NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2023

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.

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SECTION A 20TH CENTURY THEATRE MOVEMENTS – ABSURD THEATRE

QUESTION 1 PLAYS IN CONTEXT

1.1 1.1.1 **Candidates may mention any ONE of the possible influences. Below are some of the possible answers:**

Dadaism, Surrealism, Symbolism, Theatre of Cruelty and Expressionism.

1.1.2 **Markers must award 1 mark per valid point.**

Surrealism: a 20th-century avant-garde movement in art and literature which sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images. It included the practice of producing fantastic or incongruous imagery or effects in art, literature, film, or theatre by means of unnatural or irrational juxtapositions and combinations.

Dadaism: a movement in art and literature based on deliberate irrationality and negation of traditional artistic values. The Dada movement consisted of artists who rejected the logic, reason, and aestheticism of modern capitalist society, instead expressing nonsense, irrationality, and anti-bourgeois protest in their works.

Expressionism: a modernist movement that developed in the 20th century in Europe. Expressionism focuses on the deep psychological forces that lie beneath drama, that create drama. It involves presenting an inner psychological reality (a SUBJECTIVE vision) on stage, as opposed to an OBJECTIVE representation of society (the naturalist/realist tendency). The aim is to express emotional experience instead of impressions of the physical world.

Theatre of Cruelty: developed by Artaud, who was initially a Surrealist, this movement included removing the barrier of the stage between performers and audience and producing mythic spectacles that would include verbal incantations, groans and screams, pulsating lighting effects, and oversized stage puppets and props.

Symbolism: Symbolist artists sought to express individual emotional experience through the subtle and suggestive use of highly symbolised language. Symbolism implied that there was a much higher and more spiritual existence that was aimed at expressing various emotional experiences by visual means. It reacted against Realism and Naturalism. Dialogue and acting style was stylised and set up in an anti-realist manner.

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

Candidate accurately identifies characteristics of their chosen style as they appear in the image.	3 marks
Candidate accurately analyses the characteristics of their chosen style with reference to the play.	2 marks

WFG

Symbolism: In the set design, there are a number of bombshells strewn across the stage. This links to the socio-political influence of WWII on Beckett and his writing of the play. The play highlights the hostile universe in which the characters find themselves, and thus symbols of war (bombs) on stage highlight this aspect. The stage is also relatively barren and sparse. This symbolises the loneliness and isolation of the characters. This is further emphasised by the lifeless tree with no leaves in the image. The tree also symbolises the emptiness and barrenness of the setting. Candidates may refer to other styles depending on the answer given in 1.1.2

RHINOCEROS

Surrealism: In the set design, there is a juxtaposition of the bright colours in the foreground (the café chairs and flowers and even the doors of the different locations) and the dark colours in the background (the looming presence of shadowy buildings). The effect could be to allow the audience to think, initially, that the play is a light piece, but it hints at the sinister events that will follow – the infiltration of the rhinoceroses into the town. There is a nightmarish quality to the buildings as they are distorted and lean at angles. This is contrary to Realism and unnerves an audience. It could be seen as in reference to the nightmare that is about to happen as townsfolk all begin to conform and turn into rhinoceroses and the walls close in on Berenger. Candidates may refer to other styles depending on the answer given in 1.1.2

THE MAIDS

Expressionism: A feature of Expressionist set design is that of distorted architecture. In the image, the 'walls' of the apartment are at strange angles, producing a distorted effect. They are also made of material that is slightly transparent which enables shadows to be cast on them. These unrealistic aspects of the design indicate the game of pretend in which the maids engage themselves. There is also a feeling of danger communicated through the nightmarish and unsettling angles which links to the murderous element of Solange and Claire. Candidates may refer to other styles depending on the answer given in 1.1.2.

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1.2 **Note: the division of marks awarded to the content expressed must be fluid. Some candidates might explain one bullet point in greater detail than another. Max 6 marks may be awarded for any one bullet point.**

Candidate describes the structure of the play accurately and links it to the characteristics of Absurd Theatre.	5 marks
Candidate describes the language of the play accurately and links it to the characteristics of Absurd Theatre.	5 marks

Waiting For Godot

Structure: *Waiting for Godot* is not constructed along traditional lines, but it has a firm structure based on repetition and balance. It is devoid of a traditional linear plot structure: it is not a well-made play – there is no beginning, it does not build up to a climax and it has no end. The absurd experience is circular and repetitious; therefore, a circular structure communicates the lack of progress or resolution and emphasises the sense of infinity. There is no logical action, but rather, meaningless stage business; clowning rather than action. The play consists of two acts that are almost similar in structure and plot. We end where we begin, because we are paralysed by uncertainty and indecision – the need to make choices and take decisions is undercut by our fear of the unknown and our expectations that somebody/ something might rescue us and provide our lives with a sense of fulfilment and purpose.

Language: Beckett distrusts language as a vehicle of communication. The talking is rarely an attempt to impart information, or even to communicate. Even when two characters are present on stage, the conversation resembles two parallel monologues. The language of *Waiting for Godot* reinforces existential attitudes with the use of words and phrases such as *'nothing to be done'*, Estragon speaking *'despairingly'* (p 14) and *'violently'* (p 20), Pozzo *'sobbing'* (p 46), Estragon evoking his condition in terms of the word *'void'* (p 66). The characters (Beckett) also *create* words in a vain attempt to communicate (e.g., *'knook'*, words in Lucky's speech, etc.). Banal daily conversations are mixed with literary language. Puns, clichés, slang and repetitions are interspersed with poetic language and are all used to pass the time or to torment other characters. The sudden change in language style also breaks the mood of the moment. Immediately after a touching moment of intimacy between the tramps the mood is broken by a coarse reference such as *'You stink of garlic.'* There is inconsequential dialogue – conversations that have no great bearing on anything, for example the kind of tree that the tree is. Characters talk at cross-purposes, without listening to one another. Estragon talks about the carrot when Vladimir is talking about something completely different.

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Rhinoceros

Structure: Ionesco, for all his straying from traditional realism, adheres to a pretty standard structure in *Rhinoceros.* The play takes place in three acts, and it moves forward like you'd expect a three-act play to do; however, it lacks dramatic unity. Through the play, Ionesco questions traditional theatrical structure, but also extends the play's goal to a formalised question of logic all presented in his anti-theatre format. His play builds on bizarrely illogical or fantastic situations using such devices as the humorous multiplication of objects on stage until they overwhelm the actors. The play begins in an open, public space – a local café in a town square; slowly, each act isolates Berenger more and more until he is alone in the dark confines of his room. In the end, there is a contrast between the play's opening setting and the busy city that closes the play. Akin to an Expressionist's terror of industrialisation, Berenger's final moments of the play mimic a surreal, crowded city – the rhinoceroses jam the streets and trumpet, making the city loud and oppressive. The plot is also circular, literally – the first and last images the audience sees are a person alone on stage – as well as metaphorically – Berenger, though the environment around him has changed drastically, finds himself alone and no more integrated into society than at the beginning of the play.

Language: In the works of Ionesco, language becomes an object of mockery. Everyday language is often an inadequate means of communication, and he symbolises this by ending most of his plays with an illustration of the defeat of language. This is done by showing rational arguments failing to convince, or by the complete breakdown of language into sounds or meaningless syllables. *Rhinoceros* illustrates the final eclipse of human logic and speech. Through syllogisms the Logician proves to an old man that a dog is a cat and later that Socrates was also a cat. Ionesco mocks empty social chatter by twisting common platitudes or by using well-known expressions out of context. Once a character repeats a platitudinous expression such as 'It's never too late!' (repeated 22 times in the play) or 'Come on, exercise your mind. Concentrate!' (repeated 20 times), the other characters start to mindlessly repeat them, which further shows their herd mentality. At the onset of the play, on sighting a running rhino, each character echoes the same reaction 'Oh, a rhinoceros!' (p.6) The repetition introduces an element of absurdity. It is an apathetic response, considering the bizarre circumstances. The dialogues too, are full of clichés, especially those of Jean, Dudard and Botard. Jean tells Berenger 'the superior man is the man who fulfils his duty,' (p. 5); talking like a politician he does not understand the gravity of his statements. It exposes the predictability of people, lack of any originality of ideas and scarcity of expressions. All of the characters except Berenger talk in clichés: for example, when first encountering the rhinoceros, all of the characters apart from Berenger insipidly exclaim 'Well, of all things!', a phrase that occurs in the play 26 times. Ionesco was suggesting that by vacuously repeating clichés instead of meaningful communication, his characters had lost their ability to think critically, and were thus already partly rhinoceros.

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The Maids

Structure: At first glance, *The Maids* appears as a classical play, considering that the rule of three unities is followed. There is unity of action – killing Madame, a unity of time – the play takes place over one evening, and a unity of place – as it all happens in Madame's bedchamber. Moreover, although the play is not divided into acts or scenes, some have seen in Genet's text a five-act structure worthy of a classical tragedy. However, all comparison with the classical canon ends there, as Genet plays out theatrical conventions. The piece is divided into five parts, four of which are separated by three precise twists and turns. The first part of the play corresponds to a sort of anti-exposition, with the role-play of the two maids. Several clues aim to make the audience aware of the artificiality of what happens on stage. The exposure, in the real sense, only happens after the alarm goes off, once the audience understands who the young women on stage really are. Genet insists on the cyclical nature of theatre, an art that is repeated every night, as the maids play the same game every day. This repetitive temporality implies an idea of fatality. The whole play thus functions as an inevitable march towards death.

