



NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2025

DRAMATIC ARTS
MARKING GUIDELINES

Time: 3 hours

120 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

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

SECTION A 20TH-CENTURY THEATRE MOVEMENTS – POSTMODERN THEATRE

QUESTION 1 THE ESSAY

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

- *Top Girls* by Caryl Churchill OR
- *Angels in America Part 1: Millennium Approaches* by Tony Kushner OR
- *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* by Ntozake Shange

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

This question requires candidates to examine how the playwright subverts dominant narratives in their chosen play. Students should demonstrate a comprehensive understanding of the concept of master narratives and how the playwright challenges these constructs. Analysis should focus on the interplay between socio-political context, character development, and linguistic choices in dismantling these overarching stories. A critical evaluation of how the playwright positions themselves in relation to these master narratives is essential.

SOCIO-POLITICAL CONTEXT

Top Girls

- Caryl Churchill's *Top Girls* is a potent critique of the societal structures and expectations imposed on women. Rooted in the feminist movement of the 1970s, the play offers a scathing indictment of patriarchy and its enduring influence. The socio-political context of the play, marked by significant shifts in gender roles and expectations, provided Churchill with a fertile ground to challenge and dismantle master narratives.
- The 1980s was a crucial time period for feminist plays, marked by significant socio-political shifts and the emergence of a vibrant feminist movement. Several factors contribute to the importance of this era for feminist plays.
- The 1980s saw the continuation of the second-wave feminist movement, which began in the 1960s and focused on issues such as reproductive rights, workplace equality, and gender roles. Feminist activists and writers challenged patriarchal structures and fought for women's rights across various spheres of society.
- The play emerges from a period of intense feminist activism, where women were questioning traditional gender roles and demanding equality. Churchill, a prominent figure in feminist theatre, utilised *Top Girls* to explore the complexities of women's experiences in a society undergoing rapid transformation. By juxtaposing historical and contemporary female figures, she challenges the monolithic narrative of women's history, revealing the multifaceted and often contradictory nature of women's lives.
- Despite the gains made by feminists in the preceding decades, the 1980s also witnessed a conservative backlash against feminism and progressive social movements. The election of conservative leaders such as Margaret Thatcher in the UK and Ronald Reagan in the US signalled a shift towards more conservative social and economic policies and a rollback of social welfare programmes. This political climate heightened tensions around issues of gender and class, providing a backdrop for plays like *Top Girls* to critique prevailing power structures.

- The play directly confronts the master narrative of meritocracy, which suggests that success is solely determined by individual talent and effort. *Top Girls* exposes the systemic barriers faced by women in a male-dominated world. By presenting a group of successful women who have achieved their positions through various means, Churchill questions the notion of a level playing field. The play highlights the privileges and sacrifices required for women to attain power, undermining the idea that success is purely a matter of personal achievement.
- The 1980s saw the rise of Postmodernism as a dominant cultural and intellectual force. Postmodernism's questioning of grand narratives aimed to challenge traditional notions of identity, truth, and history. Plays like *Top Girls* embraced postmodern techniques such as fragmentation, pastiche, and intertextuality to deconstruct dominant discourses and offer alternative perspectives on gender and society.
- Feminist discourse in the 1980s increasingly recognised the importance of intersectionality, the interconnected nature of social identities such as gender, race, class, and sexuality. *Top Girls* explores the complexities of intersectional feminism by featuring diverse female characters from different historical periods and social backgrounds. Through these characters, the play highlights the intersecting oppressions faced by women and the need for solidarity across difference.
- The play is set in the United Kingdom. Apart from the fact the play draws from Churchill's English heritage and her experiences as a woman in England, it uses references to England's Thatcherite politics of the time and characters from English history and the British Colonial sphere to weave its tapestry of intertextual references, firmly contextualising its setting.

Angels In America

- 1980s America was largely shaped by President Ronald Reagan. Ronald Reagan served as president from 1981 to 1989, having been re-elected in 1984. Reagan, a Republican, promised the country lower taxes and smaller government and it was these policies that dominated his two-term presidency and had a huge impact upon America.
- Reagan, like his contemporary British Prime Minister, Margaret Thatcher, believed that the economic crisis could be combated through lowering taxes for high earners. The theory was that those in the top tax bracket would then have more money to invest back into the economy. It was also thought that lowering taxes would provide the American people with more of an incentive to earn. These tax cuts, along with cuts in the welfare system, created a huge polarisation in American society, as the rich got richer, and poor became poorer.
- The resurgence of religious conservatism in the 1980s provided Kushner with a powerful target for his critique. The play challenges the master narrative of religious purity and moral superiority. By exposing the hypocrisy and intolerance of some religious figures, Kushner offers a complex and nuanced portrayal of faith. He demonstrates that religious belief can be a source of both comfort and condemnation, complicating simplistic narratives about good and evil.
- The most immediate and devastating socio-political backdrop of the play is the AIDS crisis. The epidemic was not only a public health disaster but also a social and political one. The government's initial slow response, coupled with widespread homophobia, led to a sense of isolation and despair among the gay community.
- Despite the scale of the AIDS epidemic during the 1980s, Reagan's administration did little to help and support those affected. Religious Republicans held huge sway with Reagan, and they manipulated the perception of the HIV and AIDS crisis to try and halt the acceptance of homosexuality in America. Christian groups in particular used their

influence to block the use of federal money to research the biology of HIV and attempts to find treatments.

- By the late 1970s, politicians were starting to notice the LGBT community and how they might influence voting. In 1979, in Washington, 75,000 people participated in a march to demand equal civil rights. One year later the Democrats become the first major political party to endorse a homosexual rights platform.
- In 1981 the New York Times printed a story of a rare pneumonia and skin cancer found in 41 gay men in New York and California. At first the disease is known as GRID – Gay Related Immune Deficiency Disorder. This name leads to discrimination but also a false sense of security for people not part of the LGBT community. Eventually symptoms are found outside the gay community and Bruce Voeller is successful in having the name changed to AIDS.
- In 1987 ACT UP, an AIDS advocacy group, is formed as a response to the devastating effect the disease had on the LGBT community. ACT UP staged protests against the profiteering of pharmaceutical companies from AIDS-related drugs. In the same year hundreds of thousands marched on Washington to demand that President Ronald Reagan address the AIDS crisis – note that this is almost 40 years after it began. As the 80s were wrapping up, more and more information on AIDS became publicly available. The CDC issued brochures and WHO organised a World AIDS Day to raise awareness.
- The character of Roy M. Cohn in *Angels in America* is based on the real Roy M. Cohn, a high-powered American lawyer who died in 1986.
- Cohn first came to prominence when he played a part in winning several high-profile anti-Communist cases, including the conviction of eleven Communist Party leaders. However, it was his significant role in the espionage trial of Julius and Ethel Rosenberg in 1951 for which he is most famous.
- The Rosenberg trial led to Joseph McCarthy hiring Cohn as his chief counsel. Cohn became known for his aggressive tactics when interrogating suspected communists and gained a great deal of power during his time working for McCarthy.
- Despite Cohn's public disapproval of homosexuality, including his statement that homosexuals should not be allowed to be schoolteachers, it was widely suspected that Cohn was gay. Cohn took pride in exposing homosexual men, some of whom lost jobs, homes, families or died of suicide as a result. Cohn was diagnosed with AIDS in 1984, although he insisted to his dying day that he had liver cancer.
- The AIDS epidemic was a defining moment in American history, characterised by fear, stigma, and government indifference. The gay community was disproportionately affected and marginalised. Kushner's portrayal of this crisis challenges the master narrative of American exceptionalism, exposing the nation's failure to care for its citizens. By centring the play on the lives of people living with AIDS, he gives voice to a marginalised community and offers a counter-narrative to the dominant discourse of homophobia and fear.

For Colored Girls

- *For Colored Girls* was first performed in 1976 at the Bacchanal, a bar in Berkeley, California. The production was directed by Oz Scott. The choreopoem was well-received for its innovative form, powerful language, and its ability to convey the diverse experiences of African American women.
- Growing up during the zenith of both the Civil Rights Movement and the feminist movement, Shange illuminates how the black female identity of the 1970s becomes subject to the dual pressures of societal oppression and the dominance of black men. The play's impact extends to prompting both the white feminist movement and the predominantly male black power movement to critically evaluate their tendency to

overlook African American women. This introspection compels them to confront their own implicit participation in perpetuating racism and sexism.

- *For Colored Girls* is a ground-breaking work that emerged from the crucible of the Black Arts Movement and the Civil Rights era. This socio-political context profoundly influenced Shange's decision to reject monolithic narratives about black women.
- The American Civil Rights Movement was a social and political movement that sought to secure equal rights and end racial segregation and discrimination against African Americans in the United States. Spanning from the mid-1950s to the late 1960s, the movement aimed to dismantle the institutionalised racism that permeated various aspects of American society.
- The Civil Rights Movement brought attention to the systemic racism and inequality faced by African Americans, leading to significant legal and societal changes. It played a pivotal role in advancing civil rights legislation, challenging racial segregation, and promoting greater equality in the United States.
- The economic context of the American Civil Rights Movement was deeply intertwined with racial inequality and economic disparities faced by African Americans. Throughout much of the 20th century, African Americans experienced systematic discrimination that limited their economic opportunities, perpetuated poverty, and hindered upward mobility.
- The economic context of the Civil Rights Movement highlighted the need for comprehensive change to combat racial injustice and promote economic equality. The movement sought to dismantle discriminatory economic practices and create a more inclusive and equitable society, where African Americans could access the same opportunities and economic resources as their white counterparts.
- The American Civil Rights Movement took place within a complex social context marked by racial segregation, discrimination, and deep-seated racial prejudice.
- African Americans faced widespread racial segregation and were subjected to the 'separate but equal' doctrine upheld by the Supreme Court in the Plessy v. Ferguson case. Segregation was enforced through laws and practices that separated public facilities, schools, transportation, and housing based on race.
- African Americans encountered pervasive systemic racism and discrimination in various aspects of their lives. They experienced prejudice, racial slurs, violence, and exclusion from white-dominated spaces. Discrimination was prevalent in employment, education, voting rights, and access to public services.
- Churches and religious organisations served as important centres of organising and support for the Civil Rights Movement. Many religious leaders, such as Martin Luther King Jr., encouraged their congregations to participate in protests and take a stand against racial injustice.
- The Civil Rights Movement received extensive media coverage, both nationally and internationally. Images of peaceful protesters being met with violent resistance, such as during the Birmingham Campaign and the Selma to Montgomery March, generated public sympathy and support for the movement.
- While the movement focused primarily on racial equality, the experiences of black women often intersected with issues of gender and class. Shange's play delves into the complexities of these intersecting identities, challenging the notion of a singular black female experience.
- *For Colored Girls* is a radical departure from traditional dramatic forms, employing poetry, dance, and music to tell the stories of seven unnamed black women. By eschewing conventional narrative structures, Shange undermines the dominant cultural narratives that reduce black women to stereotypes. The play instead offers a kaleidoscope of experiences, emotions, and perspectives, demonstrating the richness and diversity of black womanhood.

