihero and the criminal lifestyle as a central focus, reminiscent of classic gangster films like *Scarface*.
- There are subtle biblical references in *Tsotsi*, with the character Tsotsi undergoing a transformation that can be seen as a metaphor for a biblical redemption story.

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Ellen: The Ellen Pakkies Story:

- The film is based on the true story of Ellen Pakkies, a South African woman who killed her abusive and drug-addicted son in 2007. The film draws on the real-life events and the news coverage surrounding the case, reflecting the intertextuality of the actual events that inspired the story.
- Layered images can be found in the parallel narratives found in the film – the past of Abie's story is juxtaposed with Ellen's present story, and the two narratives run concurrently.

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

District 9:

- In the beginning of the film there is already a conflict introduced with the alien ship shown hovering over the city.
- There is no sense of equilibrium in the beginning and then the conflict which disturbs this equilibrium, it is there from the start.
- Through this lack of backstory (which is only introduced as the film continues), a non-linear, fragmented structure is created in which the audience is first introduced to what the media tells us (typical of Postmodernist comment on how the media shapes how we view the world).

Tsotsi:

- The narrative is non-linear.
- There are several flashbacks, which fuse with the present.
- Open ending: the ending appears more open-ended than is typical of many mainstream films.

Ellen: The Ellen Pakkies Story:

- Abie's story is juxtaposed with Ellen's present story and the two narratives run concurrently (mini-narratives).
- The narrative in non-linear and makes use of jump-cuts
- It makes use of mini-narratives in that this is an extremely localised story of life on the Cape Flats.

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

District 9:

As the film progresses, Wikus undergoes a transformation that mirrors the themes of identity and change. His physical and psychological changes, as he becomes partially alien, force him to confront his own identity and preconceptions. This transformation is central to the film's narrative. At the beginning, he embodies the oppressive and prejudiced human identity prevalent in the film. As the narrative progresses, his experiences with the aliens lead to a shift in his identity and perspectives. This transformation underscores the malleability of one's identity and the potential for change.

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The non-linear structure demands that viewers actively engage with the narrative to understand the relationships between characters, events, and identities. As they piece together the puzzle of the story, viewers develop a more nuanced understanding of the sociopolitical and cultural context in which the film is set. This understanding allows for a deeper exploration of how identity is influenced by the environment and social dynamics.

Tsotsi:

Tsotsi utilises a fragmented narrative structure, where the story is not presented in a linear fashion. The film frequently employs flashbacks and non-linear storytelling techniques to reveal Tsotsi's past and the events that led him to a life of crime. This fragmentation serves to highlight the complexity of his identity and the underlying motivations. Rather than portraying him as a one-dimensional criminal, the film delves into his personal experiences and emotions. This approach rejects the grand narrative that might stereotype him as a mere 'thug' for his actions.

The film's non-linear structure presents glimpses of the main character Tsotsi's life at different points in time, revealing fragments of his character and experiences. Viewers must piece together these fragments to understand the complexities of Tsotsi's identity. This approach mirrors the way people form their identities through various life experiences and stages.

The film uses flashbacks to delve into Tsotsi's troubled past and the circumstances that led him to a life of crime. These flashbacks are presented out of chronological order, revealing how different events and choices influenced Tsotsi's identity. Viewers must connect the dots between the past and the present to understand the character's motivations and growth.

Ellen: The Ellen Pakkies Story:

The use of mini-narratives forces the viewer to examine the class and race prejudices that exist about people in communities not deemed politically important enough to grab national attention.

The film presents multiple timelines, weaving past and present events together. This non-linear approach allows viewers to see how Ellen's identity and her relationship with her son, Abie, have evolved over time. It forces viewers to consider the impact of past experiences and trauma on one's identity. By showing scenes from Ellen's past, including her own struggles with addiction and abusive relationships, the film delves into the complex factors that have shaped her identity.

The non-linear structure enhances the emotional impact of the film. It takes viewers on an emotional rollercoaster by juxtaposing moments of tenderness and love with the harrowing and violent events.