Language: Genet's plays are all based around rituals. His language therefore is at once exalted and incantatory, and he relies on the visual impact of his plays to a large extent. Because many of Genet's characters are acting in plays within plays to create a conflict between illusion and reality, the language used by one character may vary greatly. *The Maids* deals with the failure to communicate and attempts to create a ceremony on stage. During their ceremonial game, they both speak in a falsely exalted, deliberately artificial, declamatory language, in which they throw harsh insults at each other, acting out all of their anger and frustration at each other as well as at Madame. There is no real communication between Madame and her maids, and no real communication between Claire and Solange. Because neither of them ever really is what she appears to be, they can communicate only when they pretend and their communication has to cease when they return to reality. Claire and Solange use a deliberately artificial exalted language that expresses what they long to be within themselves rather than what they are to the outside world. Despite the underlying seriousness of this play, Genet was able to introduce humour in the forms of puns and dramatic irony.

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1.3 1.3.1 **Markers must view responses globally and should accept any valid, justified answer. What follows below is simply a guide.**

Candidate accurately identifies the role of ritual within Absurd Theatre.	3 marks
Candidate provides an appropriate example of ritual from the play that they have studied.	1 mark

The use of rhythm, repetitions, greetings, and pleasantries lends a ritualistic quality to many of the plays within Absurd Theatre. This reinforces the sense of aimless continuity: the situation seems to have been going on forever without changing. This illusion of progress without any forward movement is carried further by the use of word games and cross talk, like the physical games played by the characters, end in themselves – passing time without gaining on it.

1.3.2 **Treat each response on its merits. This question is creative and must be marked accordingly. What follows is merely a guide. Examples must show an understanding of ritual being a repeated action that is carried out in the same way each time, often mechanically.**

Candidate's exercise involves an activity that is part of a routine.	1 mark
Candidate's exercise includes repetition.	1 mark
Candidate's exercise highlights ritual.	1 mark

What follows is an example
Choose a ritual from your own life that you repeat often. Then select an unrelated prop/object. Improvise a short scene in which you combine the daily ritual with the object, making sure the character becomes mechanical and complacent in their actions. Note how the character simply accepts the absurdity of their actions.

1.3.3 **Note: the division of marks awarded to the content expressed must be fluid. Some candidates might explain one bullet point in greater detail than another. Max 5 marks may be awarded for any one bullet point.**

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

Candidate makes effective and accurate physical suggestions in the staging of the example.	4 marks
Candidate makes effective and accurate vocal suggestions in the staging of the example.	4 marks

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1.4 **Treat each response on its merits**. **Candidates may choose any symbol but must show an understanding of their chosen symbol. Award 1 mark per valid point.**

Waiting For Godot

The symbol of the rope represents control. Pozzo drives Lucky by means or the rope, repeatedly jerking the rope to make Lucky move. It gives Pozzo physical power and symbolic power too. It shows Pozzo's power over Lucky just like a master has power over his dog, making Pozzo the master and Lucky the slave. The rope also symbolises their co-dependency. In the second act, Pozzo is blind, as the rope is used more as a guide for Pozzo. He relies on Lucky to lead him via the rope.

Rhinoceros

The rhinoceroses are a blunt symbol of man's inherent savage nature. They represent both fascist tyranny and the absurdity of a universe that could produce such metamorphoses. Ionesco equates the epidemic of the metamorphoses with the ways the ideals of Nazism can infect the unconscious minds of individuals. The rhinoceros is a symbol of people who have forgone their individuality in the wake of mass hysteria and a mass mutation into a society where there is no space for the individual. They are a warning about conformity, specifically related to fascism.

The Maids

When Claire and Solange argue about which dress Claire will wear as the fake Madame, Solange makes her wear a red velvet dress. Solange insists that she wears red, the colour of blood or, as Solange exclaims near the end of the play, the colour of their shame. Later, in a temporary altruistic mood, Madame bequeaths the red dress to Claire. It becomes Claire's status symbol, an aristocratic cloth. The velvet red dress and all Madame's other fine clothes symbolise her wealth and superiority over the maids, who feel dirty and inferior to her because of their poverty.

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SECTION B SOUTH AFRICAN THEATRE (1960–1994)

QUESTION 2 PLAYS IN CONTEXT

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

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

Note: All answers to this question must be based on the text you have studied.

2.1 **Markers must award 1 mark per valid point.**

The Island

The play refers to Robben Island, where the National Party incarcerated political prisoners during the apartheid regime. It was simply called *The Island*, because at the time, it was illegal to talk about Robben Island. It represents the isolation, both physical (being a distance off the Cape coastline) and psychological (inmates were isolated from society) of the prisoners.

Woza Albert!

It's in the final sequence that the meaning of the work's title becomes clear. The work 'woza' means 'rise up,' and, at the end, Morena appears at a graveyard to resurrect dissident political heroes such as Albert Luthuli and Steve Biko. We can therefore surmise that the *Albert* in the title refers to Albert Luthuli – the first president of the ANC. The title is a call for everyone to stand up against the apartheid regime, and by calling on past heroes, it gives the audience hope. The exclamation mark in the title is also significant as it implies urgency and action.

You Strike a Woman, You Strike a Rock

The play text, *You Strike the Woman, You Strike the Rock,* takes its title from a protest slogan '*Wathint Abafazi'Wathint*'. This slogan is associated with the Women's Protest March in 1956, the largest mass gathering of women in South African herstory where women gathered to demonstrate peacefully against the imposition of pass laws on black South African women. The play recalls the story of the Women's March and their courage as they fought against the imposition of the pass laws and is based on the lives of three women, Sdudla, Mampompo and Mambhele who sell chickens, vetkoek and oranges near a taxi rank in the squatter camp of Crossroads in Cape Town.

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2.2 **Markers must view responses globally. They may offer alternative arguments to what are in the marking guideline. Accept valid points: 1 mark per point.**

The Island

- Set in South Africa during the 1970s
- During the apartheid regime where the NP was in power
- Legislated that any person of colour was deemed inferior to the white population
- Segregation in amenities, separate areas assigned to separate races and countless laws restricting the movement of people of colour as they were oppressed
- Oppression was evident in the prisons, particularly on Robben Island where political prisoners were treated inhumanely

Woza Albert!

- Set in South Africa in the 1980s
- The National Party was in power
- People of colour were viewed as inferior and white people were viewed as superior
- Laws favoured white people
- People of colour were oppressed
- People of colour were humiliated, degraded and viewed as 'non-human' – no human rights
- People of colour had to carry around pass books that restricted their movements
- People of colour were often exploited by their employers – given menial jobs, but made to work too hard for little pay
- Political groups that were anti-government were banned
- There was segregation both residentially and publicly
- People of colour were not allowed to vote

You Strike a Woman, You Strike a Rock

- Set in South Africa in the 1980s
- The National Party was in power, but there was a state of emergency
- People of colour were viewed as inferior and white people were viewed as superior
- Laws favoured white people
- People of colour were oppressed, particularly women, who would not be able to access work that paid well
- People of colour were humiliated, degraded and viewed as 'non-human' – no human rights
- People of colour had to carry around pass books that restricted their movements
- People of colour were often exploited by their employers – given menial jobs, but made to work too hard for little pay
- Political groups that were anti-government were banned
- There was segregation both residentially and publicly
- People of colour were not allowed to vote

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2.3 **Markers must view responses globally. They may offer alternative arguments to what are in the marking guideline. Accept valid points: 1 mark per point.**

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

2.4 **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. Below is simply a guide.**

Candidate accurately identifies the specific intentions of the playwrights.	4 marks
Candidate references an appropriate moment that realises the playwrights' intentions.	2 marks

General Intentions:

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

The Island

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

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Woza Albert!

- To protest against and highlight the injustices of the apartheid regime. To show the inequality in treatment and living and working conditions of black and white people.
- To expose the weaknesses of the apartheid regime. To challenge the concept of the 'Christian' NP government by asking the question, what would Morena (Jesus) do/say if he returned to SA. What would the SA people say/do if Morena came back to SA?
- Themes centre around the abuses of apartheid, the injustices of the apartheid laws, the lack of equal opportunity, exploitation of workers, the denial of the freedom of speech and association, Christianity from an African perspective, and hope.

You Strike a Woman, You Strike a Rock

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

2.5 **Each response should be treated on its own merits.**

Candidates should demonstrate their ability to grapple with the message of their play and its importance in our lives today. An understanding of our current socio-political context must be demonstrated, and candidates must make the links with the themes, intention and message of their selected play to our current context.

Candidates should reveal their understanding of the need to learn from the past in order not to repeat mistakes and to strive for a better future. They should recognise that the style of their play is such that the message is hard-hitting, evokes strong emotions in an audience and moves them to social reform.

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2.6 2.6.1 **Markers must view responses globally. They may offer alternative arguments to what are in the marking guideline. Accept valid points: 1 mark per point. Below are some suggestions.**

Grotowski believed that the most unique aspect of theatre was the possibility for direct contact, togetherness, and dialogue between the actors and the audience. Grotowski referred to this as the direct, live communion between performers and spectators. He believed that theatre could not exist without the actor-spectator relationship.

- He aimed for an intensely intimate relationship between the actor and audience.
- He said that there was an infinite number of performer-audience relationships, because plays always had a different scenic arrangement.
- Grotowski saw the actor as a 'high priest' who creates dramatic action, and at the same time, guides the audience into the action.
- The audience (called the spectator by Grotowski) must understand consciously or unconsciously, that the act of viewing the actor exposing his inner being, is an invitation to do the same thing.
- Grotowski's aim was to disturb the spectator on a very deep level. He felt that the spectator had very genuine spiritual needs and really wished, through watching the performance, to analyse himself.
- He believed that the audience should feel as if they were a part of the performance they were watching.