CHARACTERS

Top Girls

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

MARLENE

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

JOYCE

- Joyce, a working-class woman, who is left behind or marginalised by the feminist movement. Her presence highlights the intersectionality of gender with class and other social factors, deconstructing the idea of a homogeneous feminist experience.
- She is Marlene's older sister but they have very different lifestyles. Joyce raised Angie, Marlene's daughter, as her own child, due to Marlene pursuing a career in London.
- Joyce has resentment towards both Angie and Marlene which is evident through the interactions she has with them.
- Joyce is a proud woman, a salt of the earth type who has a lot of dignity. She refuses money off Marlene but is also threatened that Marlene could take Angie back at any moment.
- Joyce is not afraid to speak her mind, unlike Marlene who is keeping up appearances in order to 'succeed' in life.
- Ultimately, Joyce represents the type of woman that Thatcher's 'top woman' steps on to get their own way. In the class struggle, Joyce represents the 'us' and Marlene the villainous 'them.' Marlene's choices had an impact on how Joyce would live her life, and what possibilities and opportunities would be made available to her.
- Joyce is not a victim. She has fought, working several jobs to provide for her family, kicked out a husband with a wandering eye and the battle of wits and wits between Marlene and Joyce in Act 3, shows how smart and tough Joyce is.
- She is certainly a formidable opponent to Marlene and we are presented with the possibility that she too could have achieved great success if she had not been left to raise another woman's child and work to support the family.

ANGIE

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

ISABELLA BIRD

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

LADY NIJO

- Lady Nijo is a real-life thirteenth-century concubine-turned-Buddhist-nun.
- Lady Nijo was raised from birth to live a life of sexual service to the Emperor. Over the years, Lady Nijo was subject to sexual and psychological abuse and any female children that she bore were taken away from her so that they, one day, would live the same life as their mother.
- At the dinner table, Lady Nijo recalls the numerous times her children were stolen from her, never to be seen again. She sometimes uses laughter to hide her sadness.
- Churchill's depiction of Lady Nijo shows how the upper classes use those beneath them and how their lives are dictated to them by the wills of patriarchal figures.

- Nijo is a character who, like Marlene, appreciates the trimmings that connection to wealth can bring. Her dialogue in Act 1 is filled with references to the fine clothing she was sent by the emperor, or what she wore herself.
- Material comforts seem to give Nijo emotional comfort as well as something tangible that she can hold onto and find success in.
- She appears numb to the horrors she endures – rape, being 'given' to other men by the Emperor, having to give her children away.
- Only later, when drunk and faced with Griselda's 'happy ending' at getting her children back, do we see how deeply affected Nijo is by what she has endured. And yet, she has the strength to forge her own path.
- After her father's death, she respects his wishes to 'take on holy orders' but does this in her own way, becoming a Buddhist Nun and travelling extensively on foot.

DULL GRET

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

POPE JOAN

- She is somewhat of a legend in that there is no concrete evidence to suggest she existed.
- The legend goes that Pope Joan disguised herself as a man during the Middle Ages and eventually reigned as Pope for two years before her true identity was revealed.
- Pope Joan was power hungry and renounced her womanhood for the sake of success amongst men.
- She convinced herself that she was a man that she didn't even realise she was pregnant until she gave birth during a religious procession.
- Both Joan and her baby were immediately carried away and stoned to death. Joan's story echoes that of Marlene's own pursuit to find worth in a 'man's world', by renouncing their femininity.
- We see in the death of Joan's baby and Angie's displacement in the world, how this abandonment has influenced their children.

PATIENT GRISELDA

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

KIT

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

WIN

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

NELL

- She is another employee at the Top Girls employment agency.
- She is happy that Marlene got the promotion over Howard, but she has her own career ambitions and might want to find a job with better prospects.
- She has a boyfriend, Derek, who has asked her to marry him, but she doesn't know if she will accept.
- Her career appears more important to her than the idea of marriage.
- During the play, Nell conducts an interview with Shona, whom Nell believes might be good for the Top Girls employment agency.
- Nell is disappointed to learn that Shona has lied about everything on her application.

JEANINE

- She is a young woman who visits the Top Girls employment agency and is interviewed by Marlene.
- She is hoping to earn more money as she is saving up for a wedding, but she is also hoping to find work that excites her: she is drawn to advertising or something with travel which suggests she wishes to forge her own identity as a successful businesswoman beyond wife and motherhood.
- Marlene advises against prioritising family over work and cautions her discussing her plans for marriage, as the possibility of having children could diminish her prospects of securing a job.

LOUISE

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

SHONA

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

MRS KIDD

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

Angels In America

- The play subverts the master narrative of religious infallibility. While acknowledging the power and solace religion can offer, Kushner exposes the hypocrisy and intolerance often associated with organised religion. By presenting characters grappling with their faith, the play encourages a critical examination of religious beliefs and practices.
- One of the most prominent master narratives challenged in the play is homophobia. The prevailing societal narrative often demonises and marginalises LGBT individuals. Kushner counters this by giving voice to gay characters who are complex, flawed, and deeply human. Their experiences are presented with nuance and empathy, complicating the stereotypical portrayals often found in mainstream media.
- In *Angels in America* several characters play pivotal roles, each representing different aspects of society and grappling with personal struggles in the face of larger social and political forces:

PRIOR WALTER

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

LOUIS IRONSON

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

JOE PITT

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

HARPER PITT

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

ROY COHN

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

HANNAH PITT

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

BELIZE

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

For Colored Girls

- The performers of the poems are not unique characters but take on various black female identities in the separate poems.
- The lady adorned in blue represents a mixed-race heritage, with her father believing he was Puerto Rican. She possesses a basic understanding of the Spanish language and holds a deep affection for dancing genres like mamba, bomba, and merengue. At the age of sixteen, she ran away in hopes of meeting Willie Colon at a dance marathon, only to realise her profound love for him surpassed her passion for music itself.
- In addition, the lady in blue identifies with the poem 'abortion cycle #1', which portrays the harrowing experience of a young woman undergoing an abortion in isolation, hidden from the knowledge of others.
- Through her third piece, titled 'I used to live in the world', she paints a vivid picture of the suffocating confines of Harlem, consisting of a mere 'six blocks', where the constant threat of sexual assault looms over even the most beautiful women.
- The poem takes a startling turn as the lady in blue temporarily assumes the role of a stalking man, trailing the lady dressed in orange.
- Lastly, she narrates the poem 'sorry', which conveys her growing frustration with the empty apologies offered by men, deeming them devoid of true meaning.
- The lady in brown begins and end the play, and being clothed in the one colour not present in a rainbow, she stands out among the others. The lady in brown participates in a few of the poems and relates the poem 'Toussaint'. Because she is dressed in brown, she may represent the black female 'everywoman.'
- The lady draped in green gracefully performs the poem 'Sechita' through dance, while the lady dressed in purple narrates the accompanying story. Sechita, within the narrative, undergoes a psychological transformation, reclaiming her power and transcending the gritty realm of the Natchez, Mississippi carnival. By rendering her face immobile, reminiscent of Nefertiti, she assumes the persona of an Egyptian goddess, summoning the spirit of men who symbolically offer coins between her legs. Rather than allowing herself to be possessed by them, she exercises agency and control.
- Additionally, the lady in green shares the emotionally charged poem titled 'someone almost walked off wid alla my stuff'. In this piece, a woman recognises the consequences of fixating her attention solely on a man, realising that it resulted in her being left vulnerable and unsupported due to her own personal negligence. She yearns to reclaim her calloused feet, symbolising resilience; her quick language, representing assertiveness; and her whimsical kiss, embodying spontaneity, and playfulness.
- The lady draped in orange assumes the role of the stalked woman in the poem 'i used to live in the world'.
- Furthermore, in a separate piece, she grapples with her self-definition, rejecting the label of a colored girl and instead embracing descriptors such as an evil woman, a bitch, and a nag. However, she realises that by renouncing her racial identity, she is left without any identity at all.
- The lady in orange expresses her sorrow and frustration over the juxtaposition of being sorry and colored, finding it redundant within the context of the modern world.

