

SECTION C: SOUTH AFRICAN THEATRE POST-1994 "POSTMODERN, POST-APARTHEID THEATRE"



SOCIO-POLITICAL CONTEXT/ SOCIAL ISSUES

<u><i>Born Naked</i></u>	<u><i>Eclipsed</i></u>	<u><i>Ubu & The Truth Commission (UTC)</i></u>
- Pre-1994, homosexuality was a crime punishable up to 7 years in prison. - Post-1994 South African law, under the Bill of Rights, largely protects members of the LGBTQIA+ community from discrimination and hate crimes. - However, the social landscape of SA is still riddled with these issues. - The murder of Thapelo Makutle in 2012 motivated by his sexuality and gender association – a hate crime – is evidence of this.	- October 2015 – Gauteng Executive Council for health, under the authorisation of MEC Qedani Mahlangu, terminated their contract with Life Esidimeni, a subsidiary of Life Healthcare, to allegedly cut back on costs. 1711 psychiatric state patients were relocated to cheaper “care centres” (ill-equipped NGOs, psychiatric hospitals & community care centres). - Between March & December 2016, 144 patients in these care centres died from causes such as starvation, neglect, malnutrition or pneumonia.	- The TRC was established in 1996 as a committee that sought to reconcile the atrocities carried out under the apartheid regime. - A form of restorative justice, the purpose of the TRC was to retrieve lost histories, make reparations for victims & survivors, & grant amnesty for agents of apartheid. - Over 19k people were classified as victims of gross human rights violations. - Only 12% of the agents of apartheid were granted amnesty.

NOTE:

Socio-political context is the time period and place in which the play was written/ devised. This context influences the writer's/ devisors' world view, directly impacting their intention(s) in writing/ devising the play.

Social issues are the problems that are found in this context that the playwright/ devisors usually address in the themes of their play.

Imagine you are a theatre critic who has watched the production of ALL of the plays you have studied. You are tasked with writing a response to THEATRE FOR SOCIAL COMMENTARY.

In the CAPS Document, there is also reference to Theatre for Reconciliation, Theatre for Identity, Theatre for Development, Theatre for Commentary, Theatre as Political

3.1 Your first task is to compile research notes.

3.1.1 Explain the social issues or event(s) that inspired the creation of any ONE of the plays you have studied. (2)

3.1.2 Discuss why any ONE of the plays could be considered THEATRE FOR SOCIAL COMMENTARY. Your answer must include references from the production. (6)

Note the use of the word "production" and not play – the expectation is that you have seen the production and can refer to examples from the staging of the play and the dialogue.

For Section C this year, you may answer on **one or more of the three plays** if you have studied them. 3.1.1 and 3.1.2 do *not* have to be the same play because it is not a scaffolded question.

PLAYWRIGHT/ DEVISORS' INTENTION

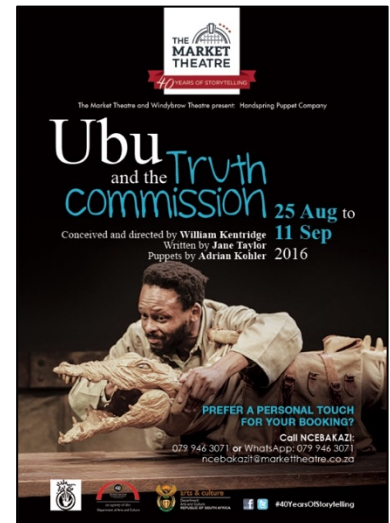
<i>Born Naked</i>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
• Hijinks Theatre – devisors, raise important questions about gender identity, queer representation, GBV, binary bias, toxic heteronormative thinking & hetero-exclusive colonial conformity SO THAT the audience is encouraged to take responsibility for creating the answers. • To tell the story of Thapelo, through the character Queen Bling, to deconstruct heteronormative narratives that exclude & oppress members of the LGBTQIA+ community. • The aim is to raise awareness on human rights violations, by educating the audience about these violations, provoking empathy, to inspire action towards justice.	• Strike et al – devisors, intended to educate the audience about complexities of healthcare system & create awareness about the Life Esidimeni tragedy. • To empower the 1st year students to understand the implications of our government's neglect & to proactively participate in making a difference to the mental health landscape of SA. • Promote collective healing through empathy towards victims & their families. • Call for accountability & change in our healthcare system.	• Taylor – playwright and Kentridge – director, were both aware of the responsibility that came with relaying true stories on stage (a semi-version of verbatim theatre), even though the stories were in the public domain. • Hence the choice to use puppets to relay real testimonies. • Taylor engaged with how individual narratives (previously eclipsed by popular resistance) now stood for a national narrative where private memory and mourning became public stories. • Kentridge concerned with how to deal with guilt for the past and torn between the desire for retribution and the need for social reconciliation. • Also, the closer people got to receiving amnesty by giving evidence, the more intolerable the idea that they should even be given it.
Theatre for Social Justice is generally the over-arching focus for all three plays → theatre that provokes an empathetic response to the characters suffering from various forms of injustice.		