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2.6.2 **Note: the division of marks awarded to the content expressed must be fluid. Markers should look at responses holistically and give credit for well-substantiated points. Below serves simply as a guide.**

Candidate accurately identifies the general staging principals of poor theatre.	6 marks
Candidate successfully references the staging principles in the image provided.	2 marks
Candidate successfully references the staging principles in the play as a whole.	2 marks

General Grotowskian staging principles:

- eliminated makeup (he insisted that the actors' physical flexibility is infinitely more interesting than costumes or makeup).
- wanted simple costumes that were purely functional.
- had no elaborate lighting (he proposed that direct lighting and shadows can be utilised effectively without the need for elaborate lighting schemes and mechanisms).
- insisted that any music or sound effects be produced only the actors themselves (no recorded music).
- limited, multifunctional props (restricted to only those indispensable to the action).
- used a space that could be rearranged for various productions.
- actor-centred approach.
- his actors needed to be physically and vocally skilled in order to be able to portray characters adeptly. This meant they needed high energy and stamina.
- use of mime.

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SECTION C ESSAY QUESTION

QUESTION 3 (A) SOUTH AFRICAN THEATRE (POST-1994)

Refer to ONE of the following plays in your answer:

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

This question interrogates how the play illustrates the playwright's perspective of the truth of the social situation about which it deals. It looks specifically at how theatre's role is to show audiences important issues within their society in order to create awareness and remove ignorance. A solid understanding is required of how the general socio-political context led to the creation of the play and how it affected the playwright/s' need to show the issues on stage. Candidates must grapple with the how Postmodernism has influenced the theatrical style of the play and how the various styles work together to achieve the aims of the playwright/s. Candidates are also required to explain how the performance style/s of the play add/s to the overall search for truth about life and the social situation.

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

SOCIO-POLITICAL CONTEXT

Tshepang

- '*Nothing much happens here*' is a recurring verbal motif throughout *Tshepang*. It is ironic because the play explores how terrible things, such as infant rape, and women and child abuse, does happen in isolated and seemingly passive communities trapped by poverty, no education/employment prospects and social separation from the outside world.
- But when the outside world catches a glimpse of this festering wound, they realise that the abuse of children is much more widespread than was previously thought. Little children experience violent sexual abuse from the earliest ages, and after the revelation in 2001 of what had happened to baby Tshepang, the 'scab was torn off the festering wound' and media story after media story began to reveal the appalling truth.
- However, when the story gets into the press, who turn up at this remote village with all their accompanying paraphernalia and superficiality, only the story matters, not the human results. Gerhard Max's suggestively minimal set represents the media by trees with dark glasses suspended on them and by pages of newspapers being spiked onto the branches.
- The cycle of abuse is one thing Foot suggests is a result of the socio-political and economic context.
  - Simon tells us how young men, just into puberty (measured by the number of pubic hairs they have), are initiated into sex by a local whore managed by her pimp. The charge for her services is small, the main part of which includes a comic book which she reads whilst the young man is having sex with her. If she finishes the comic book before he is satisfied she orders him off. But to satisfy the youths' final moments of desire, her pimp has conveniently placed a loaf of bread in a tree nearby. Simon adds wistfully that he '*preferred the half-loaf*' to the indifferent turning of the comic-book pages.

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- This debased initiation into sex, without a trace of love or reciprocation, quickly became associated with drunkenness and a growing sense of boredom. As Simon's Aunt Thandi says, '*a man, given half the chance, will put it (penis) in anything*'.

- Regardless of the play's socio-political context of post-apartheid…
  - The cause and origin of the poverty and devastation of the characters in the play is apartheid, with its disastrous economic and familial consequences. These include:
    - Disadvantaged communities that were segregated by the Group Areas Act.
    - Children receiving second-rate education due to the Bantu Education Act.
    - The *dop* system, created by farmers who exploited their workers for their own economic gain by paying them in v*aalwyn* as opposed to money – further increasing the dependence on alcohol by the impoverished.
    - No health care, employment opportunities, or housing available to people of colour.
  - The repercussions of apartheid are embedded in the post-apartheid context. It is omnipresent; an awareness (or denial) which enveloped all South Africans and became an integral part of our internal psyche as well as our external world.

LRRH

- The current state of our global society is one riddled with poverty, hunger, gender inequality, deforestation, disastrous climate change, pollution, lack of affordable housing and sanitation, poor quality education for those most vulnerable, and immoral, self-serving politicians who uphold the detrimental political structures that prevent change.
- The play was created by Van Graan to educate the public on the relatively unknown 17 SDGs, reflecting the need for improving the standards of living for all, but in particular, the poor, women, and the planet.
- The context of the play is not specific to South Africa, even though its setting is in a distinctly South African society, for example – the reference of Gavin Hood as Redi's father and load shedding.
- The visual language on stage creates a post-apocalyptic atmosphere. It speaks of a world that is no longer functioning and that is decomposing, decaying and broken – like our world will be if we don't act now.
- In essence the setting is 'a damaged and crumbling world'. This is conveyed by all the scrap metal, junk and refuse on the stage – broken televisions, computer monitors, bins, boxes and furniture that make up the concept of setting, and also then become the set (see later Slides).
- The rusty, decrepit set pieces like the dustbin, boxes and sheets of plastic point to an environment of neglect and decay. There is no sense of greenery and the whole set design, including the projection of industrial smoke, then also becomes a symbol of how humankind is very far behind its proposed sustainable development goals.
- The 'feel' that is created by this space is also of 'no-where', 'no place', 'no time'… which is a very Brechtian state. It has no specific reference points, geographically speaking, as well as no time-specific moment (refer to relevance and efficacy), which allows for this to become 'anywhere, any place, any time'.

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Born Naked

APARTHEID ERA (TO PROVIDE UNDERSTANDING TO THE CONTEXT)

- Under South Africa's ruling National Party from 1948 to 1994, homosexuality was a crime punishable by up to seven years in prison. This law was used to harass and outlaw South African gay community events and political activists.
- Despite state opposition, several South African gay rights organisations formed in the late 1970s.
- However, until the late 1980s, gay organisations were often divided along racial lines and the larger political question of apartheid.
- From the 1960s to the late 1980s, the South African Defence Force forced white gay and lesbian soldiers to undergo various medical 'cures' for their sexual orientation, including sex reassignment surgery.
- Organisations such as the Organisation of Lesbian and Gay Activists (OLGA) worked with the African National Congress to include protections for LGBT people in the new Constitution of South Africa.

POST-APARTHEID ERA

- In 1993, the African National Congress, in the *Bill of Rights*, endorsed the legal recognition of same-sex marriages
- As a result, South Africa became the first nation in the world to explicitly prohibit discrimination based on sexual orientation in its constitution.
- Two years later, the Constitutional Court of South Africa ruled in a landmark case that the law prohibiting homosexual conduct between consenting adults in private violated the Constitution.
- The gay pride flag of South Africa, designed by Eugene Brockman, is a hybrid of the LGBT rainbow flag and the South African national flag launched in 1994 after the end of the apartheid era.
- The stated purposes of the flag include celebrating legal same-sex marriage in South Africa and addressing issues such as discrimination, homophobia, corrective rape and hate crimes.
- The flag is a gay pride symbol that aims to reflect the freedom and diversity of the South African nation and build pride in being an LGBT South African.
- In 1998, Parliament passed the Employment Equity Act. The law protects South Africans from labour discrimination on the basis of sexual orientation, among other categories.
- In 2000, similar protections were extended to public accommodations and services, with the commencement of the Promotion of Equality and Prevention of Unfair Discrimination Act
- In 2006, the National Assembly voted 229–41 for a bill allowing same-sex civil marriage. However, civil servants and clergy can refuse to solemnise same-sex unions.

The intention of the original production was to celebrate and educate audiences about the transformative power of drag as an escape into beauty and love, whilst at the same time highlighting the injustices of homophobia and transphobia. Ultimately, the play was about self-discovery and emphasising ideas of self-love and that we are all born equal.

The original play was then DECONSTRUCTED and adapted by Hijinx/ ZikkaZimba Productions in 2019 and localised against a real event – the murder of Thapelo Makutle in 2012.

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In this form, the play has reached audiences around the country and continues to be an advocate for change. Keeping Thapelo's memory alive is a weapon against discrimination.

Thapelo Makutle, 24, recently won a Miss Gay pageant in the small town of Kuruman, and volunteered for a gay and lesbian rights group that worked in rural communities. He was reportedly killed early Saturday following an argument over his sexuality with two unidentified men.

The men followed Makutle back to his rented room in Kuruman, broke down the door and attacked him, according to Shaine Griqua, director of the group LEGBO Northern Cape. Makutle's body was 'severely mutilated,' LEGBO said in a statement. 'His throat was so badly slit, and it was near decapitation'. 'Unconfirmed reports from witnesses state that Thapelo's genitalia was severed and inserted into his mouth,' the statement said, adding: 'There are no signs that this was an attempted burglary, rather [it] is evident that [he] was killed because of his sexual orientation'.

Makutle, who went by the nicknames ThaBling and **Queen Bling** and self-identified as gay and transgender, was a 'well-mannered and principled human being,' Griqua told South African website MambaOnline.

PERFORMANCE STYLE

Tshepang

Being a Postmodern piece, the play borrows from various theatrical styles:

Protest Theatre

- The play creates an awareness of child abuse, alcoholism from the legacy of the dop system, *houvroue*, and the consequences of apartheid as a mean to protest against these atrocities (in a more subtle manner than typical protest plays).
- Foot presents the problem but offers no solution.
- The play is universal and timeless and goes beyond the specifics of a particular time and political era.

Imaginary Realism

- After telling us that Sorrows' father's *houvrou* beat him for wetting his pants, the beating of Sorrows is reinforced as we watch Simon beat the broom until it breaks.
- The broken parts of the broom become his broken bones as Simon tells us of how his mother nursed Sorrows' back to health, and he cradles the pieces of the broom in his arms and then lays them on the bed.
- Later, a part of his broken soul/body is used to rape the baby, whom we have associated as a loaf of bread after Ruth tied it to her back and gently lay it on the bed like a sacrifice.