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3.5 3.5.1 **Candidates may choose any character from their selected film. Markers are to allocate one mark per valid identity. Below are suggestions.**

District 9:

- Wikus – human, a bureaucrat
- Christopher Johnson – prawn, survivor

Tsotsi:

- Tsotsi – gangster, orphan
- Miriam – mother, poor

Ellen: The Ellen Pakkies Story:

- Ellen – murderer, mother
- Abie – addict, son

3.5.2 **Treat each response on its personal merits. What follows is merely a guide. Candidates could focus on one identity more than the other, in which case a maximum of 4 marks may be awarded to any one identity.**

District 9:

Wikus

At the beginning of the film, Wikus is often seen wearing a suit and tie, which is standard business attire. This costume choice signifies his role as a bureaucrat working for Multinational United (MNU), a corporation involved in the eviction and relocation of the alien inhabitants in District 9. His attire reflects his identity as a corporate employee and suggests a degree of formality and conformity to societal norms.

Many scenes take place in the corporate offices of MNU, where Wikus works. The clean, modern, and sterile environment of the office setting contrasts with the chaotic and dirty world of District 9. This setting underscores Wikus's identity as a corporate employee and places him within the context of a bureaucratic and profit-driven organization.

Christopher Johnson

Christopher Johnson's appearance and physical characteristics are key components of the mise en scène that reveal his identity as a Prawn. His non-human appearance, which includes a crustacean-like exoskeleton, tentacles, and an insectoid face, is in stark contrast to human characters in the film. These visual elements emphasize his identity as an extra-terrestrial being. The setting of District 9, where Christopher and other Prawns are confined, is a significant aspect of the mise en scène that reinforces their identity as aliens and survivors. The shantytown, made up of makeshift structures and debris, highlights their marginalised and precarious existence in a hostile human environment. The mise en scène depicts the Prawns engaging in subsistence activities, such as scavenging for food and resources in the human refuse. These actions underscore their identity as survivors who are struggling to meet their basic needs in a harsh and unforgiving environment.

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Tsotsi:

Tsotsi

Tsotsi is often seen wearing typical gangster attire, including baggy clothing, hoodies, and a beanie. His clothing choices reflect a streetwise and urban style associated with gang culture. Additionally, Tsotsi and his gang members often wear their clothing in a way that obscures their identities, such as hoodies pulled low over their faces or bandanas covering their lower faces, contributing to a sense of anonymity and intimidation. The film's setting, which is the gritty and impoverished urban landscape of Johannesburg, serves as a backdrop that accentuates Tsotsi's gangster identity. The dilapidated buildings, narrow alleys, and dimly lit streets create an environment that is associated with crime and gang activity. The use of lighting and shadows in the film enhances the atmosphere of danger and suspense. Dark, moody lighting and dramatic shadows contribute to the portrayal of Tsotsi as a menacing and enigmatic figure.

Miriam

The setting of Miriam's home and her surroundings play a significant role in revealing her identity. Her living conditions are depicted as modest and run-down, reflecting the hardships of her life in a poor neighbourhood. The mise en scène shows cramped living spaces, basic furniture, and minimal personal belongings, which convey her economic status. Miriam's attire in the film is often simple and worn. She is not dressed in expensive or fashionable clothing. The costuming reinforces her identity as a person living in poverty, as her wardrobe reflects her limited financial resources. Her nurturing and caring demeanour toward the baby, whom Tsotsi brings to her, underscores her motherly identity. Her willingness to help Tsotsi, despite her limited resources, reflects her compassion and her role as a supportive figure in the community.

Ellen: The Ellen Pakkies Story:

Ellen

The setting of Ellen's home and her domestic surroundings play a pivotal role in revealing her identity as a mother. The film portrays her living conditions, including the modest and cluttered interior of her home, which reflects the challenges of her life as a mother living in a lower-income neighbourhood. The inclusion of family photographs within the *mise en scène* showcases Ellen's identity as a mother.
These images, often placed around the house, emphasise the importance of her family and children in her life. The costume and makeup in the play serve to reflect the socio-economic status of the characters. Ellen's worn out conservative pink nightgown reflects a hard-working woman, conservative and ordinary.