3.4 Look at the following poster(s) of the production(s) you have watched and analyse whether the poster design of any ONE of the productions is successful. You should refer to the intentions of the play as well as the visual appeal of the poster.

To answer this question, you will have to first consider the intentions of the playwright/ devisors to gauge if the poster is successful in achieving them. Look for images/ symbols/ themes/ characters that represent the intentions from the poster.



CREATION PROCESS



<u>Born Naked</u>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
- The title of the play is taken from RuPaul's famous line: "We're all born naked, and the rest is drag". - Adapted from Kotze's 2016 production at FEDA and localised against the real-life murder of Thapelo (2012) in 2019, by Hjinks Theatre and ZikkaZimba Productions. - Devised by director Kirsten Harris, and actors, Kopo Jake Nathane and Lethabo Bereng.	- The title of the play comes from a poem penned by one of the 1st year Market Theatre Lab students Rethabile Headbush; "the phenomenon of an eclipse, phifalo ya ngwedi". - The script was devised by Sylvaine Strike, Gina Schmukler, Phumlani Mndebele and the 2019 1st year Market Theatre Laboratory Students. - Through the process of research (the Bhekisisa Centre for Health Journalism and Section27), drawing on Verbatim Theatre (arbitration records), tracking (responses of the 1st year students to questions drawn from the research), personal narrative (poetic words reflecting the students' responses to concepts).	- The title of the play makes direct reference to Alfred Jarry's character Père Ubu from <i>Ubu Roi</i>, which the lead male character is named after and reference to the Truth and Reconciliation Commission. - Taylor's exhibition "Fault Lines" looked at various practices of reconciliation from various countries, questioning war crimes, reparation, memory and mourning – these issues were absorbed into her written script of <i>UTC</i>. - William Kentridge was etching a series of pieces for the centenary of <i>Ubu Roi</i>. He directed the play and sketched the various projections. - The Handspring Puppet Company puppeteers, Basil Jones, Adrian Kholer and Louis Seboko, bring the puppets to life.

Born Naked & Eclipsed are devised pieces of theatre, *UTC* was written BUT in close collaboration with William Kentridge.

Notes provided by and property of TARYN PILLAY

POSTMODERN STYLE

<u><i>Born Naked</i></u>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
• Multiple perspectives involved in the creation process. • Pastiche of styles – Drag, Epic Theatre, Realism, Symbolism, Commedia dell 'Arte, Stand-Up Comedy. • Mini-narratives of Blaq Widow and Queen Bling, titles of each scene. • Intertextuality – Drag Culture references, music, national flag on the skirt. • Deconstructs the master narrative of heteronormative thinking. • Fragmentation – episodic structure. • Truth is relative – themes. • Audience are co-creators of meaning - Scene One re-worked for each new performance space. • Playfulness in Blaq Widow's interactions with the audience. • Metatheatre – referring to the lighting technician, referring to "this theatre..." in Scene 3.	• Multiple perspectives involved in the creation process. • Pastiche of styles – Epic Theatre, Greek Theatre Chorus, Workshop Theatre, Verbatim Theatre, Tracking, Physical Theatre, Symbolism. • Mini-narrative of Deborah Phehla, one of the 144 and her mother. • Intertextuality – arbitration hearings performed, media clips, personal responses & tracking of the actors. • Deconstructs the master narrative of government healthcare looking after all. • Fragmentation – episodic structure. • Metatheatre – actors reference themselves when sharing their tracking.	• Multiple perspectives – victims vs agents of apartheid – core conflict. • Pastiche of styles – Theatre of the Absurd, Black Comedy, Multimedia, Visual Art, Puppetry, Verbatim Theatre, Symbolism. • Mini-narrative of the Witnesses (puppets) juxtaposed with Pa Ubu (agent of apartheid) & Ma Ubu. • Intertextuality – the various <i>Ubu Roi</i> references, the Witness' testimonies. • Deconstructs the master narratives connected to the certainties of political orthodoxy – injustice will be punished (Theatre of the Absurd). • Fragmentation – episodic structure. • Truth is relative – themes. • Playfulness & irreverency in the costume, props, music & dance scenes.
Section A of the new paper (2024 – 2026) will focus primarily on Postmodernism. Section C (2021 – 2023) includes many questions related to postmodern theory. Whilst the focus of Section C (2024 – 2026) is more on post-apartheid, the plays were still created in and expressed in a postmodern style which should be studied along with the page-to-stage theory.		