Symbolism

- Each prop has a symbolic reference yet it is kept simple, with a multiplicity of meanings for the viewer to interpret.
- NOTE: The props are not multifunctional – they are not used in multiple ways to express multiple concepts (such a table being used to symbolise a boat, a barricade, a house, etc.

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Docu-Drama

- The event depicted in the play is based on the true story, even using the same name as the real child, Tshepang.

African Storytelling

- Simon tells the story to the audience in an informal manner, out of sequence/chronological order, as he recalls the events and interacts with the imaginary characters around him, such as Trompie and Dewaal.
- The style encourages an intimate relationship with the audience as we feel drawn into Simon's world as he speaks to the audience as if they are already part of his world.

Morality Play

- Subtitled, 'the third testament' as opposed to the New or Old. However, Simon's wish for a 'saviour', embodied in his idea of Jesus' sister, is a disillusion: *Jesus' sister does not bring deliverance; the economy falters; poverty continues and the existential nothingness endures*. *This testament begins with hell. A hell of heat and stink and constant scrutiny by the relentless gaze and surveillance of the sun. The only response to or escape from the heat and its related thirst and its 'nothingness' is cheap alcohol*.
- This external hell, coupled with the internal hell of the characters, sets a pretty dim context. However, the play ends with hope – hope that is found in man's undeniable capacity to be a companion; to share the load and empathise with another.
- Hamburger thus answers his question, is this a morality play, with yes. However, he goes on to say that it may be *a play that depicts good and evil, but it offers no villain except ourselves. Rather an inner morality of concern and empathy is what is necessary.*
- Comment from H. Dalimede – *it seems as if the 'third testament' picks up where the New Testament ends in Revelations – in fire and hell.*

LRRH

The play is postmodern in style, employing a pastiche of theatrical styles which are integrated as seamlessly as possible.

Greek Theatre

- The play opens with a Greek-type chorus, moving in a similar rhythm and speaking the words in unison. They set the scene of a forest full of trees and ecology.
- The chorus continues into the next scene set at Gran Hood's house, where they become part of the set.
- The functions and features of a Greek chorus include:
  - setting the scene and introducing characters (a forest before it became the Forest-of-No-More);
  - giving characters advice (*'educated girls are less vulnerable to HIV infections'*)

  - raising the issues to a universal level, allowing for relevance and efficacy (chorus give statistics of relevant issues happening globally ('*Globally, 265 million children are not in school right now*');
  - providing colour, movement and spectacle (Sea of Poverty – the movement of chorus depicting fish and sea life, whilst holding pieces of plastic, creates dimension and spectacle)
  - being the voice of the playwright (Van Graan was commissioned to speak about all 17 SDGs); and
  - acting as an ideal spectator (Court Scene – the jury react and respond to the issues discussed).
- Unlike in Greek Theatre, however, the WHOLE chorus breaks from unison, to become actors.
- In Greek theatre, the actors were separated from the chorus, but by using POMO, the Chorus can now 'become' anything it would like to be.

Elizabethan theatre

The Shakespearean scene in *LRRH* references several of Shakespeare's plays. However, the lines are adapted and deconstructed to suit the play's message.

Children's theatre

- The play uses the fable of *Little Red Riding Hood* as its main narrative, with the insertion of other fables, such as *The Three Little Pigs*.
- Take into consideration that when *Little Red Riding Hood*, was first 'spoken' as a tale, it was to teach young girls to remain on 'the path' or else 'bad things' will happen.
- This fable style has the intent of teaching young children lessons – in this case, lessons about sustainability and the future of our world if we do not start to address the current issues.
- It appeals to children because of the animal characters and the simplicity of the narrative. The acting style is also more exaggerated than traditional dramatic theatre and will include songs, such as Beyond the Sea (theme song from *Finding Nemo*).
- However, the play adapts this style and includes much satire, irony, playfulness and contradiction.

Educational Theatre

- The intention of educational theatre is to create awareness of issues and provides guidelines on how to fix that issue.
- *LRRH* certainly creates an awareness of the issues surrounding the SDGs, but does not necessarily provide answers about the way forward – rather, it highlights how complex the issues are and how difficult it is to solve the problems.
- This style of theatre very often interacts with the audience, and even if no direct interaction takes place, the players are aware that the audience is there – in fact the performance (much like epic theatre) is specifically to educate the audience that the actors are fully aware they are there.
- In *LRRH*, interaction of this nature occurs for example when the chorus breaks the fourth wall to educate the audience by giving them statistics throughout the play.

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Theatre For Social Commentary

- *LRRH* highlights the effects of development such as deforestation – the Wolf's environment is experiencing desertification, Gavin Hood has to look for new work due to deforestation;
- Unemployment – Gavin Hood has to go to the city in search of employment and it is suggested he go into film;
- Poverty – referred to as the 'Sea of Poverty', from which people in extreme poverty cannot escape;
- Inequality – Redi's father and grandmother do not see the value in educating Redi because she is a girl, the references to capitalism such as the 'Island of Wealth';
- Corruption – in the Court Scene, where seemingly generous and good people have made their money through questionable means – such as Mr Generous Giver; and
- Climate change – referred to by the Gang when they discuss the hurricanes, floods and droughts – El Niño and Hurricane Donald.

Van Graan emphasises the need for the SDGs, but also comments on how the goals often seem unattainable as there are too many dissenting voices (Bolsonaro), complacency, greed and corruption.

Epic theatre

- *LRRH* has a number of characteristics that are found in epic theatre:
  - The play's structure can be described as episodic – there are a number of scenes that are able to stand alone, such as the boxing match between Patriarchy and Patriarch-enemy, the Three Little Pigs, and the Sea of Poverty scenes. The order of some of the scenes can also change, and some scenes deleted altogether.
  - The use of the chorus can be likened to the role of the Singer and his musicians in Brecht's plays. The chorus sets the scene, offers insight and breaks the fourth wall occasionally.
  - Brecht promoted ensemble acting, wherein most of the performers play multiple roles. This is evident in *LRRH* as the ensemble of actors play multiple roles. Even the Wolf is played by multiple actors.
  - *LRRH* is didactic in how it provides statistics on the various SDGs (such as in the opening scene between Red Hood and her Mom) and offers commentary on moral issues pertaining to the SDGs (such as in the Courtroom Scene).
  - The use of the projection screen is also a feature found in epic theatre.

Courtroom drama

- Courtroom drama is a genre of film and television that generally focuses on narratives regarding legal practice & the justice system. Courtroom dramas usually feature the most riveting elements in film: murder, betrayal, deception, perjury, injustice, conspiracies or sex. Most importantly, the courtroom drama almost always proposes a moral dilemma to the audience.
- In *LRRH*, the case about the rape and desecration of Mother Earth is put before the court. As the jury is picked, it becomes obvious that many of the individuals are not as morally upright as they would seem:

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  - Mr Generous Giver donates to various charities including Rape Crisis, however, we learn that he has made his fortune mining in the Democratic Republic of the Congo and supports politicians who advocate for fossil fuels.
  - The social justice activist, Ms Hoppa Plane, does good work for the poor, but travels to and from conferences via aeroplane adding to carbon emissions.
  - The judge, supposedly empathetic (The Honourable Judge Wendy Empathy), dismisses the case when she discovers the plaintiff is Mother Earth because it does not align neatly with her own agenda which is that of supporting the #metoo movement.
- Van Graan comments on the fact that there are many contradictions and discrepancies in their morality.

Satire

- In *LRRH* there are many examples of satire.
  - Former USA President Donald Trump's (portrayed as Hurricane Donald). His speaking style is replicated in the lines 'T*hey were such losers. We made new swamps. It was huge!*'
  - The President of Brazil Jair Bolsonaro (portrayed as Bad Cop 2 Bolsonaro). His complacency and refusal to acknowledge serious matters with the respect they deserve is reflected in the lines '*I'm saying we shouldn't make a fuss*' and '*Things are great just the way they are.*'
  - The White in Shining Armour represents the saviour complex of white people thinking they can '*educate*' poor people into being sustainable.
  - In the Courtroom Scene, Mother Earth, who is '*raped, daily*' '*has no rights here'* according to Judge Wendy Empathy.

Storytelling

- In *LRRH*, storytelling is observed through the use of many children's fables and legends:
  - *Little Red Riding Hood* is a folk tale about a young girl and a big bad wolf, often believed as a warning for girls to stick to their morals and not venture off the path of purity.
  - Robin Hood is a legendary heroic outlaw originally depicted in English folklore and subsequently featured in literature and film. According to legend, he was a highly skilled archer and swordsman. He was best known for stealing from the rich to give to the poor.
  - *The Three Little Pigs* is a fable about three pigs who build three houses of different materials. A Big Bad Wolf blows down the first two pigs' houses, made of straw and sticks respectively, but is unable to destroy the third pig's house, made of bricks.
- All of the stories in this play, however, have been deconstructed, adapted and intertwined in true Postmodern style.

Musical theatre

- This style of performance combines acting, singing, and dancing to present a fully-realised story. Unlike ballet and opera, musicals advance the plot through singing, dancing, and spoken dialogue equally.
- In *LRRH*, musical theatre style is used when the performers enact a rendition of 'Cell Block Tango' from the musical *Chicago*. Instead of individuals relating to how they killed their husbands, the verses have been adapted to inform the audience about:

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- underage and arranged marriages;
- sexual harassment and assault and;
- the lack of laws protecting women from domestic violence;
- gender inequality in the workplace, in law, in politics, and religion;
- the gender pay gap;
- cultural and religious subjugation of women; and
- and even gender mutilation.