- The lady clothed in purple initially blends among the collective of anonymous women before stepping forward to recount the tale of Sechita, enacted by the lady adorned in green. Later, she narrates the story of a trio of friends who find themselves courted by a single man in the piece titled 'pyramid'. In 'no more love poems #2', she passionately expresses the desire to love unconditionally, embracing her identity as a colored girl.
- Finally, she reaches a pivotal point of self-acceptance, shedding the notion of being symmetrical and invulnerable to pain, and embracing her authentic self as a black woman.
- This signifies a significant shift towards acknowledging and embracing the realities of black female identity, unencumbered by unattainable ideals.
- The lady draped in red assumes the role of narrator, recounting the evocative poem titled 'one'. This poem delves into the portrayal of a passionate flower blossoming in the landscape of southwest Los Angeles.
- The lady in red describes her as a captivating woman, intentionally alluring and flirtatious, engaging in relationships with men, only to dismiss them before daybreak. She documents her encounters in a personal diary yet finds solace in shedding tears as she drifts into sleep.
- Additionally, the lady in red shares the heart-wrenching tale of Crystal in 'a nite with beau willie brown'. Crystal's story unfolds as she reluctantly agrees to marry Willie, but the situation takes a tragic turn when he callously drops their two children from a fifth-floor window.
- The lady in red narrates this painful account, shedding light on the profound emotional anguish endured by Crystal.
- The lady in yellow relates the poem 'graduation nite' and in another poem 'bein alive & bein a woman & bein colored is metaphysical: dilemma i haven't conquered yet' a statement that sums up the central problem of the choreopoem.
- Like the other performers, lady in in yellow is not a fully developed character but one voice of many in the collective experience of black woman portrayed by Shange.

LANGUAGE

Top Girls

- Some feminists believe that language has been used as a tool to further the advancement of men only and keep women inferior and subservient. *Top Girls* reclaims language so that it includes the voices of women.
- Critical reception initially focused on the ways in which the overlapping dialogue illustrated that the women were not listening to each other. Many critics portray the women in Act 1 as egoists focusing on their own narratives. Recently however, theorists have attempted to rehabilitate the dinner guests and their methods of communication.
- As a group it is common for women to communicate collaboratively: to make comments, to complete another person's sentences, or to rephrase another's words. The women in the first act as active listeners, expressing empathy. The characters do not seem to be widely insulted by the interruptions, and have heard each other (because they answer each other's questions). Even if at times some of the characters are self-centred, their revelations build to a therapeutic release. Instead of being chaotic, the audience understands the main points of the characters' narratives, creating a continuously linked narrative. Additionally, the office interview scenes, where subordinate characters are verbally cut off less frequently, are where they are more lastingly silenced.

- The technique of overlapping dialogue supports the postmodern concept of the Death of the Author, as Caryl Churchill seems to hand over control over the text by allowing the characters to interrupt each other, giving the impression that they are in charge of their own dialogue. The audience is not presented with neatly constructed conversation, making it challenging to follow.
- The audience has to listen closely to follow the discussions, needing to choose which narrative thread to attend to when multiple stories are shared simultaneously. This reflects the postmodern condition of hyper-reality, where numerous options and alternatives bombard us, making it a challenge to select a single meaning from overlapping dialogue.
- It also relates to the postmodern complaint about history. Postmodernists are sceptical and suspicious of history for recording only a certain point of view. They feel that history is an edited version of actual events. History tells the master narrative story which most people accept as true. The overlapping dialogue in 'Top Girls' suggests that there are female voices in history which have not yet been heard. History should not only have one voice.
- The characters each have their own speech pattern. This way it is possible to identify who is speaking by the language they use. For example, Patient Griselda is meek and subservient.
- Pope Joan is arguably the most educated guest at the table and speaks Latin. Latin is a classical language regarded as the basis of knowledge, learning and religion. As the dinner progresses, Pope Joan speaks in Latin more and more. While this may showcase her academic ability and class, it also separates her from the other guests who don't understand what she is saying. Pope Joan's achievements in language set her apart from the others.
- Isabella Bird and Lady Nijo speak the most at the dinner table. These two women were published authors in their time and thus have 'claimed their voice' in history. While these characters may speak a great deal, they listen the least to the others and do not seem particularly interested in what others have to say. Isabella Bird and Lady Nijo only ask questions when they can return the topic back to themselves.
- Joyce and Angie swear and use vulgar language. Their words mark them as working-class individuals. Angie's simple vocabulary reminds us of Dull Gret. Both speak abruptly and directly. In Act 1, it is the working-class characters: Gret and the waitress, who are most silent, with the waitress not speaking at all. This is a commentary on how the working class are silenced by those with power.
- Besides her emotive speech at the end of Act 1, Dull Gret does not have much to say. She is the least educated of the guests. Sometimes she simply echoes a word spoken earlier. Dull Gret reduces conversation to a single observation ('sad,' 'potatoes,' 'balls'). This humorously highlights the tendency of people to waste words. However, near the end of the scene, Gret makes the longest speech of the party, describing the wartime horror that motivated her to travel to hell and fight with the grotesque devils. She says the terror of the Spanish army was worse than Hell, and describes the violent deaths of two of her ten children. This monologue allows her to reclaim her story and her identity, which had previously been depicted by Bruegel as comical, greedy, shrewish and without dignity.

Angels In America

- *Angels in America* is renowned for its complex and multifaceted language, which mirrors the intricate tapestry of themes and characters explored within the play.
- Kushner employs a highly poetic and lyrical language, often elevating the dialogue to the level of verse. This serves to underscore the play's exploration of spirituality, loss, and longing.

- Despite the poetic tendencies, Kushner also maintains a strong grounding in naturalistic dialogue, capturing the rhythms and nuances of everyday speech. This creates a sense of authenticity and relatability.
- The play is replete with biblical allusions, references, and imagery. This religious subtext enriches the thematic exploration of faith, morality, and redemption.
- Kushner's language is often sharp and incisive, serving as a vehicle for social and political commentary. The play's satirical edge is evident in the portrayal of characters like Roy Cohn.
- The play's exploration of the subconscious and the supernatural is reflected in the dreamlike quality of certain scenes, where language becomes fluid and ambiguous.
- Kushner deftly employs language to differentiate between characters. Characters like Prior Walter and Louis Ironson often engage in complex, philosophical discussions, reflecting their intellectual pursuits. Characters such as Belize and Hannah Pitt use more straightforward language, grounded in their working-class backgrounds. Roy Cohn's language is characterized by its power, aggression, and self-serving rhetoric.
- Kushner's language is instrumental in conveying the play's central themes. The characters' language evolves as they grapple with their identities, reflecting their internal struggles and external pressures. The play's exploration of loss is often expressed through poetic and evocative language, capturing the depth of the characters' sorrow. Despite the play's bleak subject matter, there are moments of hope and redemption, expressed through language that is uplifting and inspiring.
- Kushner's use of language is crucial in creating a mosaic of voices rather than a single, dominant narrative. The play features characters from diverse backgrounds, each with their unique perspectives and experiences. This multiplicity of viewpoints challenges the tendency to reduce people to stereotypes. By employing a rich and complex language, Kushner invites the audience to question prevailing narratives and to consider alternative perspectives. The play's refusal to conform to simplistic storytelling is a testament to its enduring power and relevance.

For Colored Girls

- Shange's language is poetic, evocative, and often uses non-traditional grammar and spelling. The use of vernacular and African American English adds authenticity to the voices of the characters.
- The language has a rhythmic and musical quality, complemented by the incorporation of dance and music. This fusion of artistic elements enhances the emotional impact of the choreopoem.
- Shange employs rich and symbolic imagery, especially through colour symbolism. The colours represent various emotions, experiences, and aspects of the women's lives.
- Despite its poetic nature, the language maintains a conversational tone, creating a sense of intimacy and direct connection between the characters and the audience.
- The language is charged with raw emotion, allowing the characters to express joy, pain, anger, and love authentically. This emotional authenticity contributes to the impact of the choreopoem.
- Each character's narrative voice is distinct, reflecting their individual personalities and experiences. The language is a vehicle for exploring the nuances of African American womanhood.
- The choreopoem suggests that language, in its various forms, can be a source of healing. The act of expressing one's experiences through words, movement, and music becomes a transformative and cathartic process.

CONTENT RUBRIC – 40 MARKS

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

40 marks

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

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

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

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

2.1 2.1.1 **Candidates should provide 2 valid advantages. Markers must accept any valid advantages (general or specific to their selected text) and award 1 mark per advantage. Below is a guide of possible answers.**

- 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 as varied as the talents within the group

2.2 **Candidates should identify 1 accurate injustice evident in the extract and provide evidence of this by referring to or quoting from the extract. Markers must award 1 mark for the injustice and 1 mark for the appropriate reference from the extract.**

Examples of injustices:

You Strike Families divided because of permit laws and pass laws
Police brutality
Restrictions around funerals

Woza Albert! The abuses of the apartheid laws that lead to poverty
The lack of equal opportunity in apartheid South Africa
The exploitation of workers

Sophiatown The destruction of a suburb
Forced removals
Segregation

2.3 Markers must view responses globally and should accept any valid points. What follows below is simply a guide. 1 mark per valid point.

- You Strike*
- 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

- Woza Albert!*
- 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
 - People of colour were humiliated and degraded – 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

- Sophiatown*
- It is set in the 1950s in South Africa
 - Apartheid was legislated and this system divided the country into different race groups maintaining that it was acceptable to exclude certain of these groups on the grounds of race
 - The National Party adopted apartheid as a model for separate development between black individuals and white individuals. The separation was not equal and served only to preserve white superiority and to discriminate against black South Africans
 - Apartheid was based on the idea that white people were superior to everyone else

- South Africans were thus classified into different racial groups. Black South Africans were further divided into Coloured people, Indian people and African people
- The white only government ruled the country and held all positions of power
- The races were kept separate in every possible way, studying in different institutions and living in separate areas
- Sophiatown was a freehold suburb, unlike other black townships in South Africa. Black people could own their own land and were allowed to build their own houses and could rent it out to tenants if they so wished
- It was also a place where all races were allowed to mix and move freely. All race groups were allowed to own businesses and most thrived. It was almost as if apartheid did not exist in Sophiatown. It was the only black township that was not surrounded by fences as other townships
- However, when the nationalist government came into power, they hated Sophiatown because it stood for everything they believed was wrong with South Africa

2.4 2.4.1 **Treat each response on its merits. This question is creative and must be marked accordingly. Candidates should describe an appropriate physical OR vocal exercise that is suitable to their chosen extract.**

A full answer will include a description of the exercise and an explanation of its suitability/purpose.