3.3 Consider the Postmodern aspects of any ONE of the following plays:

3.3.1 Define the following Postmodern concepts:

- Mini-narratives
- Deconstruction

(4)

3.3.2 Evaluate the effect of the Postmodern concepts in Question 3.3.1 in the context of any ONE of the plays you have studied.

(6)

This question specifically states that you may only answer on ONE of the plays. Read instructions carefully.

This question demonstrates a lower order question moving into a higher order question.

This can also be read as impact/ influence. This does not mean context like mentioned previously

Imagine that the production(s) you have watched has/have been entered into a Postmodern Theatre competition in which you sit on the judging panel. Your role is to critique the production on its merits and decide whether or not it is worthy of first prize.

3.1 Define the following Postmodern concepts:

3.1.1 Fragmentation (2)

3.1.2 Mini-narratives (2)

3.1.3 Intertextuality (2)

Structure will be discussed later.

3.2 Explain, with examples, how the structure of any ONE of the productions successfully incorporates the concepts mentioned in Question 3.1. (6)

3.2.1 Discuss the role of the audience as *co-creators of meaning* in Postmodern theatre. (3)

3.2.2 Describe and explain how a scene from any ONE of the plays you have studied would prompt the audience to fulfil the role of *co-creators of meaning* that you discussed in Question 3.2.1. (3)

3.2.3 Motivate, with references to ONE of the plays, at least TWO different theatrical styles employed by the playwright(s) that allow for the audience to be co-creators of meaning. (4)

When asked to describe a scene/ moment, you can almost always guarantee it will be awarded 2 marks.

This is a clear example of a scaffolded question. You need to guard against answering what is required in 3.2.2 in 3.2.1 for example. However, your answer for 3.2.1 is critical to scaffold the answers for the next two questions – you can draw from this information.

3.1 Define the postmodern term 'Intertextuality'. (2)

3.2 Identify TWO examples of intertextuality within ANY ONE of the plays you have studied. (4)

ACTING STYLE

<u><i>Born Naked</i></u>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
- Disobedient Theatre's heightened theatricality to the vocal and physical expression — three beat motif, lip synching of many songs, Miss Gay Jozi fight. - Juxtaposed with Realism evident in the more subtle emotions expressed in sombre moments – when Blaq Widow describes Queen Bling's death. Direct address & interaction with audience, an extension of Brecht's v-effekt.	- Moments of the Greek Chorus – company of actors moving and speaking in unison – opening moment, stamping of the requirements when the NGOs are listed. Physical Theatre was used to improvise and create character and moments – the actor's body is the tool for expression – the heightened physicality of the government officials to create satire, the poetic moment where the files cover Deborah, symbolising her asphyxiation.	Absurd performance style evident in the real-life actors – heightened theatricality, stylised action, clowning, burlesque, black comedy – fight-dance scene between Ma and Pa Ubu, Pa Ubu's exaggerated response to kicking his toe. Puppetry – puppeteers visible on stage, speaking and manipulating the puppet – but the actors focus only on the puppet. Brechtian technique.
Essentially, the style of all three plays employs postmodern techniques. Postmodern referring to the techniques in which the play was created, the way in which the narrative is told through the dialogue, themes, structure, characters, and the staging and acting style. All three plays incorporate a pastiche of styles (see previous section under Postmodernism) – each of these styles influence some aspect of the play and each must be fully understood & how it is evident in the play(s) you have studied.		

STAGING

<u><i>Born Naked</i></u>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
Type of Stage: Open stage with wings. Lighting: multi-colour lighting – irreverent & theatrical atmosphere, Pride flag. Used to transition from memory to present. House lights are used during audience interaction. Sound: Multiple songs are lip synched, each with their own significance to the narrative/theme, used to express emotion (joy or sadness). It reveals the character's inner worlds – important to know a	Type of Stage: Open stage with balcony. Lighting: general wash for most of the production, with a pale blue hue side lighting. Spotlight used for balcony scenes, red hue at closing of play. Sound: emotive piano instrumental music, sound clips from the arbitration hearings, nursery rhyme sung by company, phifalo nya gwedi harmony song with clickers & clapping	Type of Stage: Open stage/ Pros Arch with wings. Lighting: general wash, focused special on Witness testimonies and Pa Ubu with Brutus, blue hue during shower scene. Sound: tender & quiet music juxtaposed with crashing sounds in Act 1, Scene 1, Pa Ubu & Brutus discordant songs in Act 1, 4 & 5, Pa Ubu's whistle for Brutus, Act 2, Scene 8 animalistic sounds & screeches, Act 3, Scene 2