Puppetry

- Puppetry involves the manipulation of puppets – inanimate objects, often resembling some type of human or animal figure, that are animated or manipulated by a human called a puppeteer. Such a performance is also known as a puppet production.
- In ***LRRH***, the scene at the UN is performed using puppetry.
  - The world leaders are all puppets. They each have the body of a wolf (implying their cunning and sly natures) and the head of the world leader – Macron, Trump and Johnson.
  - The voice of the world leader is imitated by the manipulator/puppeteer.
  - They are depicted as selfish, self-serving and arrogant individuals who have no desire to work together for the greater good of the future.
  - They are corrupt and greedy, focusing only on their personal agendas instead of the wellbeing of their people, while masquerading as listening to their people.

Born Naked

The play is distinctly postmodern in its style:

- Stand-up comedy
- Realism
- Magical Realism
- Meta-Theatre (the play is self-reflexive and also employs the technique of a play-within-play)
- Characters break the 4th wall
- Theatricalism (reminding the audience that they are in a theatre – epic theatre technique)
- Storytelling
- A memory play
- Singing, dancing and lip syncing
- Poor Theatre elements – multifunctional props/flexible sets/the divide between the audience and the performers are bridged.
- Focuses on the mini-narratives of Blaq Widow and Queen Bling and deconstructs the master narrative of heteronormative thinking. The multiple perspectives evident in the play are from the creation process, which involved thorough research from multiple individuals.
- Truth is relative – identity, concept of beauty and femininity.
- Encourages nonbinary thinking – in Scene 1, they discuss the importance of being yourself and not worrying if you have a 'wors' or 'snoekfish'.
- Deconstruction – dramatically (the deconstruction of the well-made play into an episodic structure) and theatrically (the episodic scenes flow into one another without a traditional curtain/black out, even though there are flashbacks). The themes also reveal deconstruction of the grand narrative of heteronormative brainwashing.

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- Death of the author – the play was reimagined and recreated from a text written in 2016, It is a devised work, by the actors and director, and the audience are encouraged to create their own meaning from the various symbols and motifs.
- Playful and irreverent – particularly in Scene One, but peppered throughout the play to build a relationship with the audience. In Scene 4, Blaq Widow and Queen Bling discuss the lip kit that Blaq Widow said was a '*revlon lip kit*' and jokes that it was actually a '*clicks lip kit*'.
- A pastiche (supermarket of styles) – protest theatre in the intention, epic theatre in the theatricalism (meta-theatre), drag performance, lip-syncing, realism in the subtle acting moments, symbolism in the props and costume, stand-up comedy, storytelling, commedia dell'arte lazzi. Performances are not fixed but are flexible – the actors work with the audience to create unique moments, and scene one is rewritten for each new location and space.
- Breaks down the 4th wall between audience and performers as Blaq Widow and Queen Bling interact extensively with the audience (even moving into the auditorium).
- Self-reflexive/meta-theatre – recognises that it is theatre, creating a play-within-a-play – referring to the lighting technician '*Barry*' (Barry Strydom).
- The satirical nature of the play makes the social issues more digestible, but we are also made to feel uncomfortable whilst we are educated.
- The various styles contribute to the intimate actor-audience relationship. And, as a result, the audience empathise with the characters.
- The mini-narratives of the characters reveal their emotions, struggles, dreams and aspirations so that they become relatable and real to us.

THEATRICAL STYLE

Tshepang

SET

The Miniature Village

It is a miniature version of the village from which Ruth was kicked out, where the rape occurred, the place where Ruth and Simon were brought up. Simon refers to the village when he talks about the rape and tells stories about the villagers. Its presence on stage is a constant reminder of Ruth's isolation and banishment.

Trees with dark glasses & newspapers

The media's and the world's 'eyes' and attention on event. They could symbolise the blind prejudice of society; the media sharks who care about the 'what', not the 'who'.

The Nativity figures

They represent the idyllic family structure (Joseph, Mary and Jesus) in stark contrast/ juxtaposition with Ruth and Siesie's context. The baby is looked over lovingly in his crib by his mother and father, or placed delicately in Mary's arms. Unlike the rusty bed where baby Tshepang sleeps and is raped in, or Ruth, who can no longer hold her baby. There is also the presence of the three wise men, bringing gifts to baby Jesus. Again, in contrast with Ruth's reality.

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The pile of salt

The There are a number of possible symbolic meanings associated with the pile of salt:

- The salt-of-the-earth – down to earth, real, as Simon interacts with the audience.
- The biblical story of when Lot's wife turned to a pillar of salt – referenced later when Simon says '*We were like Lot's wife. We had been turned into salt*'.
- The salt tears shed by Ruth for her baby.

Salt can painfully cleanse and heal wounds.

Three beds

Rusted steel bed

This is the bed Tshepang was raped on – noted when Simon takes out the orange blanket to prepare the bed for Ruth – it is the same orange blanket on the miniature bed Simon directly refers to when narrating the incident. The presence of this bed indicates that they are so poor they cannot buy another bed – *this 'burdened' object is not disposable and is thus emblematic of the couple's poverty-stricken and desperate situation*. The necessity of the bed overrides the painful reminder it carries.

Bed on Ruth's back

The second is the smaller replica of this bed carried on Ruth's back. It represents the absent child and is symbolic of what is going on in her mind – it is a reminder and burden which she must carry. It gives presence to baby Tshepang.

Miniature Bed in a house in the village

The third is the small bed which is removed from the miniature house that belonged to Alfred where Ruth lived as well. It is symbolic of the moment in which Simon found Ruth with her breast cut off and bleeding and he took her to the clinic.

The three beds represent the idyllic family structure (father, mother, child) and is a number often repeated in the play (nativity figures). The orange blanket on all three beds represents an image of an orange blanket from an actual newspaper clipping following the incident.

STAGE TYPE

Thrust stage, ideally suited to an intimate audience size.

PROPS

Wooden broom

- The broom is broken when being used to beat Alfred as a child.
- The broken pieces are then cradled by Simon's 'mother', representing his broken bones and possibly soul.
- It is then crudely used to represent Alfred's penis, to re-enact the rape.

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Bread and Wine

- Symbolises the soft female flesh – the alternative to having sex with Sarah, and it represents baby Tshepang when Simon re-enacts the rape (we make this connection when Ruth cradles the loaf of bread on her back).
- It can also refer to the sacrament (Christ's flesh, or in this case the girl Christ).
- It is a food offering from Simon to Ruth, which binds them.
- The wine bottle makes direct reference to the dop system, but also completes the image of the sacrament as Jesus' blood.

COSTUME

The characters wear torn, reasonably dirty clothing that have been overworn. They are everyday, common clothing items. Simon's shirt is ripped and his shoes are broken and full of holes. Ruth wears a tunic/dress that is also well-worn. She is barefoot.

LIGHTING AND SOUND

- Poor theatre techniques are used for both the lighting and sound in this production.
- The play begins in darkness, with the only pre-recorded sound in the production playing – the sound clip of happy children – reflective of what children should sound like. The effect of the clip is different at the beginning from when played at the end – it represents hope, we must act now to stop the cycle of violence because our children are the future and they need to be protected.
- A spotlight is used when the sound of Ruth's rubbing comes in over the pre-recorded sound clip. It is also used when Simon tells the story of how baby Tshepang was raped and then found. Very simple, yet effective.
- Other than this lighting effect, a general wash is used for the majority of the performance. The wash is warm in tone, representing the harsh glare and unbearable heat of the Makulu Baas.
- The sound of Ruth rubbing the salt also provides a sense of rhythm to the performance – it punctuates Simon's speech and provides an interesting soundscape. Her pace is affected by what Simon says and when she speeds up in agitation, the tension builds. Ruth uses the rubbing to express her emotions and emphasise Simon's narrative.
- Colour – *monochromatic* (one colour, effectively simple, stark); *complementary* (two complementary colours used together to create a contrast – green and red); *triad* (three colours to create a sense spectacle); *adjacent* (two colours next to each other on the colour wheel to create a faded, natural look); *warm and cool colours* to indicate naturalism or atmosphere (warm – red, yellow & amber = danger or comfort, daylight, sunset and sunrise) (cool – blue, green & magenta = sadness, distance, eeriness, night time). There are NO rainbow colours and please use these colour names (not pink/purple).
- Shape – you can refer to gobos that create specific shapes (can be used as a cut-out shape on a par can – not that popular anymore – or an intel light).
- Position of fixtures – *Backlighting* (fixture is placed upstage shining towards the audience); *Footlight* (fixture is placed on the floor, either downstage or on the sides, shining up towards the actors' faces); *Front lights/FOH Lights* (fixtures appear above auditorium to create a wash across the stage); *Downlighting/Top Lights/Top Side Lights* (fixture is placed above the stage shining down on to the actors' heads or on the side of the stage shining across the actor's head); *spot light* (singular fixture which isolates the actors on stage).

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- Other than a follow spot or an intel light flashing or swirling, lighting cannot 'move' – it can only get brighter (more intense/sharper) or faded (less sharp/softer).
- There is NO DARK LIGHTING. Lighting can only be dimmed.
- Shadows can be created by focusing the beam of different fixtures and avoiding a general wash.