2.4.2 **Markers are to take note of the division of marks in the table below.**

Candidate accurately describes the performance style	3 marks
Candidate provides accurate examples of where the performance style is evident in the extract	3 marks

You Strike

- The style is highly energetic, physical and actor-centred (they run around the stage)
- The style is presentational (any appropriate example)
- It incorporates mime (they mime seeing the police vehicle and could mime the pamphlet)
- It incorporates singing (the stage directions indicate that Mambhele sings)

Woza Albert!

- The style is highly energetic, physical and actor-centred (any appropriate example)
- The style is presentational (any appropriate example)
- It incorporates mime (any appropriate example)
- It incorporates singing (the stage directions indicate that the actors sing)
- Direct address of the audience is also included (much of Mbongeni's dialogue is done through breaking the fourth wall)

- Sophiatown* - The style is highly energetic, vibrant and physical (any appropriate example)
- It could employ Realist acting styles as the characters are fairly developed and the language reflects the individual characters (any appropriate example)
 - It is fairly exaggerated at times (any appropriate example)
 - It incorporates singing (Meadowlands is sung)
 - It incorporates dancing (up-tempo jive and lively dance)

2.4.3 Treat each response on its merits. This question is creative and must be marked accordingly. Candidates should make appropriate physical AND vocal choices and should make the link to the concept of injustice. See below for division of marks.

Candidate makes appropriate vocal choices	2 marks
Candidate makes appropriate physical choices	2 marks
Candidate links choices to the concept of injustice	2 marks

2.5 Candidates should provide 2 valid roles of the audience. Markers must accept any valid point and award 1 mark per point. Below is a guide of possible answers.

Audiences are expected to be:

- catalysts for social reform as they are moved to take action
- engaged participants as they are encouraged to interact
- critical thinkers as they are challenged to rethink the world around them
- agents for social justice as they are educated by watching and can, therefore, spread the word

2.6 Treat each response on its personal merits. This question is creative and requires personal interpretation and must be marked accordingly. Markers should accept any arrangement if the justification is sound.

Some ideas:

You Strike The most impactful arrangement would be placing the audience around the performance area so as to create an arena formation. The audience will, therefore, surround the performers and thus be in close proximity to them. This results in an intimate actor-audience relationship which allows for the message of the play to have a greater impact. The set for the play is minimal and, therefore, sightlines will not be an issue.

Woza Albert! A thrust stage arrangement would be the best option for *Woza Albert!*. The fact that the audience is seated around three sides of the performance space allows for an intimate actor-audience relationship due to the audience's close proximity to the action. This means that the message of the play will have a stronger impact, which is the desired effect in Protest Theatre. Because the play requires a space for the plank that is suspended by a rope on which the costumes are hung, the back wall of the thrust stage allows for this without sightlines being affected. The performers would have a place behind which they can change costumes easily without the audience seeing.

Sophiatown A proscenium-style arrangement would work for this play. Seating the rest of the class on one side of the performance space will allow for the set to be seen clearly and for the atmosphere to be created effectively. There are large set pieces that would possibly affect sightlines if a different arrangement was used. This arrangement allows for the inside of Mamariti's shebeen to be more realistic.

2.7 Treat each response on its personal merits. This question is creative and requires personal interpretation and must be marked accordingly. Markers should award 1 mark for the lighting choice and 1 mark for the justification thereof.

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

You Strike Play's intention to protest against injustice

- The intention of the play is to articulate the disempowerment of black women during apartheid and to provide a platform through which their stories can be witnessed and voiced.
- By articulating the struggle faced by black women, the playwrights wished to encourage the oppressed to stand up against the injustices of the time.
- The play aims to address gender concerns experienced by black women amid the fight against apartheid. Too often black women were side-lined, and their struggles were largely ignored. The play intended to highlight their plight and tell their stories.

Set

- The play is set in a township marketplace near a taxi rank. The non-realistic set suggests a wide, open dusty space. The action is played out against a triangular black builder's plastic sheet suspended from the ceiling.
- Behind the black plastic sheet hang three hessian panels of different sizes.
- Three rostra form a U-shape on the stage. The rostra and floor are painted a muddy brown to give an earthy effect.
- The minimal staging means that the scenes can transition smoothly with dialogue.
- Four battered paraffin drums are scattered around the set. Each character has her own drum to use as she wishes.
- In addition, Mampompo has an enamel basin.
- Mambhele has two drums, one is covered with a wooden plank, the other she uses to mime dipping her chickens into.

Props

- Most of the props are mimed, except for the sticks and Sdudla's umbrella.

Costume

- The costumes are typical of women at a marketplace: an overall or a shweshwe print dress, and an apron.
- The play is often performed in traditional attire, such as brightly coloured (yet faded) dresses, headscarves and beads.
- All items need to look worn and a bit shabby. The costumes need to have an air of authenticity – remembering that the play depicts the lives of ordinary women.
- The actresses play a variety of roles, they do not change costume; they transform into their role through their bodies and voices.
- The only additional piece of costume is a large brown hat for the Boer in Scene 7: The Farm.

Woza Albert! Play's intention to protest against injustice

- 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.

Set

- The moveable set pieces include the two tea chests that are rearranged to create the different locations.
- These tea chests are also versatile, functioning as train seats in one scene, a helicopter in another scene and gravestones in the final scene.
- There is a wooden plank, about 10 feet long, suspended on old ropes.
- From nails, in the plank hang the ragged clothes that the actors will use for their transformations.
- The clothes rail also allows actors to change basic costume as they transition from one character to the next.

Props

- The props are minimal and multi-functional.
- Most of the props are mimed.

Costume

- Percy and Mbongeni wear grey tracksuit pants with running shoes. They are bare-chested.
- This basic costume is purely functional, allowing for the actors to change characters with ease.
- Around their necks is a piece of elastic, tied to which is a half squash ball, painted pink, which they wear as a clown's nose when they portray a white character.
- The characters have an array of costume articles hanging on the clothes rail which they use throughout the play. These include a policeman's cap, blankets over shoulders, a Cuban army cap (to play Fidel Castro), a dust coat to be used as a shawl for Auntie Dudu then as a barber's sheet for his customer and finally as a coat for Baas Kom, a coat for the old man and sunglasses for Patrick Alexander Smith. These simple and functional costume pieces are typical of Protest Plays.

Sophiatown Play's intention to protest against injustice

- The play records the life of ordinary people in Sophiatown, their struggle to survive, their determination, and will to survive against all odds as well as their never-ending battles with the apartheid government.
- The play gives us insight into how people coped despite the restrictions imposed on them and the oppression they faced constantly.
- The play shows audiences how people of Sophiatown defied the government's policy of separate development as there were different racial groups living there.

Set

- The set uses a Brechtian style because it consists of posters, banners, signs and slogans which emphasise the events of the play, e.g. the forced removals of the inhabitants of Sophiatown and their resistance to leave ('We Won't Move').
- It should contain the interior of Mamariti's Diamond Shebeen and show the interior living space of her home.
- The telegraph poles might be placed to run through the audience to break down the distance and division between the actors and the audience and to remove the fourth wall.

Props

- Most props are personal props that characterise each individual in the play.
- Jakes has his typewriter and books and magazines.
- Charlie has the steering wheel and his shoe cleaning equipment.
- Lulu has her schoolbooks, pencils and pens.
- Mingus has his gun and cigar.
- Princess has nail polish.
- Ruth has her suitcase.

Costume

- Costuming is Realist in that it is accurate to the period, and characters are dressed to reveal part of their identity, socio-economic status and personal style.
- Mingus' costume is influenced by the American gangster movies of the times: he is smart and wears American labels like Winthrops, Bostonians, Simpsons and Borsalinos.
- Princess's costume reflects her good-time girl persona and would be tight fitting and cheap-looking.
- Lulu represents how a schoolgirl would wear her school uniform.
- Ruth would wear a fairly demure dress from the 1950s.

40 marks

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

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

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

3.1 Markers must view responses globally and should accept any valid points. What follows below is simply a guide. 1 mark per valid point.

Born Naked:

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

Ubu:

- The play was created in the mid-1990s, in the aftermath of apartheid in South Africa.
- The play is a response to the complex issues of truth, reconciliation, and justice that arose following the end of this oppressive regime.
- Established in 1995, the TRC was a government-mandated body tasked with investigating human rights abuses committed during apartheid. The commission aimed to uncover the truth about these atrocities and to promote reconciliation among South Africans.
- The play explores the lasting effects of apartheid, including the psychological and emotional wounds inflicted on individuals and communities.

Eclipsed:

- The play was devised in 2019, Gauteng, South Africa. The ANC were in power, and Cyril Ramaphosa was president.
- In 2015, the Gauteng Executive Council for health terminated their 40-year contract with Esidimeni. It is alleged that Qedani Mahlangu, the political head of the MEC, terminated the contract to save money to 'deinstitutionalise' the patients.
- The patients were relocated to cheaper care centres, many of which were unlicensed and under-resourced.
- There were 144 deaths at these institutions between March and December 2016 due to starvation and neglect.
- The play was birthed from a need to research, educate and create awareness about the Life Esidimeni tragedy (the implications of such

enormous neglect shown by the government) – to empower the students to understand what happened there. It examines the situation from several perspectives.

3.2 3.2.1 **Markers should award 1 mark for the accurate identification of a symbol in the image and 1 mark for explaining the meaning of the symbol.**

Born Naked:

- The mannequin head represents the memory of Queen Bling and foreshadows Thapelo's beheading.
- The mobile platform symbolises ideas of travel, escape or transition.
- The suitcases represent a journey, both 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.
- The shoes are used to symbolise Sechaba's induction into the world of Drag and her inclusion in the 'House of Bling' when Queen Bling hands over the shoes to Sechaba. As Blaq becomes more confident in walking in the shoes, she becomes more confident in herself.