few, especially “Paradise Road”. • Costume: Sequinned dresses and tassels for Blaq Widow (silver and pink) & wig, gold butterfly top and black skirt for Queen Bling (both significant) – metamorphosis & skirt reveals SA flag, the high-heeled shoes, the blood red cape. • Set: flexible to indicate multiple locations, black dressing table (x2) & chair with feather boas, tassels, sequinned fabric, mobile platform on wheels with kitsch lights. • Props: large old brown suitcase, mannequin head, Queen Bling’s lipstick. • Blocking: Depends on the scene. Audience interaction is key, so a lot of downstage work. Creation of various locations – the ramp from Gay Miss Jozi vs the scene on the train (on the mobile platform).	sung by company, humming in closing scene. • Costume: blue hospital scrubs styled uniquely by each actor, disposable fabric = disposable patients. • Set: 100+ lever arch files in various colours with loose paper littering the edges of the stage and the balcony, used as a domino in opening moment, back wall with names of 144 patients in chalk, two knee high boxes covered in cardboard material. • Props: 15 white lever arch files with paper inside – make up part of the physical language of the production, free-standing microphone. • Blocking: Depends on the scene. Direct address for personal narrative and tracking, interactive scenes for Verbatim Theatre, clear ensemble work. Balcony scenes vs floor scenes.	music to compliment political/criminal activities & the langarm dance, Nkosi Sikeleli’ iAfrika bedtime song in Act 4, Scene 1, • Costume: Pa Ubu’s white vest & underpants, Ma Ubu’s pink colonial corset, silk stocking, billowing cape and headscarf, puppeteers’ neutral tan top & jacket, puppets’ neutral toned worn clothing. • Set: large screen for projections, must be interchangeable between Ubu’s home & TRC, large wooden furniture, glass shower booth. • Props: toilet brush, items at Spaza shop, documents • Blocking: Depends on the scene. Fourth wall remains up. Actors and puppets interact (except for the Witnesses). Projections of Père Ubu impact Pa Ubu.
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Blocking is included under staging because it is how the actors are placed in relation to one another, the audience and the set. Blocking is a critical part of the stage design/ picture. It is not the same as acting style, which is an approach to acting. You must use the correct terminology (see below)

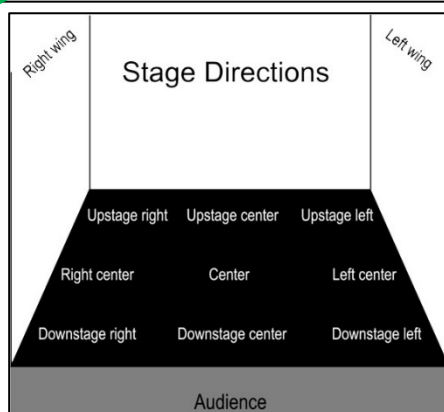
3.4.2 **Discuss** using the recorded production of any ONE of the plays you have viewed as a guide, how you would stage the extract that follows. You must refer to the following:

- Blocking
- Use of props
- Use of music and/or sound effects

(10)

All three plays have very specific music choices.

The 10 mark allocation allows flexibility in what you discuss (more for one element than another) BUT all three must be discussed.



These are very clear directives

Blocking in a performance is designed to create a specific relationship between the characters (power), relationship with the audience, to convey the themes in the selected theatrical style(s), etc. The trick is to choose what characteristic is relevant for the question.

Notes provided by and property of TARYN PILLAY

3.3 Your review will require a discussion on how the design elements offer insight into key social issues highlighted in the production(s). Refer to the images overleaf, as well as the productions as a whole when answering the questions that follow.

3.3.1 Discuss how the director has made use of the following aspects to reflect atmosphere in any ONE of the productions:

- Set design
- Sound and/or lighting

(10)

Not props or costumes.

3.3.2 Describe how the costume design effectively highlights the social commentary made in any ONE of the productions.

(4)

You can use the image as directed to assist with answering this question, but you are not confined by it.

Again, 3.1.1 and 3.1.2 do *not* have to be the same play because it is not a scaffolded question.

There are two parts to this question, hence the 4 mark allocation. Link costume with social commentary – this is alluded to in the introduction “key social issues”



3.6 Analyse the image of ANY ONE of the plays you have studied, paying careful attention to the lighting choices made by the director.