LRRH

SET

- The set is fragmented and fractured, making it PRESENTATIONAL. This is in keeping with poor theatre, South African workshopped theatre and most especially *epic theatre.*
  - It removes the logical idea that a set flows coherently from one area (moment) to another.
  - The concept of a fragmented and fractured set is that any area on stage can become more than one location; simply moving to an area with a prop or piece of set creates a new location.
  - Representationally it becomes the destroyed forest, the chaotic courtroom. The stage transforms into a polluted ocean, which will later become the dirty city. There is no detailed and functional set for any of these spaces (as seen in realism).
  - The symbolic nature of this fragmentation and fracturing is to display the chaos that man finds himself in; the disorganised and dismal state he has created for the planet, his own life and the lives of millions. The symbolism of poverty, destruction, loss of hope, greed, corruption and sorrow is seen in the rusted and metal items strewn around the stage.
- To connect the set to the SDGs even further, the 'bits & pieces' scattered around the stage are a reminder of our **neglect of the environment**; how millions of people are living in poverty.
- The set that is used is **minimalistic** (which is at odds with what has just been said as the stage is literally 'littered'). However, the **dressing** of the stage feels like a 'cluttered set', not the set itself, to reflect a **modern barren wasteland**.
- The specific set pieces that are actually used (**blocks, cans, bins**) are minimalistic and representational, in that they create all places/locations needed within the play.
- The **projection screen** conveys the location or content of scenes, adding to the atmosphere. The projection can also be somewhat distracting, yet informative. There are visuals of birds dying in hailstorms, sea life caught in garbage, hurricanes, flood devastation and maps of desertification… which then become lifeless theatre flats.
- These **flats** covered with brown canvas material, convey the idea of informal settlements and poverty.
- This covering allows them to become a **nondescript backdrop** when necessary. The drab and 'earthy' colours depict filth and a sense of hopelessness, in what must surely be a postapocalyptic world.

PROPS

- The props used within this play are multifunctional and multipurpose and are very clearly (and cleverly) being used as per poor theatre style and South African workshop theatre.

- The costumes can become props, and vice versa; the set is moved around and used as a prop, but is still 'the set' … it is this overlap that allows the play to specifically reflect poor theatre, epic theatre, surrealism, workshop theatre and PoMo.
- The use of overlapping set/props/costume makes the play episodic in structure and yet seamless, at the same time.
- The props are representational and also help to create the character & the location. (Character is 'normally' portrayed by costume only and the location is created by the set, only.)

COSTUME

- The costumes of the characters are immediately seen as, multifunctional, representational and are likened to 'a second skin of the character'.
- As the actors play more than one character (an ensemble cast), it is essential that their character change, via the use of representational/minimalistic costume, is easily understood and visibly available to the audience, who are navigating the play with the actors/characters.
- They are torn, raggedy and patched, texturised and dull in colour – all of this is to continue to create a postapocalyptic feel, while at the same time allowing for the costumes to stand as 'many things'.
- We see Mom Hood, dressed in her plastic apron/dress, *physically* (and in front of the audience: epic theatre) turn the costume AROUND on her body to represent the blue whale. The plastic she wears is see-through and so takes on the colour of the lighting and therefore 'becomes' blue and is representational of an underwater character (the whale). This allows the costume to become multi-faceted and layered.
- The multifunctionality of these costumes allows for many characters to be played, by one actor with the clever 'wearing' of the costumes in various ways.
- It is essential to note that at specific times more attention is drawn to certain elements of the costume. For example, the Wolf is part of the chorus at the beginning of the play, and his 'hairy-patched pants' are not noticed or even representational (at THAT moment in time). But when he becomes the Wolf, it is immediately noticeable that his pants help highlight the concept of a wolf who is devious and 'patchy' and desperate.
- There is the adding of body work, vocals and some representational props, which would all be seen in poor theatre. This working of the actor with whatever is available to create a character is reminiscent of both Poor and South African workshopped theatre.
- Each costume worn is intrinsically linked to the character it is portraying or representing. The costumes are mostly made of plastic and recycled materials or torn materials to indicate the decay and decline of the environment. Highlighting the overlap of intention between set, costume and the minimalistic use of props.

LIGHTING

- Near the beginning of the play, when Little Red and her Mom (and the chorus) are discussing what's in the basket for Granny (paraffin & candles) as she has no electricity, '*like we do*'. The lights go to B.O (Black Out). There are utterances of 'load shedding', 'Eskom', etc. but the joke works well – because of the effective lighting. The B.O is meshed within the language and purpose of the scene – that it 'creates' even more of an atmosphere than JUST the words do.

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- In PoMo, the use of lighting can be symbolic and at times paradoxical. In the play, the colouring of the lighting allows us to 'know': Location, Emotion, & Atmosphere. There are no specifications in the play regarding the lighting requirements, therefore the director and lighting designer are able to make their own creative choices.

SOUND

- The opening of the play has the sound of many voices creating a choral verse. It is lyrical and harmonious. The performers are creating the imagery of a forest and forest animals with both their voices and bodies for the audience.
- This somewhat 'calm and collective' beginning gives way to a 'loud, funky' rap that immediately 'breaks the silence of the woods'. The rap music/dance is in direct contrast to the spoken Greek performance style that has directly preceded it. This will jar the audience out of a sedentary passive 'watcher' mode and into a far more active and 'invested' role in the play – as the audience has to make up their own minds about facts and opinions given to them, as this is PoMo and the author is 'dead'.
- The audience MUST be an active meaning-maker.
- The actors create a variety of sounds from individual spoken vocals, to group choral vocals to sounds made that are representational of animals or the surrounds. These verbal sounds created by the actors instead of an instrument or technology, are known as idiophones. Human voice is the basis of poor theatre and South African workshop theatre, as opposed to using a technical or electronic device.
- Much of the sound made or songs sung by the performers are used in the background, thus keeping sound as a common thread throughout the production, impacting the emotions of the audience. This may be a feeling of dread, excitement, doom or merely sound, but it is indicative of WHERE the characters are:
  - In the Sea of Poverty Scene, *Somewhere Beyond the Sea* is played, which makes one feel nostalgic, calm, and mellow due the slow and relaxed melody.
  - In the Courtroom Scene, the *Law and Order* theme song is played, which makes one feel more energised and nervous because the melody is mysterious and upbeat.
  - The sound of thunder and lighting is used to create a dreary atmosphere when we meet Wolf for the first time in his Forest-of-no-More.
  - The vocal work of the chorus is evident when the 'Wolves' howl as Redi proceeds through the forest, creating an animalistic feel, with a feeling of fear and anxiety, and a tense atmosphere.
- There is a lot of intertextuality regarding the choices of sound, referring to these plays, movies, songs whether directly or indirectly:
  - Theme song from *Finding Nemo*
  - *We Built this City on Rock and Roll*
  - The theme song from Rocky
  - *Cell Block Tango*, from the musical *Chicago*.
  - Nina Hagen's *Star Girl*
- Many of these sounds/songs have specific relevance and the playwright relies upon the audience's feeling about/around these certain songs to create an emotional connection. What is interesting about this, and keeps the audience as a cocreator of meaning, is that each viewer will have a different experience or 'feel' for the song/sound they are being exposed to, because of their personal past experiences.

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- Note: the song choices are not fixed, which means that a director can make alternative/more modern choices of songs.

Born Naked

SET DESIGN and PROPS:

- It is flexible and allows the characters to shift between the past and the present moment. We move between the present moment in the theatre but travel with the characters onto trains, into houses and the 2012 *Miss Gay Jozi* Drag Queen competition.
  - The set design, with all its colourful props and set pieces, mirrors the beauty, colour and escapist feel of the drag world.
  - In the middle of the stage is a small rectangular mobile platform stage on wheels. This small mobile platform is covered with kitsch LED lights.
  - The one black dressing table on wheels with a chair is positioned stage right and it is adorned with props (makeup), feather boas adorning the mirror, and sequined fabric draping the bottom.
  - Another dressing table and chair is hidden backstage. During Scene 2, Blaq Widow fetches it from backstage and positions it stage left. It is dusty, but also adorned with feathers and props.
- There are many props used throughout the play, such as the large old brown suitcase positioned off centre right.
- **Mannequin head**: memory of Queen Bling, foreshadows Thapelo's beheading.
- **Mobile platform**: ideas of travel, escape, transition.
- **Suitcases**: represents a journey, both a literal and figurative. Blaq Widow's transformation from Sechaba to Blaq Widow. Queen Bling's transition from male to female. It signifies the journey taken by people of the LGBTQIA+ community or by trans people. It also represents the memories of Thapelo so they are contained and not forgotten.
- **Shoes**: when Queen Bling hands over the shoes to Sechaba, it symbolises Sechaba's induction into the world of drag and her inclusion in the 'House of Bling'. As Blaq becomes more confident when walking in the shoes, she becomes more confident in herself.
- **Makeup ritual, with the sound effects and repetition**: symbolises the identity of the 'House of Bling'; acceptance and induction into the world of drag; a sense of achievement when Blaq gets the routine right.
- **Dressing tables**: linked to the identity of each character; transformation as they are bedazzled (much like the character's bedazzle themselves as they dress up in drag); escape into a new reality.

LIGHTING

- The colourful lighting employed throughout the duration of the play further adds to the irreverent and theatrical atmosphere of the production and represents the colourful nature of the Pride flag.
- The lighting transports the audience between the 'theatrical' memories of the characters and the naturalistic reality of the present.
- It also assists with the meta-theatre as the house lights are brought up to include the audience and they get the impression that they are attending an actual drag show.

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COSTUMES

- **South African flag dress:** criticises the violence, ignorance & hatred still prevalent in our supposed Rainbow Nation. South Africa is meant to be home but this society allows something like this to happen.
- **Red Cape**: the red represents the violence experienced by many members of the LGBTQIA+ community, the lifting of the wings could be a symbol of an angel and reference to the Maya Angelou's poem title '*I rise*' from Scene Nine, there is also the element of the phoenix rising from the ashes transition, as Blaq Widow looks up to Queen Bling it becomes a memory. The red cape is also referred to in Scene 5, as the clothes Bling admires on the dress up doll in the shop window (who also wore a gold bodice and black skirt).