About 90 percent of the actual locations where the tragedy took place were used to shoot the film and link to her identity as a murderer. These included the Pakkies' home in Lavender Hill, the police station in Steenberg where she was held, Pollsmoor Prison where she was also held for a few weeks, and the Wynberg magistrate's court where her court case took place. Makeup and costume also reflect Ellen's journey after she murders her son and becomes incarcerated and

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tormented by what she has done. The clean, well-dressed, neat domestic worker transforms into an emotionally tormented woman who no longer takes the time to look after herself – no makeup and dark rings under her eyes.

Abie

Abie is depicted as both victim and a drug addict in the opening sequence. We see him sitting on his bed, headphones around his neck with book and pen in hand. Posters of Michael Jackson on the wall tell of his interests in pop culture. The sirens are symbolic of the community in which they live – impoverished and full of violence. When we see younger Abie in happier times and hear the sirens, we see him as a victim of his circumstances. The sirens also symbolise all of his future run-ins with the law as his addiction leads him to violent and criminal behaviour. When Abie attacks his parents, it is nighttime, but the bright lights between the blocks of flats reveal the fury on his face. Once inside the house, the dim lighting adds to the viewer's confusion and anxiety, while symbolically replicating the sense of Abie's darkly demonic state. His once clean-cut youthful appearance becomes dirty and unkempt – all this is shown through the use of makeup – a clean youthful face changes into a haggard, dark-ringed eye of pain and torment.

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

District 9:

Blomkamp uses *District 9* to clearly parallel South African apartheid, but the themes present in the film still resonate today. Immigrants worldwide are looked upon as subhumans, as the aliens are in the film. In the film, there are signs saying either no prawns or no humans and the humans show a major sign of xenophobia towards the prawns. They show a great level of hatred and disgust for the prawns intruding on their town. Blomkamp wants to push the issue that there is great hatred throughout the world today. The main reason he produced the film in Johannesburg was because there were high tensions between native South Africans and Zimbabwean refugees. Blomkamp wanted to open people's eyes to show that in some ways we treat other humans like the humans treated the prawns. Through Wikus, the viewers learn that rather than treat people as 'others,' perhaps it would be a good idea to consider how those 'others' live, to seek understanding with one's fellow man. Wikus, a bureaucrat from a privileged background, had never considered the feelings of the aliens, and once he does, he adopts a new mindset. Furthermore, Wikus is saved by the aliens at the end. More importantly, he isn't just made to be a hero. He's shown to be a sort of brother/fellow 'man' with the aliens. He fights off MNU mercenaries so his alien comrade Christopher can escape. He goes from an unfeeling bureaucrat to a man willing to sacrifice all for someone he once saw as an 'other'.

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

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most poignant examples of bureaucracy and corporate greed is represented by the actions of MNU, a private military-industrial corporation tasked with managing the alien population. 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. MNU's unethical practices are exemplified by their willingness to forcibly evict and relocate the aliens to a new internment camp called District 10, which is even more inhospitable. The relocation process is marked by violence, dehumanisation, and disregard for the well-being of the alien population. MNU's bureaucratic approach to the eviction underscores their indifference to the suffering they cause and their relentless pursuit of financial gain. Wikus van der Merwe is assigned to oversee the eviction process. Initially, he appears as a bumbling bureaucrat, more interested in advancing his career than questioning the morality of his actions. However, as the film progresses, his character undergoes a transformation when he is exposed to alien biotechnology. This transformation, initially seen as a liability by MNU, becomes a target for corporate greed, as they seek to exploit Wikus' altered state for their benefit. The theme of corporate greed is further underscored by MNU's willingness to sacrifice individuals, including Wikus, in the pursuit of financial gain. They prioritise their own interests over the well-being of employees and the marginalised alien population.