Ubu:

- The shower is used to symbolise Pa Ubu cleansing himself of his sins of torture, to represent his washing away the evidence. Ma Ubu uses the showerhead as the translation booth to translate the victim's stories and evidence.

Eclipsed:

- The files represent the literal file as used in the court case as well as the domino-falling effect of the patients dying.
- The butterflies represent the 144 fallen.
- The roofs of many houses represent South Africans.

3.2.2 **Markers should award 1 mark for the accurate identification of an additional symbol and 1 mark for explaining the meaning of the symbol.**

Born Naked:

- The mannequin head represents the memory of Queen Bling and foreshadows Thapelo's beheading.
- The mobile platform symbolises ideas of travel, escape or transition.
- The suitcases represent a journey, both literal and figurative – Blaq Widow's transformation from Sechaba to Blaq Widow and 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.

- The shoes are used to symbolise Sechaba's induction into the world of Drag and her inclusion in the 'House of Bling' when Queen Bling hands over the shoes to Sechaba. As Blaq becomes more confident in walking in the shoes, she becomes more confident in herself.

(Any one of these are acceptable as long as the candidate did not mention it in the previous question.)

Ubu:

- The Ubu Roi mannequin represents a reminder of Ubu the despotic ruler – often projected behind the actor, or the figure used in projections in conjunction with more humanoid drawings of Ubu.
- There is an ever-present eye/camera on screen most of the way through the play. This would probably be symbolic of the TRC now wanting to find out the truth and so the evil deeds of the government being seen/revealed. It is also symbolic of the victims now being seen as they tell their story when they were not heard/seen before in the apartheid days. It could also perhaps be symbolic of the police (Pa Ubu) and how they were always watching and gathering information so that they could target their next victim. We see all his documents, film reels and photos when he tries to hide them in the crocodile and plant them in the dog.
- The toilet brush: in the original *Ubu Roi* the main character uses a toilet brush as his sceptre. This was another form of parody/satire where Alfred Jarry was mocking his teacher and his authority. After the shadow figure appears in person, Pa Ubu picks up the toilet brush and uses it while practising his speech for the TRC. It could symbolise that he is also making a mockery of his role in the TRC.

Eclipsed:

- There is symbolism in the title. An eclipse symbolises the obscuring of the lives and voices of the individuals affected by the Life Esidimeni tragedy. Their experiences have been eclipsed or marginalised by larger societal forces, such as systemic failures in the healthcare system or political negligence.
- An eclipse could reflect the darkness and despair experienced by the victims and their families during the tragic events depicted in the play. It also underscores the urgency of bringing these stories to light and seeking justice and accountability.
- Eclipses refer to moments of transformation and change, as the alignment of celestial bodies creates a shift in perspective. Similarly, the play serves as a catalyst for societal change, sparking conversations, raising awareness, and prompting action to address the underlying issues that contributed to the Life Esidimeni tragedy.

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

Born Naked:

- Each character's costume, makeup and accessories document their journey and transformation, i.e. Sechaba into Blaq Widow.
- The costumes are an extension of the characters and are deeply symbolic within the world of drag and the South African Gender Based Violence context.
- In the image, Queen Bling is wearing her skirt with the South African flag motif (although the flag is hidden in the image).
- The costumes are colourful, theatrical, bright, glitzy.
- They serve as a reminder for the audience that underneath all of the costume and make-up, we are all human beings, and the difference only lies in the way we choose to colour in our identity.

Ubu:

- Pa Ubu is quite unforgettable in his white singlet, Y-fronts and brown boots – a comic yet grotesque figure who can be considered as an anti-hero: grotesque, cruel, silly, dressed in underwear.
- Pa Ubu's costume is a visual contrast between the dignified power Pa Ubu demands with his actions and dialogue but does not deserve.
- The lack of costume strips the character down and acts as a reminder to the fact that he is both a weak and grotesque character.
- He cannot hide behind a uniform that is often associated with power but instead he is seen as the bare 'coward' he calls himself in Act Two, Scene 2.
- His lack of costume encourages the audience to focus on the character himself and his actions rather than his perceived power and position in society.
- This acts in contrast to Ma Ubu's predominantly colonial attire (pink corset, silk stockings and billowing satin cape) perhaps indicating the wealth and status she craves but does not have. The costume is completed with a headscarf; whilst also pink, it could represent the ambiguity in terms of her character's ethnicity.

Eclipsed:

- The costumes comprise of hospital scrubs in surgical blue, which were ordered from a hospital supplier, and which each actor made their own by styling it in a different way. The fabric is disposable, and this speaks to how the patients were treated.
- The use of tattered and ripped scrubs reflects the dehumanisation and neglect of the patients, the torture and tragedy that ripped through patients and their families' lives. The costume indicates the harsh ways the patients were treated and the stripping of their identity (they weren't seen as patients but damaged and ruined individuals, indicated by the ripped costumes).

- There are elements of Poor Theatre inspired 'uniform' for the cast – indistinct costumes that act as a uniform rather than reflecting individual characters, relying on the actors' bodies to tell the story. For many actors, their physical body is on display, which shows the physical strength and versatility of each actor and aligns with the importance of physical movement in the play.
- However, each actor styled their costume as their own, reflecting the individuality of each patient with a story, a family and a right to their life.
- Some costumes are draped like 'robes', long, full scrubs as if their costumes represent the professional attire expected in a courtroom.

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

Born Naked:

The two characters, Queen Bling and Blaq Widow, have been placed centre stage, side by side. The placement indicates a closeness between the two, which represents their close relationship. They share a sisterhood. Queen Bling's arm is around Blaq Widow's shoulder and this effectively represents the way she has become Blaq's Drag mother. The positioning helps the audience to understand that Queen Bling is a mentor for Blaq Widow and someone who guides her.

Ubu:

Ma Ubu has been placed stage right, a far distance away from Pa Ubu, who has been placed stage left. The distance is effective as it indicates that there is tension between the two characters, which is exactly what there is. Ma Ubu believes Pa has been cheating on her. Ma Ubu's body is turned away from Pa Ubu, indicating her disgust and animosity towards him. By placing Pa in the cubicle, the audience understands that he is isolated, being in the shower. Although they share the same space on the stage, the audience believes that they are in separate rooms due to the distance between them and the fact that they do not look at each other.

Eclipsed:

A cluster of actors representing exaggerated caricatures of government officials living their best lives are having a cocktail party on the balcony level above. In the stage space below, advocates are questioning the government officials. The government officials' spatial distance from the court proceedings represents their emotional detachment as well as their lack of accountability for the deaths for which they are responsible. The fact that they are placed at a higher level is also effective as it demonstrates how they feel they are above facing consequences and look down on the court proceedings, whereas, the advocates on the stage floor are facing the reality of the situation and remain grounded.

- 3.3 **Note: the division of marks awarded to the content expressed below must be fluid. Some candidates may explain the set in greater detail or the mood in greater detail. Max 4 marks may be awarded for either aspect.**

Born Naked:

- The set design 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 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.
- The colours, textures and fabrics are soft and sensual suggestions of cabaret – lots of bling, glitter and feather boas are visible.

Ubu:

- The puppets can be considered as part of the set as they are specifically roughly carved out of wood. Under the stage lights, the lines and shadows created by the gouging chisel are illuminated as the actors move the face to look up or down. This gives the illusion that the facial expressions of the witness change as if they are real rather than immobile. It lends a sense of pathos to the mood.
- Throughout the play, and specifically when Ubu feels insecure about being found out, an animated eye, intercut with a real one in classic Kentridge fashion, emerges on the screen to convey the sense that the main character is not quite so alone as he would like to think. This creates an ominous mood and heightens the tension.
- The set is interchangeable from the Ubu's home to the TRC spaces. This is so that both spaces can intersect. This is most evident in Act Two, Scene 5 when the puppet is slowly setting up his spaza shop. Ma and Pa Ubu take his goods cavalierly as if all things are available for their own consumption.
- The shower is used as a translator's booth, with the shower head as the microphone. The staging of these scenes is both visual and aural – the puppeteer, standing just to the side of the puppet speaks (already displaced because he is speaking on behalf of the puppet) and then half a beat later, the testimony is heard in English from the shower – holding the utterances in the air, listening in the act of speaking, suspended, waiting. This creates tension and a sombre atmosphere.
- The projections by Kentridge are a critical staging device. They portray, on stage, many of the essential elements of the plot that cannot be portrayed in real life, e.g:

- The water from the shower head, including what Pa Ubu is washing off – the remnants of the murders committed by him and Brutus after his 'evening stroll' in Act One, Scene 5.
- The real murders and tortures of people during the apartheid era are projected on the screen in Act Three, Scene 2.
- These images are interspersed with animations that convey the tortures that Pa Ubu (symbolically shown as the head of Ubu Roi) committed as well as the 'chain of command' – passing on from general to foot soldier. It confronts the audience with the harsh reality of what happened in that time period. Instead of using dialogue, these projections become more real for the audience as they burn into your memory.

Eclipsed:

- If there is a back wall in the performance space, lists of the names of the patients who died in the tragedy should be written on the surface in white chalk. The names of the unaccounted should be indicated by lines next to the number. This acts as a harsh reminder of the tragedy and creates a sombre atmosphere.
- Two knee-height boxes covered in cardboard box material are used, one to be sat on by Me. Maria Phehla for the arbitration scenes, and the other to be stood on by various characters such as Coralie Trotter and Hannah Jacobus when they testify.
- The sides of the stage and along the back wall are littered with more files and papers, including the balcony above the back wall. This provides a sense of administrative chaos.
- The balcony area is used as an additional acting space, such as for the opening monologue and when the ensemble enacts the patients' transport from Life Esidimeni and they bounce, sway and move as if in a vehicle.