SOUND

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

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CONTENT RUBRIC – 40 MARKS

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

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QUESTION 3 (B) SOUTH AFRICAN FILM (POST-1994)

Refer to ONE of the following films in your answer:

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

This question interrogates how the film illustrates the director's perspective of the truth of the social situation about which it deals. It looks specifically at how film's role is to show viewers important issues within society in order to create awareness and remove ignorance. A solid understanding is required of how the general socio-political context led to the creation of the film and how it affected the director's need to show the issues on screen. Candidates must grapple with the how Postmodernism has influenced the *mise-en-scene* of the film and how the various aspects work together to achieve the aims of the director. Candidates are also required to explain how the cinematography of the film adds to the overall search for truth about life and the social situation.

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

SOCIO-POLITICAL CONTEXT

District 9
District 9 is designed to deconstruct and satirise apartheid's practices of segregation, exclusion and othering and the violence used to enforce racist policies. The treatment of the prawns acts as a mirror to apartheid policies and practices and draws attention to the parallels. • The treatment of the aliens is an obvious metaphor for the South African 'apartheid' system that functioned between 1948 and 1991. • This was a system of racial segregation and discrimination that treated black Africans as a lower class and prevented them from mixing with white South Africans socially or publicly. It also prevented black people from accessing housing, employment or educational opportunities. • Between 1960 and 1983 over 3.5 million non-white South Africans were forced to leave their homes and were 'resettled' in segregated neighbourhoods where poverty and crime were rife. • One of the most famous was the 'resettlement' of 60,000 non-white people from the Sophiatown area of Johannesburg (where District 9 is set). In the early hours of Feb 9th 1955, heavily armed police began forcibly evicting people, bulldozing their homes and moving their belongings 19km away to what would later become the township of Soweto. • It is this event that the start of the film is heavily referencing. One of the first legal acts of apartheid was to forbid marriage between black and white South Africans, and sexual contact between them was considered a taboo – this is referenced in the smear campaign accusing Wikus of contracting his infection from sex with the aliens. • The name District 9 is also a reference to an area called District 6 near Cape Town that was also the scene of a mass 'resettlement' in the 1960s.

- One of the main languages of those dwelling there was Xhosa, which incorporates many vocal 'clicks', similar to the aliens in the film.
- The 'Humans Only' signs used to promote the film are also a reference to the 'Whites Only' signs from the apartheid era.

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

Tsotsi

Tsotsi maps some of the huge contrasts in modern South Africa – its affluence and grinding poverty, its haves and have-nots, its energy and optimism alongside the disease, addiction and crime that blights so many lives. But, Tsotsi's story is far more than just a South African tale. There are millions of Tsotsis growing up all over the world haunted by the damage inflicted on them in childhood and acting out their resentments: the victims of chance but also, the inflictors of impulsive life-changing violence on others.

Hood's film is an updated adaptation of a 1960s novella by eminent South African playwright Athol Fugard, in which the protagonist's first-person account gives the reader insights into the Tsotsi's origins and motivations. At a time when so many in South Africa live in fear of random-seeming violence inflicted by so-called 'feral' young people, this film is a compelling attempt to delve beneath the statistics of modern-day crime – to put an unsentimental but human face on actions that otherwise might seem utterly inexplicable and monstrous.

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

Post-apartheid South Africa:

- Over half the population lives below the poverty line – many on just a $1 a day.
- A quarter of the population is unemployed.
- More than a fifth (21%) of the adult population is infected with HIV/Aids and thousands of children grow up orphaned due to the premature deaths of their parents.
- Despite a rapid house-building programme over the last decade it still has many of its people living in shantytowns and squatter camps in shelters constructed from scavenged scrap.
- Violent crime, though falling, still costs the lives of over 20,000 people a year – and armed robbery, carjacking, rape and aggravated burglary are the stuff of everyday anecdote. The killing of a man on the train early in the film is exactly the sort of crime that currently terrorises South African society and is carefully captured and recreated in the film.

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Some or all of these are the painful legacies of 50 years of racism, discrimination and neglect and also of the miseries in many other parts of Africa – that make South Africa an economic magnet and its townships an incredible melting pot of nationalities and cultures.

Further aspects include:

- Poverty and affluence – we see the desperate social conditions in the squatter camps where the gang members live, in which residents survive on almost nothing, and have daily concerns about having enough food for their families, the safety of their children, or the ever-present danger of becoming swept up by the violence around them.
- Pollution
- South Africa's capital Johannesburg and its townships are lively, energetic, bustling places.
- The prominence of crime and violence and the response of the police to crime and criminals – however young.
- Disease – particularly HIV/Aids
- Mixed communities or highly segregated communities
- Strong cultural/artistic forces at work in the townships

Ellen: The Ellen Pakkies Story

In 2007, the death of 20-year-old tik addict Abie Pakkies created a stir in South Africa and the world. The most disturbing part of the case was that the murderer was his mother, Ellen. Based on this true story, the film explores how this loving mother became desperate enough to take her own son's life, and why a judge let her off with a three-year suspended sentence and 280 hours of community service. Ellen Pakkies consulted on the film, which was partly shot in her own home in Lavender Hill.

The film looks at the issues that exist in many South African communities today:

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

Drug addiction – Abie's continued use of tik which leads him to a life of crime and violence. This is a lesson about how drugs continue to devastate the communities in which they are the primary income for many families and a coping mechanism and escape from the harsh reality in which they live.

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

- The film reflects how drugs continue to devastate the communities in which they are the primary income for many families and a coping mechanism and escape from the harsh reality in which they live. This is an issue that is unfortunately one that will continue to be a problem for many years to come. The Cape Flats are still mired in gang violence and drug wars.

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- We will always need a reminder of how certain communities are destitute and left with no other options but to continue the vicious cycle of poverty, abuse and dependency on substances.
- The film acts as a warning to us of what happens when the system fails the people.

MISE-EN-SCENE

District 9

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

Lighting

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

Costume

- Wikus wears black trousers, a white short-sleeved button-up shirt with a tie and a vest jersey.
- Sometimes he wears an MNU branded bulletproof vest and a hooded anorak over these clothes.
- When Wikus' transformation begins, he loses a couple of his fingernails and then he experiences hair loss.
- Later he forms a flipper on his left arm – done with prosthetics.
- Interviewees wear contemporary clothing.
- Private security uniforms are also used by the MNU mercenaries.
- The production ended up going with all-CG aliens, rather than trying to execute a half-prosthetic hybrid.
- The aliens needed to be humanoid with an insect influence. They should be brightly coloured and have a skeletal frame.
- They all have a tentacle moustache that rides on their mouth, so you rely on their eyes. They're like grasshopper eyes.

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- The look of the alien, with its exoskeleton-crustacean hybrid and crab-like shells, was meant to initially evoke a sense of disgust from viewers but as the story progresses, the audience was meant to sympathise with these creatures who had such human-like emotions and characteristics.
- Blomkamp established criteria for the design of the aliens. He wanted the species to be insect-like but also bipedal. The director wanted the audience to relate to the aliens.

Sound

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

Tsotsi

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

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Lighting

Lighting is key, indicating atmosphere as well as theme. Light conveys warmth in Miriam's shack, hope as the sun rises over the township and despair at night, especially when accompanied by rain. At one point, Tsotsi is 'half-lit', suggesting a duality to his character and personality.

Costume

- Boston wears glasses, suggesting that he is more educated than the others.
- Butcher wears a leather jacket, has an earring in his ear and rings on his fingers.
- Aap is a bulkier man in overalls.
- We also see Tsotsi's clothing; a leather jacket and a 'hoodie'; items associated with gang culture and crime. Finally, Tsotsi wears red which is a symbol of danger, suggesting that Tsotsi is not someone to be crossed.
- The pink colour of Miriam's blouse is also notable as it is used in contrast to the darker and more neutral tones in the scene.
- Fela is an example of a successful gangster in terms of money. He is flashy in his costuming – the only character to wear a tailored suit. He has a gold necklace and is well-groomed indicating a higher status in the gangster world.

Costume also indicates Tsotsi's change. At the start of the film, during the crime scene in the train, he wears a black hoodie. An extreme close-up shows his intent eyes looking for a victim. With his hood up, he looks like a typical gangster as his name suggests he is. The darkness of his clothing is matched by the dullness and gloom of his surroundings. When we meet Miriam, however, we see her dressed in traditional African clothing coloured in earthy, warm tones like orange and red. Her hut is decorated with broken glass mobiles which catch the light and she drapes her furniture with blankets made from coloured patchwork squares. This obviously symbolises a person who celebrates life and can find beauty even in poverty. Miriam's influence softens Tsotsi. She persuades him to take the baby back and when he does he dresses in a white shirt. The way the camera picks up this shirt in the final symbolic shot when he surrenders to the police shows how important this idea of redemption is. Viewers see the white shirt as more significant because it contrasts with the black hoodie of the murder scene.

Sound

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

During the stake-out rattling sounds are used to reinforce the idea of Tsotsi hunting. This gives us the idea that he is seeking out his prey. We hear a faint heartbeat as Tsotsi scouts the train station, to build the tension. When they follow him to the train the rattling sounds get louder, connoting something is about to happen. The sound comes to a sudden stop when Butcher's weapon pierces the man's skin and we cut to several close-ups of the groups' faces showing their different reactions. Occasionally, quiet diegetic sounds are accompanied by music which is the quiet calm of African wind instruments, contrasting with the 'Kwaito' in the opening sequence.