Tsotsi:

A prominent theme in the film is that of decency and this theme reveals much about the identities of the characters. Boston suggests that by murdering the man in the subway, they have lost their sense of decency. Petty crime to survive is one thing, but murder takes it to a new level. When they are discussing the kidnapping of the baby, Soekie asks what kind of man would steal a child from his mother. The others in his gang cannot believe Tsotsi would do this, because it is a new level of crime, beyond what is decent and humane. When Tsotsi shoots and kills Butcher it becomes clear that the days of petty crime are over. Tsotsi can never go back and truly redeem what he has done because he has overstepped the bounds of decency.

Linked to decency is the theme that explores the differences in economic diversity. Those identified as rich live in a nice area, filled with exceptional housing. Tsotsi and his friends (who can be identified as being poor) live in shacks. They are in the slums of Johannesburg. The shacks do not have much in them. Tsotsi takes the baby to the pipes where he lived, which further emphasises how the poor, especially the young, suffer because of economic disparity. Tsotsi and his gang must rob the rich to survive. It is implied that this is how Tsotsi was even able to get a shack in the first place. The difference between the gated home of the baby's parents and Tsotsi's slum neighbourhood is quite dramatic. The house where the baby's family lives is gated. There are alarms on it, and the inside of their home is quite large. Tsotsi is in awe when he is in the baby's room, from its African safari mural on the wall to all the toys the baby has throughout

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the room. This is more than young David could have imagined having when he was a child. There are great parallels between decency and economic prosperity. The rich seem to be good and decent people. The poor struggle morally as they struggle to feed and clothe themselves.

The role of a mother is to nurture a child. Tsotsi brings the baby to Miriam. She has her own child and he knows she will be able to help him care for the baby. Tsotsi was enamoured of the love she showed a baby not her own. He lacked all of the maternal love he needed to become a moral and decent human being. His own mother died of a terminal illness. His abusive father would not even let him stay with her in her dying moments. Instead, he scared Tsotsi/David, by yelling and kicking the dog so hard he paralyses the animal. This causes Tsotsi to run away. When Miriam finds out where Tsotsi got the baby, she urges him to return the child. He can never fulfil the role of a mother. The baby's mother is strong enough to survive the shooting, but she cannot function without her child. Until the baby is back in her arms, she is heartbroken. Even Miriam believes she cannot replace the love that has been lost by Tsotsi stealing the child. She urges him to return the baby, which he does.

The film is also about hope and overcoming the odds of the cards life can sometimes deal. *Tsotsi* does not romanticise poverty, glamorise violence, or make us sympathetic towards a violent young man like Tsotsi; rather, it allows us to see the effects and suddenness of violence. Violence committed by the oppressor is passed onto the oppressed in a vicious cycle: the oppressed are left in poverty, while the rich get richer. Tsotsi represents the possibility that maybe the cycle can be broken: a hope for a post-apartheid South African black teenager, and a hope that Tsotsi can become a better person and ultimately do the right thing. In the context of the film, that's giving the baby back and allowing reconciliation to take place within himself for his own troubled past – allegorical of the reconciliation process in South African. The film follows this progressive journey right up to its heavy ending, which we watch in a perpetual state of anticipation. The film does not try and prescriptively solve the enormous condition of poverty in South Africa; instead, the film traverses beyond the realm of violence, using the theme of forgiveness as a way to move forward and rebuild. The process of moving forward is an utterly frightening concept for Tsotsi, but there is a hopefulness that things can and should be better than they are, at least within his own world.