3.4 3.4.1 **Treat each response on its personal merits. This question is creative and requires personal interpretation and must be marked accordingly. Max 2 marks for either the choice of image (if described in detail) or the justification thereof (if developed).**

Candidate suggests an appropriate image	1-2 marks
Candidate provides a relevant justification for their choice of image	1-2 marks

3.4.2 **Treat each response on its personal merits and mark accordingly. Note the division of marks below:**

Candidate suggests an appropriate caption/tag line	1 mark
Candidate provides a relevant justification for their choice of caption/tag line	2 marks

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

Born Naked:

- *Born Naked* is exceptionally relevant, particularly in its exploration of themes related to LGBTQIA+ rights, identity, and societal discrimination in a South African context. The play's examination of pre- and post-1994 South African law highlights the progress made in legal protections for the LGBTQIA+ community under the Bill of Rights, while also acknowledging the ongoing social challenges, such as hate crimes, which persist in the country. This focus on both historical and contemporary issues provides audiences with a critical understanding of the struggles faced by marginalised communities in South Africa, making the play highly meaningful and engaging.
- The exploration of the theme of violence against the LGBTQIA+ community is one that informs audiences about identity. In the final scene, Blaq Widow recounts the events that are a direct reference to the story of Thapelo Makhutle. Blaq tells the audience how an argument started when two men approached Bling and questioned her gender and sexuality. What happened to Thapelo is explained in detail to the audience. At the end of the performance, we find out that Queen Bling's real name was Thapelo. The final scene captures the argument against society about what happened to Thapelo. Blaq Widow turns to the audience and to the rainbow flagged skirt and criticises South Africa for allowing such an act of hatred to happen: 'South Africa, my home. Your home. Our home. We did this. Maybe, if we keep talking about it, then Thapelo's death would not have been in vain'.
- Moreover, the play's pastiche of styles, including Drag, Epic Theatre, and Realism, allows it to address complex themes such as homophobia, transphobia, and the search for personal truth in a way that resonates with diverse audiences. The use of mini-narratives, intertextuality, and metatheatre not only deconstructs traditional heteronormative thinking but also encourages audiences to view societal issues through a more fragmented, yet holistic, lens. This multi-layered approach fosters critical thinking, empathy, and a deeper appreciation for the diversity of human experience.
- The theme of challenging gender binaries is explored throughout the play. In the scene where Queen Bling teaches Sechaba to walk in boots, we see Sechaba growing in self-confidence as he is instructed by Queen Bling. This is an empowering moment for him, and we see this as he dons the boots. The boots become a symbol of the Drag world to which he is being introduced – a world that he will embrace, and that will embrace him.
- Gender identity is highlighted in Scene 9 when Blaq Widow and Queen Bling reconcile. It begins with Queen Bling criticising Blaq Widow for still wearing Brut. Blaq Widow's reply links to how society disapproves of trans people or people of the LGBTQIA+ community. In this scene, the audience picks up how Blaq Widow cannot be her true self at school or else she will be judged. She has to live as and pretend to be someone she is not out of fear. Queen Bling speaks about how she has grown to become resilient – how she blocks out the hatred and discrimination using

make-up – something that was frowned upon for men to use and something that is worn exaggeratedly in Drag.

Ubu:

- The play's exploration of themes such as power, corruption, accountability and the legacy of apartheid directly resonate with South Africa's historical context, making it a powerful tool for understanding and addressing current challenges.
- The play directly references the Truth and Reconciliation Commission (TRC), a pivotal moment in South Africa's history. It explores the complex issues of truth, justice, and reconciliation that arose during and after apartheid, highlighting important questions about the limitations of the TRC process. It suggests that while truth-telling is essential, it may not be sufficient for achieving true reconciliation.
- Ubu's attempts to rewrite history and Ma Ubu's focus on personal gain highlight how truth and reconciliation can be manipulated for personal agendas. This raises questions about the possibility of true justice when truth itself is contested.
- Pa Ubu believes that the violence he metes out is justified because he is protecting the state. He mentions how his 'Reign of Terror' was not a 'Reign of Error' – he knew what he was doing and believed in the cause. As such, he feels no remorse.
- Acts such as hiding evidence in Niles and his shameless shifting of blame when faced with potential punishment, indicates that he is not prepared to be accountable for his actions.
- While apartheid may have ended, its legacy continues to shape South African society. The play's themes of power, corruption, and impunity remain relevant, highlighting the ongoing challenges we face as a country.
- The play encourages viewers to think critically about complex issues and to empathise with different perspectives. It challenges audiences to consider the motivations of both victims and perpetrators. While the TRC aimed for reconciliation, the victims' experiences might make genuine forgiveness difficult.
- The character of Pa Ubu is a composite of the perpetrators of apartheid. He represents the evil that was prevalent during the regime, embodying the grotesque and morally reprehensible actions that characterized that era. It is not only Pa Ubu's crimes (bombing people, torturing some and killing others) that he has committed that he should be held accountable for, but also for his unwillingness to admit to his crimes.
- Pa Ubu obfuscates, distorts facts and does not tell the full truth. It is his refusal to confess all that prevents real healing and reconciliation to occur. The play suggests that the TRC's promises of truth and reconciliation might remain unfulfilled.
- The lack of consequences for Ma and Pa Ubu in the play and the ongoing social inequalities leave the audience questioning whether true justice has been served. By engaging with these themes, audiences can develop a sense of social responsibility and a desire to contribute to a more just and equitable society.

Eclipsed:

- The play is relevant as it is a catalyst and a contained space for conversations and dialogue around mental health issues. This is a current and ongoing issue in our South African context. The play sheds light on the broader issue of mental health care in South Africa, which contributed to the vulnerability of the victims. It exposes the treatment of citizens in our society in health sectors where justice is not served and provokes us to speak up and take action.
- Corruption and neglect are themes that are explored in the play as the play exposes the government's failings that led to the tragedy. The disorganised files symbolise bureaucratic chaos and the lack of proper care for the patients. Through the character of Me. Maria Phehla, Deborah Phehla's horrific story is told. Her story exemplifies the human cost of the tragedy and the lack of justice for those who lost their lives. Maria Phehla's story of Deborah's passing represents the 144 victims who died.
- The lack of accountability is a theme that is explored within the play and one that resonates with South African audiences. The absence of criminal charges and the play's ending with no arrests emphasise the demand for justice. The movements of the ensemble cast in response to the monologue and their final fall symbolise the collective suffering and demand for accountability. Ms Hannah Jacobus who worked in the Department of Health for thirty years but was unable to provide clarity on who decided which centres would get NGO status for the Marathon Project. She claimed ignorance and only after much pressing, provided the name Dr Manamela.
- The concept of justice is explored through the characters in a way that criticises the lack of accountability for the Life Esidimeni tragedy. *Eclipsed* doesn't shy away from portraying the injustice of the Life Esidimeni tragedy. By giving voice to the victims and their families, and criticising the lack of accountability, the play calls for action and serves as a reminder of the human cost when justice is not served. In his satirical monologue criticising the President's response, Actor M (Melusi Molefe) highlights the public's dissatisfaction with empty apologies and the need for concrete change.

40 marks

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

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

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

3.1 **Markers must view responses globally and should accept any valid points. What follows below is simply a guide. 1 mark per valid point.**

District 9:

- *District 9* was inspired by the historical events of the apartheid era in South Africa, particularly the forced removals of people from District Six, Cape Town.
- This area was declared 'whites only' in 1966, leading to the displacement of tens of thousands of non-white residents.
- The film's setting, District 9, is a direct reference to this historical event, and the treatment of the alien refugees in the film mirrors the discrimination and segregation faced by South Africans during apartheid.
- The film's themes of xenophobia, prejudice, and the dehumanisation of others are deeply rooted in the experiences of those who lived through apartheid.

Moffie:

- In *Moffie*, Hermanus addresses the broader historical context of apartheid and the mandatory conscription of young white men into the military, particularly in the 1980s.
- The film critiques the apartheid regime's use of the military as a tool for enforcing its oppressive policies and the psychological toll it took on the conscripts.
- While *Moffie* primarily explores the experiences of a white gay conscript, it also implicitly comments on the intersections of race, sexuality, and power in apartheid South Africa.
- The film's backdrop of racial segregation and conflict adds layers of complexity to its critique of societal norms and institutional violence.

Barakat:

- *Barakat* is a South African film that explores the complexities of life in a Muslim community.
- The film was created within the context of post-apartheid South Africa, a time of significant social and political change.
- The country was transitioning from a system of racial segregation to one of democracy, and this transition had profound effects on all aspects of society, including the Muslim community.
- The film explores issues such as family, faith, tradition, and the challenges faced by young people in a rapidly changing society.

3.2 3.2.1 Markers should award 1 mark for the accurate identification of a symbol in the image and 1 mark for explaining the meaning of the symbol.

District 9:

- District 9 itself: This is a symbol of segregation, oppression, and dehumanisation. The aliens are confined to a ghetto, mirroring the experiences of black South Africans during apartheid.
- The prawns: These are a symbol of the aliens' exploitation and objectification. They are forced to work in dangerous conditions, and their bodies are treated as commodities.
- The MNU (Multinational United): This organisation represents the corrupt and oppressive forces that control the aliens.

Moffie:

- Uniforms and Clothing: The military uniforms are symbols of conformity and loss of individuality. The act of donning the uniform signifies a forced assimilation into the military's rigid structure, stripping away one's personal identity.

Barakat:

- The traditional Muslim clothing: The characters' attire, particularly the women's headscarves, symbolises their cultural identity and adherence to Islamic traditions.
- The characters' relationships (family): The relationships between the characters, particularly the family bonds, symbolise the importance of love, support, and resilience in the face of adversity.

3.2.2 Markers should award 1 mark for the accurate identification of an additional symbol and 1 mark for explaining the meaning of the symbol.