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Ellen: The Ellen Pakkies Story

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

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

Lighting

The opening scene starts when Pakkies is seen looking at her bruised hands in the bathroom minutes after she has murdered her son. It then jump-cuts to an earlier time where mother and son are depicted in loving conversation in happier times, before Abie's downward spiral into drug addiction. These scenes differ in their use of light and colour. In the opening scene Pakkies is set in a low-lit bathroom that creates shadows in the shot. In the second scene, she and her son are shown in a well-lit room through close-up and medium shots where the camera draws your focus solely on each actor by closing off the world around, creating an almost compressed effect that highlights the affection towards each other in their facial expressions and tone of voice. It produces an effect of being 'with' the character.
When Abie attacks his parents, it is nighttime, but the bright lights between the blocks of flats reveals 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.

Costume

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

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Sound

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

CINEMATOGRAPHY

District 9

District 9 utilises cinematography and editing to create a sense of realism which carries the viewer throughout the entire film, making the viewer feel as though the otherworldly events depicted were happening in our own reality. It also employs a variety of documentary elements which act to further drive the realism.

The introductory sequence starts with a collage of various documentary styles, including corporate video, news footage, found footage, expert interviews, civilian eyewitness accounts and amateur video. This collection of cinematography techniques and the way they are edited together is a great introduction as far as instilling realism.

An MNU watermark appears on the corner of the interview footage, as well as other shots throughout the movie, implying this is MNU's own version of events, separate from the reality we see later. This editing of adding a watermark acts as another example of a real-world association, as the viewer is already accustomed to seeing logos in the corners of their screen when viewing programmes such as the news. The same can be said for the timestamps which appear in footage such as the archival alien landing tapes. Another example is titles and bylines written on screen for the experts being interviewed, creating the illusion that these people are in fact the professionals that they're presented to be, giving their opinion on real-life events.

In an example of cinematography in one of the following scenes, Wikus is seen trying to reason with one of the aliens. Despite the prawn's overbearing size compared to Wikus, the prawn's body language is defensive. The prawn is also seen holding a shovel to use as protection, even though a previous shot had already established that they have very powerful and sophisticated weaponry. This framing illustrates the lack of power the prawns have here on earth compared to back home. In the shot we see Wikus is holding a clipboard with which his power seems to resonate from and symbolising his apparent authority.

In a later scene in the district, the alien known as 'Christopher Johnson' is seen speaking to his son, the cinematography switches up and becomes the standard narrative style, showing close-up shots as well as point-of-view shots, encouraging empathy with the prawns. This is in contrast to the shots from the humans' perspective in this scene, which is either hand-held camera footage or security footage with the MNU logo.

As the first part of the movie progresses the shots switch back and forth between documentary and narrative drama styles, showing us the human and alien experience of events, the more Wikus transforms, the less we see the documentary footage, the more the real footage, in doing so, our experience throughout the film is to seamlessly as viewers orient our frame of mind more and more with the aliens, as Wikus changes.

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While at the refugee camp, Wikus is sprayed by the alien biological material. The hand-held documentary camera work places the viewer in the shot as if they are the ones filming the events taking place. Another aspect of the cinematography which adds realism is the way in which hands are placed on the lens, and the fact that fluids such spit, blood & dirt splatter onto the lens of the camera.

Tsotsi

Close-ups of characters' hands feature heavily early on to help establish theme of destiny through use of dice. The audience is often placed within the gang through use of camera angles, shot sizes and movement; the dolly movement is motivated by the gang's movement at the start of the film, a POV during key scene 1, OTS shots of Tsotsi, etc.

Flashbacks are used in the film as a narrative device but are skilfully edited into the film to provide detail. Cross-cutting is also used in a number of scenes to explore the idea of fate and duality, such as Tsotsi looking at baby David and flashing back to Tsotsi looking at his sick mother. Tension is often conveyed through the editing, with pace manipulated to develop reaction.

High angles and wide shots and/or crane shots are often used to show the shanty town where Tsotsi lives – rows of makeshift houses – and when the policemen find Tsotsi's abandoned car on the highway. This emphasises the size of the slum. It is sprawling and we see the magnitude of poverty.

The film uses a lot of wide shots held for a long time, alternated with close-ups on Tsotsi's face: Tsotsi walking on the tracks, Tsotsi and the gang melting into the crowd at the train station, Tsotsi under the bridge with Morris.

Ellen: The Ellen Pakkies Story

The opening scene starts when Pakkies is seen looking at her bruised hands in the bathroom minutes after she has murdered her son. It then jump-cuts to an earlier time where mother and son are depicted in loving conversation in happier times. In this first 37 seconds of the film then, the two timelines through which Pakkies' story unfolds have already been introduced. In the second scene, she and her son are shown in a well-lit room through close-up and medium shots where the camera draws your focus solely on each actor by closing off the world around, creating an almost compressed effect that highlights the affection towards each other. It produces an effect of being 'with' the character. Following the scene where Pakkies and her son are depicted in happier times, the director jumps back to the previous scene in the first timeline, where she is looking at herself in the mirror. The camera then reveals her, in a long shot from across a bedroom. A jump-cut now takes the viewer back again to the loving mother and her son. The camera seems to be in a position peeking from behind the woman's waist. Her silhouette from this angle is dark, but this long shot shows Abie sitting on his bed, headphones around his neck with book and pen in hand. The non-linearity created through jump-cuts in these opening scenes serve to illustrate two sides of Pakkies. Much of the film progresses in this manner through jump-cuts.

The subsequent scenes document the period of roughly six years from when Abie, aged fourteen, starts using drugs to the time of his death at the age of twenty. By an hour and ten minutes into the film, Abie's mental state starts to become violent and threatening. Here the director picks up the pace of the film with fast-framed time-jumps that contrast with those slower ones across the first half of the film. The

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scenes are now depicted as single events at different times that 'feel' chronological. The emotional turmoil intensifies in the last 25 minutes. Here the director skilfully brings together the complexities of the parallel narratives to a meeting point at one horrific point, Abie's death. This is done through a series of filming techniques where the dialogue of the characters (Pakkies herself, her lawyer, the presiding magistrate at her trial, and the state prosecutor) from different scenes perform as 'the storytellers' in the time jumps to reveal explicit details of her life experiences.

At the peak of the film, an unsteady tracking shot moves alongside walking feet, then moves in an upward direction momentarily pausing to draw attention to the axe in the person's hand before it moves further up to reveal this person as Abie in a medium close-up shot. An over-the-shoulder shot from behind Abie brings into view the open gates of his parents' home that will allow him access to the non-forbidden yard. A medium close-up shot from behind his father and the bright lights between the blocks of flats reveals the fury on his face as he verbally lashes out at his father and then hits him with the axe. In a medium-shot his mother is shown inside the house looking on and running towards the door. Once inside the house, the unsteadiness of the camera creates anxiety that starts to build tension in the viewer. We see an over-the-shoulder shot from behind Pakkies shifting to a frame that shows Abie swearing and screaming at his mother. These unsteady camera shots to switch to medium close-ups of Pakkies' husband who has now come inside the house. The camera now steadies squarely on a medium-shot of Abie as he points the axe at his parents and backtracks towards the wall. The camera, again moving in unsteady shots, creates a jarring effect as it shows Abie moving from lounge to kitchen. Following the now first converging parallel narratives, the scene switches to the trial, where Ellen takes the stand to give her testimony. The time-jumps are self-reflectively referenced as her court dialogue acts as a voice-over or 'storyteller' for the final scene. The camera takes the viewer back to the morning of Abie's murder. An overhead-shot shows Ellen lying on her bed, staring straight ahead. The camera shows her in a medium-long shot getting up out of bed, sitting momentarily still with her legs hanging over the bed. She gets up and moves to the right of the camera, out of the frame, while her voice from the trial tells of the many nightmares he brought on. A wide-angled crouching-shot from the lounge shows her coming from the kitchen with a black bag in hand and starting to clean up the mess he had created. The events of that morning depicted by the camera and her voice-over of her court testimony unfold simultaneously. The camera shows a close-up of Pakkies putting a kettle onto a gas stove. It moves to a medium head-and-shoulders side-shot of her looking straight ahead as the dim of the morning pushes through the kitchen curtains, crafting an image of her in silhouette. A close-up shot taken from the right then shows her face. In the following scene, Pakkies is shown in a long shot taken from across a room. An eye level shot from the front of the bed shows Abie asleep. The view returns to the long shot from behind the bed and shows Pakkies walking out of the room, while it slowly moves down bringing Abie asleep into full view. Inside the house, the camera catches her in a low-level long shot as she enters a room. The camera shot moves downward to bring a rope into focus.

The final scene begins with a shot of the rope being tied to the bottom bedpost in a focused close-up. The camera follows the length of the rope in her hands in this close-up as she moves upward towards Abie and then starts to put the rope around his neck. As he starts to choke, the camera cuts back to Ellen and moves simultaneously with her into a crouching position as she tightens the rope. An extreme close-up from the bottom end of the bed in a narrow-depth of field hones in on Abie as his eyes seem to blacken during his now desperate attempts to loosen

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the rope around his neck. The camera cuts back to Pakkies, showing her in a medium long shot tighten the rope and pull harder, still concentrated and calm. The camera moves one last time back to Abie in the same extreme close-up, a narrow depth of field shot showing him beginning to foam at the mouth. The camera again cuts back to her face in the same extreme close-up and narrow depth of field shot. The dialogue from the court room now re-enters the scene as she confirms that she pulled the rope tighter when he wanted to fight back. An extreme close-up shot sees her breathe with relief when she realises that he is not responding. The final minutes of the film go on to show the woman judge's ruling that the very systems and institutions that were meant to help her had actually failed her. She is shown as an inspiring motivational speaker in what we would read as the epilogue. A written message before the final credits begin sets the story in a wider human context.

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CONTENT RUBRIC – 40 MARKS

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

Total: 120 marks

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