Ellen: The Ellen Pakkies Story:

The concept of the family unit is explored in the film when the truth behind Ellen's mercy killing is revealed. Ellen explains that she killed Abie not only out of her love for him (because he was killing himself) but also to protect herself: in his tik-fuelled rage, Ellen feared her son would rape her. We learn how easy it is to judge somebody without really knowing the reasons behind the facts. The film deconstructs the notion of motherhood. In Ellen we have the mother – stereotypically seen in the family unit as the hero, the protector. Typically, it is the father that is seen in a violent light, and the father that usually destroys

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the family unit's safety. But it is Ellen who is the anti-hero in that she destroys the stereotypical notion of the mother by killing her son. Yes, she gives herself up almost immediately, and repents and pleads guilty in the case, but the action of killing her own child is not an action that the society-wide belief of what a mother is and represent would do. At the time of her trial in 2007, hers was one of the only known court cases in the world where a mother had killed her own adult child. She moves into a space of redemption when the judge (in her sentencing) states that Ellen has been failed by the state – so those systems that were put in place to help/protect Ellen do not do that, and her actions are a result of that lack of help. This is something that happens in South Africa (and the world over) because of her class and race. Ellen's life of trauma and abuse brings her to a tipping point.

The failure of community structures is also addressed in the film. Ellen exhausts all the system's avenues, such as the police station, court, clinic, rehabilitation centre and magistrate in her community, to seek help for her drug-addicted son. Her futile efforts led her to commit murder. We learn how society has failed to adequately protect persons living with addicts or even the addicts themselves. One of the most compelling examples of the theme of failing social structures is the depiction of Abie's struggle with addiction. Abie's continued use of tik leads him to a life of crime and violence. This is a lesson about how drugs continue to devastate the communities in which they are the primary income for many families and a coping mechanism and escape from the harsh reality in which they live. The film underscores how the lack of accessible and effective addiction treatment programmes, as well as limited mental health support, can contribute to the cycle of addiction. Abie's addiction and health issues are exacerbated by the lack of timely and appropriate medical care. His struggles are symptomatic of the larger problem of limited access to healthcare services and mental health support for marginalised individuals, which can perpetuate a cycle of despair and addiction.

3.6 3.6.1 **Treat each response on its merits. This question requires interpretation but must reflect an understanding of correct lighting terminology. Markers must award 1 mark per valid observation.**

District 9:

- Natural lightning is used in the image.
- The realist lighting has a subdued tone.
- The shadow cast by the alien ship on the city below shows the vastness of the spacecraft.
- The colour palette is monochromatic and the light is blocked by the space ship.

Tsotsi:

- The township is portrayed using reds, oranges, and browns.
- The image appears to be a rosy glow of early morning or early evening because of the light on the horizon.

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- The dominant colours are orange, red, yellow plus low key and/or natural lighting.
- The houses are built of tin and brick and are, therefore, darker in colour and more in the shadows

Ellen: The Ellen Pakkies Story:

- The lighting is natural as there is even a glint from the sun on the lens of the camera.
- Although there is a blue sky in the image, the surrounding buildings are dark and in the shadows.
- The lighting provides a clarity and realism to the image.
- The dark buildings are brown and grey and dilapidated.

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

District 9:

- The natural lightning has the effect of making the world of District 9 feel detailed, dirty and lived in, causing the audience to experience the environment in a more personal way.
- The benefit of using the natural lighting is that it gives a science fiction movie a more realistic and subdued tone, playing to the best of both the science fiction and mockumentary styles.
- The lighting creates a foreboding atmosphere.
- The natural lighting gives the impression an alien ship could actually be floating over Johannesburg, and the audience is watching events that have really transpired.
- The shadow on the ground (created by the ship) is intimidating.

Tsotsi:

- The warm golden colours of the township show that in the poverty there is also a vibrant community.
- The atmosphere can be interpreted as dangerous, violent, and volatile. Cinematically the township space is one reduced to decay and death, informality, and temporality.
- The sepia tones that wash through the image suggest the smoky-dustiness of township living, both literally and figuratively.
- The light and colours could indicate that the place has the potential to be hot and hellish.

Ellen: The Ellen Pakkies Story:

- The natural lighting provides a sense of realism.
- This is haunting for the viewer, knowing they are seeing the actual area in which the incident took place.
- The buildings in the shadows indicate the poverty and neglect experienced by those living in Lavender Hill.
- The crisp blue sky contrasted with the dark buildings creates a sense of coldness and hardness.

Total: 120 marks

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