District 9:

- District 9 itself: This is a symbol of segregation, oppression, and dehumanisation. The aliens are confined to a ghetto, mirroring the experiences of non-white South Africans during apartheid.
- The prawns: These are a symbol of the aliens' exploitation and objectification. They are forced to work in dangerous conditions, and their bodies are treated as commodities.
- The MNU (Multinational United): This organisation represents the corrupt and oppressive forces that control the aliens.
- Stolen computers: The computer parts found in Christopher Johnson's shack symbolise the creation of advanced technology. They highlight the aliens' ingenuity and their ongoing efforts to return home despite their harsh living conditions. These parts represent hope and resistance against oppression, showcasing the resilience of the aliens in the face of adversity.
- Black drip: The black liquid that drips from Wikus's nose symbolises his transformation. It signifies the internal changes occurring within him as he gradually becomes an alien, representing the irreversible nature of his condition. This transformation challenges his perception of humanity and alienness, blurring the lines between the two.

- **Body bag:** When the MNU captures Wikus and stuffs him into a black bag, it symbolises his dehumanisation. He is no longer seen as a person but as an experimental subject and a source of valuable alien DNA. The body bag represents the commodification of individuals by powerful entities, reducing them to mere objects for exploitation.
- **The mothership:** The alien mothership hovering over Johannesburg symbolises a looming presence of the 'other' and the constant reminder of the aliens' plight. It also represents the potential for liberation and return to their home planet. The mothership is a beacon of hope for the aliens, signifying their desire for freedom and self-determination.
- **Wikus's wedding ring:** Wikus's wedding ring symbolises his connection to his past life and his humanity. Throughout his transformation, the ring serves as a reminder of his love for his wife, Tania, and his desire to return to his former life. It represents the enduring nature of human relationships and emotions, even in the face of profound change.

(Any one of these are acceptable as long as the candidate did not mention it in the previous question.)

Moffie:

- **The train journey:** The train journey symbolises the transition from innocence to the harsh realities of adulthood and the military's brutal environment. It represents a one-way journey into a world where Nicholas's identity and morality will be severely tested.
- **The ocean and swimming:** The ocean represents both freedom and danger. Swimming scenes, particularly those where Nicholas and other recruits swim in the ocean, serve as moments of temporary escape from the oppressive military life. The vastness of the ocean contrasts with the confinement of the camp, symbolising Nicholas's longing for liberation.
- **Barbed wire and fences:** The training camp is surrounded by barbed wire and fences, visual metaphors for entrapment and confinement. These barriers symbolise the restrictions placed on the conscripts' freedoms, both physically and psychologically. They also represent the larger societal constraints of apartheid and homophobia.
- **The desert and wilderness:** The arid, desolate landscapes of the South African wilderness are prominent in the film. These vast, empty spaces serve as metaphors for isolation and desolation. The harshness of the environment mirrors the brutal treatment the conscripts endure and the emotional barrenness Nicholas feels.
- **Ward 22:** Ward 22 represents the extreme measures taken by the military to enforce conformity and punish deviation from societal norms, particularly homosexuality. It is a symbol of the institutionalised homophobia and the lengths to which the military would go to suppress and 'correct' what they viewed as deviant behaviour.

(Any one of these are acceptable as long as the candidate did not mention it in the previous question.)

Barakat:

- The traditional Muslim clothing: The characters' attire, particularly the women's headscarves, symbolises their cultural identity and adherence to Islamic traditions.
- The characters' relationships (family): The relationships between the characters, particularly the family bonds, symbolise the importance of love, support, and resilience in the face of adversity.
- The Barakat Mosque: This is a central symbol in the film, representing faith, community, and tradition. It serves as a place of refuge and solace for the Muslim characters.
- The Cape Town landscape: The film's setting, Cape Town, symbolises both the beauty and challenges of South Africa. It represents the country's diverse culture and history, as well as the ongoing struggles with inequality and poverty.
- The musical score: The film's music, with its blend of traditional Islamic and contemporary South African sounds, represents the fusion of cultures and the search for harmony.
- The concept of 'barakat' itself: This word, meaning 'blessing' or 'abundance,' symbolises hope, gratitude, and the belief in a better future.

(Any one of these are acceptable as long as the candidate did not mention it in the previous question.)

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

District 9:

- The MNU (Multinational United) outfits in the still play a crucial role in reinforcing the film's message of human prejudice, xenophobia, and the dehumanisation of the alien population. Their uniforms and overall appearance are designed to convey a sense of authority, superiority, and detachment, mirroring the organisation's oppressive and discriminatory policies.
- The MNU's uniforms are sleek and modern. This contrasts sharply with the more ragged and animalistic appearance of the aliens, visually emphasising the perceived difference between the two groups. The uniforms also suggest a sense of cleanliness and order, further distancing the MNU from the perceived chaos and filth associated with the alien ghetto.
- The MNU's uniforms are designed to project an image of power and authority. The use of military-style elements, such as badges, insignia, and helmets, reinforces this impression. This visual representation of power serves to highlight the MNU's dominance over the aliens and to reinforce the idea that their actions are justified.
- The alien in the still is depicted as physically distinct from the humans, with elongated limbs, large head, and grotesque features. This physical difference is used to reinforce the idea that the aliens are not truly human and, therefore, do not deserve the same rights or respect. The costume also suggests a sense of primitivism and backwardness, further dehumanising the aliens in the eyes of the human characters.

- The grotesque appearance of the alien is designed to evoke fear and loathing in human viewers. By portraying the aliens as monstrous and repulsive, the film reinforces the idea that humans are naturally fearful of the unknown and that this fear can lead to prejudice and discrimination.
- Despite their grotesque appearance, the aliens are ultimately portrayed as victims of human prejudice and oppression. By highlighting the suffering and hardship endured by the aliens, the film encourages viewers to feel sympathy and empathy for them, even as they are physically distinct and different.

Moffie:

- The army uniforms in the still serve as a powerful symbol of oppression, conformity, and the dehumanising effects of military culture, particularly in the context of apartheid South Africa. The uniforms are designed to erase individual identity and impose a strict, hierarchical order.
- The uniforms are identical, emphasising the importance of obedience and conformity within the military. They strip the soldiers of their personal style and expression, symbolising the suppression of their individuality.
- The uniforms reduce the soldiers to mere cogs in a machine, making them interchangeable and replaceable. They are seen as objects rather than individuals, highlighting the dehumanising effects of the military system.
- The uniforms are associated with the oppressive regime of apartheid South Africa. They represent the power and control exercised by the military, which was used to enforce racial segregation and suppress dissent.
- The experience of wearing the uniforms can be psychologically damaging for the soldiers. It can lead to feelings of isolation, alienation, and a loss of self-worth. This is particularly relevant in the context of the film, as it explores the psychological impact of military service on young men during apartheid.

Barakat:

- The traditional Muslim clothing in the still serves as a powerful symbol of cultural identity and faith. It represents the characters' connection to their heritage and their adherence to Islamic traditions, even in the context of a rapidly changing society.
- The traditional attire, particularly the women's headscarves, is a visible marker of the characters' Muslim identity. It helps to distinguish them from the broader South African population and reinforces their sense of belonging to a specific cultural group.
- The clothing is associated with Islamic values and practices. It symbolises the characters' commitment to their faith and their desire to live according to Islamic principles.
- The characters' continued adherence to traditional Muslim clothing, even in the face of societal pressures and challenges, demonstrates their resilience and determination. It suggests that they are able to maintain their cultural identity and values despite the difficulties they may face.

- The clothing can also be seen as a reflection of traditional gender roles and expectations within the Muslim community. While the film does not explicitly address this issue, the characters' attire can be interpreted as a symbol of the constraints and limitations that women may face in certain cultural contexts.

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

District 9:

- It is an over-the-shoulder shot. The effect of this is that the tension of the moment is heightened as the viewer feels the MNU characters' perspective and the potential threat or conflict when confronting the alien.
- It is a low angle shot as the viewer observes Wikus and the other MNU characters looking up towards the alien. The effect of this is that the alien is made to appear threatening and aggressive and taller than Wikus and the other MNU characters.

Moffie:

- The still shows a long shot of Sergeant Brand as the subject, standing and in focus, and the soldiers on the ground, out of focus. The shot emphasises Sergeant Brand's superior position. He stands alone, in focus, while the soldiers are blurred, creating a clear visual distinction. This reinforces his authority and the power dynamic between him and the soldiers.
- The shot positions Sergeant Brand as an observer and judge of the soldiers' actions. His focused gaze suggests that he is assessing their performance, their strength, or their suitability for military service.
- The shot is a low angle shot. The effect is that it highlights the authority and control that Sergeant Brand wields over the soldiers. His position in the frame, standing above and observing them, visually reinforces his power.
- The low angle visually places him in a position of power and the soldiers at his mercy. This can be interpreted as a foreshadowing of the conflict that will unfold.

Barakat:

- The shot is a high angle shot that can offer a more objective perspective, allowing the viewer to see the entire scene and its context.
- By showing the entire table and the relationships between the characters, the high angle shot reveals the power structures and tensions. Aisha Davids and Albertus Meyer are in the centre of the shot, revealing that the news of their engagement is of primary importance in the scene. The family is together for a fast-breaking meal at the end of Ramadan, so the effect of the shot can also highlight the weight of that tradition.
- The wide shot emphasises the initial tension and discomfort among the sons towards their mother's new partner. Their body language (heads bowed), facial expressions (hostile and avoiding eye contact), and positioning relative to each other are subtly conveyed through the framing.

- Despite the tension, the use of the wide shot conveys a sense of community and togetherness, emphasising the importance of family bonds and shared experiences, particularly during a significant religious holiday.

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

District 9:

- *District 9* employs a gritty and realistic *mise-en-scène* to reflect the dystopian world it portrays. The film's setting, a sprawling extra-terrestrial refugee camp, is a stark contrast to the sleek, modern city surrounding it.
- Setting: The film's primary setting is District 9, a slum-like area where alien refugees, known as Prawns, are forced to live in squalor and poverty. The dilapidated buildings, narrow alleys, and overflowing trash heaps create a sense of despair and neglect.
- Colour Palette: The film uses a muted colour palette, often dominated by greys, browns, and greens. This creates a gritty, realistic atmosphere and reflects the film's themes of poverty, discrimination, and social injustice.
- Lighting: The lighting is often harsh and unflattering, highlighting the characters' struggles and the harsh realities of their existence. The low-key lighting can also create a sense of mystery and suspense.
- Props and Costumes: The Prawns' costumes are a combination of makeshift clothing and alien prosthetics, emphasising their marginalised status and the challenges they face. Props, such as weapons, surveillance equipment, and alien technology, reinforce the film's themes of conflict and power.
- Framing and Composition: The film often uses handheld camera work and close-ups to create a sense of immediacy and intimacy. This approach allows the audience to experience the characters' struggles first-hand.
- Overall, the *mise-en-scène* in *District 9* serves to create a visually compelling and emotionally resonant world. The film's gritty realism and attention to detail help to immerse the audience in the story and make the characters' struggles feel more tangible.

Moffie:

- *Moffie* is set during apartheid and employs a stark and minimalist *mise-en-scène* to reflect the oppressive and restrictive environment experienced by its protagonist, Nicholas van der Bergh.
- Setting: The film is primarily set in a military training camp, a symbol of conformity, discipline, and the erosion of individuality. The austere, institutional architecture and barren landscapes emphasize the isolation and alienation felt by Nicholas.
- Colour Palette: The film often uses muted, earthy tones, such as browns, greens, and greys, to create a sense of drabness and monotony. These colours reflect the oppressive nature of apartheid and the characters' restricted lives.
- Lighting: The lighting is often dim and shadowy, creating a sense of mystery and tension. This can also be interpreted as a metaphor for the hidden truths and secrets that characters must navigate.

- **Props and Costumes:** The characters' uniforms are simple and utilitarian, reflecting the dehumanising nature of the military. Props, such as rifles and barbed wire, reinforce the theme of oppression and control.
- **Framing and Composition:** The film often uses tight framing to emphasise the characters' confinement and lack of freedom. Long shots may be used to convey the vastness of the landscape, contrasting with the characters' smallness and insignificance.
- Overall, the *mise-en-scène* in *Moffie* serves to create a visually oppressive and emotionally resonant atmosphere, reflecting the psychological and social challenges faced by the characters. The film's minimalist approach allows the viewer to focus on the themes of conformity, rebellion, and sexual identity in a deeply personal and intimate way.

Barakat:

- The *mise-en-scène* in *Barakat* serves to create a warm and inviting atmosphere, celebrating the richness and diversity of Cape Muslim culture. By grounding the story in a realistic and authentic setting, the film offers a nuanced and insightful portrayal of a community often overlooked in South African cinema.
- **Setting:** The film's *mise-en-scène* is rooted in the authentic Cape Flats setting, capturing the unique atmosphere and cultural nuances of this often-overlooked region. By shooting on location in Athlone, Gatesville, and surrounding areas, *Barakat* immerses the audience in a familiar and recognisable world.
- **Colour Palette:** Earthy tones like browns, oranges, and yellows dominate the film's colour scheme, reflecting the warmth and hospitality of the Cape Muslim community. Brighter colours, are used sparingly to highlight specific elements or characters, such as the vibrant fabrics or jewellery worn by the characters.
- **Lighting:** The use of warm lighting and natural tones could create a sense of intimacy and familiarity within the Davids' household. This welcoming visual style invites viewers into their family life and fosters a connection with the characters.
- **Props and Costume:** The Davids family is portrayed as a middle-class, strongly traditional Muslim family. This portrayal aligns with the film's intention to present a realistic and relatable depiction of the Cape Muslim community. Islamic symbols and rituals play a significant role in the film's *mise-en-scène*. From the food on the table to the prayer mat and Quran, these elements are carefully integrated into the production design to convey the importance of faith and tradition in the lives of the characters.
- **Framing and Composition:** Close-up shots on traditional clothing, shared meals, and religious practices showcase the cultural nuances of the Cape Muslim community. These details enrich the film's world-building and offer viewers a window into a specific cultural experience. Wide shots of bustling markets or community gatherings convey a sense of belonging and togetherness within the Cape Muslim community. This visual element highlights the importance of family and community in the characters' lives.

3.4 3.4.1 **Treat each response on its personal merits. This question is creative and requires personal interpretation and must be marked accordingly. Max 2 marks for either the choice of image (if described in detail) or the justification thereof (if very developed).**

Candidate suggests an appropriate image	1-2 marks
Candidate provides a relevant justification for their choice of image	1-2 marks

3.4.2 **Treat each response on its personal merits and mark accordingly. Note the division of marks below:**

Candidate suggests an appropriate caption/tag line	1 mark
Candidate provides a relevant justification for their choice of caption/tag line	2 marks

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

District 9:

- *District 9* is a powerful and thought-provoking film that would be a valuable addition to a South African Post-Apartheid Social and Political Film Festival. Its exploration of prejudice, discrimination, and the devastating consequences of oppression resonates deeply with the South African context, drawing parallels between the fictional alien segregation and the historical realities of apartheid.
- The film would challenge viewers to examine their own biases, provide a powerful commentary on the devastating consequences of prejudice and draw clear parallels between fictional segregation and historical apartheid.
- *District 9* highlights the destructive nature of prejudice and the importance of empathy and understanding, so by including it in the festival, organisers can offer viewers a thought-provoking and impactful film that continues to resonate with the ongoing challenges of social justice and equality in South Africa.

Themes:

- The film's central theme of alien segregation mirrors the forced segregation of black South Africans under apartheid. This direct parallel makes the film's message more impactful, allowing viewers to connect the fictional world to their own historical experiences.
- The use of derogatory terms like 'prawns' to refer to the aliens highlights how prejudice often involves dehumanising the 'other' to justify discrimination. This echoes the dehumanising tactics employed during apartheid.
- The film demonstrates how prejudice can breed violence and create a destructive cycle. The oppressive treatment of the aliens leads to

desperation and rebellion, mirroring the violent struggles against apartheid.

- The film's portrayal of the MNU corporation highlights the negative consequences of government inefficiency and the relentless pursuit of profit at the expense of vulnerable populations. This echoes the role of corporations and government agencies during apartheid.

Characters:

- Wikus's journey from prejudiced human to oppressed alien allows viewers to experience discrimination from both sides, fostering empathy and understanding.
- The portrayal of the aliens as vulnerable victims challenges stereotypes and encourages viewers to empathise with those who are different.
- The MNU's actions represent a system built on prejudice, demonstrating the violence and exploitation that can stem from such a system.

Moffie:

- *Moffie* would be a compelling addition to a South African Post-Apartheid Social and Political Film Festival due to its poignant exploration of prejudice, particularly within the context of homosexuality and the military under apartheid.
- *Moffie* offers a unique perspective on the apartheid era, highlighting the experiences of marginalised groups within the military.
- The film's exploration of toxic masculinity and internalised oppression continues to be relevant today, as these issues persist in many societies.
- The film's portrayal of the emotional and psychological damage caused by prejudice is deeply moving and thought-provoking.
- By including *Moffie* in the festival, organisers can offer audiences a powerful and relevant film that sheds light on the complex issues of prejudice, sexuality, and the enduring legacy of apartheid.

Themes:

- The film's exploration of homophobia within the military parallels the broader societal prejudice and discrimination experienced by marginalised groups under apartheid.
- The film's portrayal of toxic masculinity within the military resonates with the patriarchal structures that underpinned apartheid society.
- Nicholas's internal struggle to suppress his true self highlights the psychological toll of living under a system of prejudice, a theme that resonates with the experiences of many South Africans under apartheid.

Characters:

- Nicholas's journey offers a powerful perspective on the emotional and psychological damage caused by prejudice. His experience as an outsider within the military mirrors the marginalisation faced by many South Africans during apartheid.
Sergeant Brand's violent homophobia represents the oppressive forces that sought to maintain conformity and silent dissent under apartheid.

- The brief connection with Dylan offers a glimmer of hope and challenges the idea that everyone within the system perpetuates prejudice. This adds nuance to the exploration of human nature and the potential for resistance.

Barakat:

- *Barakat* would be a valuable addition to a South African Post-Apartheid Social and Political Film Festival due to its nuanced exploration of prejudice, family dynamics, and the complexities of navigating cultural and societal pressures.
- The film's focus on love, acceptance, and community strength provides a hopeful message for the future of South Africa, suggesting that it is possible to overcome the challenges of the past and build a more inclusive and equitable society.
- By including *Barakat* in the festival, organisers can offer audiences a thought-provoking and impactful film that explores the complexities of human relationships, cultural identity, and the enduring power of love.

Themes:

- The film's exploration of family dynamics, particularly the tensions between the brothers, reveals the ways in which prejudice can manifest within personal relationships. The characters' differing perspectives and attitudes highlight the challenges of navigating diverse viewpoints and overcoming preconceived notions.
- The film's portrayal of the pressures faced by the characters, both within their family and within the broader Cape Muslim community, reflects the challenges of navigating cultural expectations and societal norms. These pressures can contribute to prejudice and discrimination.
- Despite the challenges and conflicts, the film ultimately celebrates love and acceptance. Aisha's pursuit of happiness and her willingness to confront her sons' prejudices offer a hopeful message about the power of love to overcome adversity.

Characters:

- As the glue that holds the family together, Aisha's character represents the strength and resilience of women in the face of adversity. Her pursuit of happiness and her willingness to challenge her sons' prejudices offer a powerful example of leadership and change.
- The four brothers' contrasting personalities and experiences highlight the diverse ways in which prejudice can manifest. Their interactions reveal the challenges of overcoming past hurts and the importance of communication and understanding.
- As the outsider, Albertus's perspective offers a unique lens through which to view the family's dynamics and the challenges they face. His love for Aisha and his willingness to confront the brothers' prejudices demonstrate the power of love and acceptance.

40 marks

Total: 120 marks