3.6.1 Describe the lighting in the image.

(4)

3.6.2 Suggest the impact of the lighting choices in this moment.

(4)

You can read this as what effect does the lighting have on the audience – how the lighting creates “x” mood/ atmosphere and/ or how it enhances the moment on stage (depending on mark allocation) to highlight themes/ intentions.

You have to use the lighting choices in the image.

You must learn lighting terminology (see next page).

- **Colour** – *monochromatic* (one colour, effectively simple, stark); *complementary* (two complementary colours used together to create a contrast – green and red); *triad* (three colours to create a sense spectacle); *adjacent* (two colours next to each other on the colour wheel to create a faded, natural look); *warm and cool colours* to indicate naturalism or atmosphere (**warm - red, yellow & amber** = danger or comfort, daylight, sunset and sunrise) (**cool – blue, green & magenta** = sadness, distance, eeriness, night time). **There are NO rainbow colours and please use these colour names** (not pink/purple).
- **You also refer to the hue, not “colour”.**
- **Shape** – you can refer to **gobos** that create specific shapes (can be used as a cut-out shape on a par can – not that popular anymore – or an intel light).
- **Position of fixtures** – *Backlighting* (fixture is placed upstage shining towards the audience); *Footlight* (fixture is placed on the floor, either downstage or on the sides, shining up towards the actors’ faces); *Front lights/FOH Lights* (fixtures appear above auditorium to create a wash across the stage); *Downlighting/Top Lights/Top Side Lights* (fixture is placed above the stage shining down on to the actors’ heads or on the side of the stage shining across the actor’s head); *spot light/ special* (singular fixture which isolates the actors on stage).
- **Other than a follow spot or an intel light flashing or swirling, lighting cannot “move”** – it can only get brighter (more intense/sharper) or faded (less sharp/softer).
- **There is NO DARK LIGHTING.** Lighting can only be dimmed.
- **Shadows** can be created by focusing the beam of different fixtures and avoiding a general wash.

3.3 As a judge, one of your roles is to provide feedback on stylistic elements within the production/s you have watched.

3.3.1 Identify **TWO** theatre styles in any ONE of the productions you have watched.

3.3.2 Explain how the theatre styles you identified in Question 3.3.1 are realised in the staging of the production.

3.3.3 Suggest alternative staging ideas for ONE of the styles you identified in Question 3.3.1.

(2)

(6)

(4)

This is a deliberately scaffolded question. Select the styles carefully after reading through the next two questions.

Remember, staging can refer to a multitude of things (see staging previously). Here, you need to refer to both styles and at least one, well-explained element of the staging. But... choose carefully, considering the next question.

Alternative means – BE ORIGINAL – add something new. Do not simply repeat what has been done in the recorded production. Plus, you should refer to a different element of staging BUT still one of the styles mentioned in 3.3.1.

STRUCTURE

<u><i>Born Naked</i></u>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
• Episodic, fragmented narrative: Preset, Prologue, Scenes 1 – 12, Epilogue. • Each scene titled according to the focus of the scene. • Action moves between past/ memory (scenes with Queen Bling) and present (preset, prologue & epilogue). • Transitions are smooth between scenes, not specifically indicated by theatrical devices. • Opening moment: start of the Prologue: Cover Girl, Blaq Widow's lip synchs "Cover Girl", with Queen Bling entering and picking up the choreography, they dance in sync. Queen Bling exits, and Blaq Widow indicates that the moment was a memory. • Closing moment: Queen Bling slowly lifts the blood red cape to imitate a phoenix rising from the ashes whilst "Paradise Road" is playing.	• Episodic, fragmented narrative: One Act, 14 Scenes. • Action moves between tracking of the cast and Verbatim Theatre from the arbitration hearings. • Transitions are generally SFX and movement, such as moving the boxes or microphone. • Opening moment: The cast are preset, surrounded by 100 lever arch files that fall like dominoes in a circle. Actor M's monologue on the balcony is a letter to the president, an example of a personal story, where he conveys his dissatisfaction with what happened with Life Esidimeni. • Closing moment: the company of actors hold their file against their chest, saying the names of some of the 144 who died whilst moving slowly around the stage, until they form a line and sit in a diagonal across the floor. The actor sitting in front leans backwards, starting the domino effect, until they are all lying down, files on their chest.	• Episodic, linear narrative: 5 acts, scenes within each act. • Action moves between settings – the Ubu's home and the TRC hearings, with a flashback to Pa Ubu's actions at the end of apartheid, all in the present, 1994 and then 1996. • Transitions are indicated by projections, voice overs, BOs. • Opening moment: a puppet making soup in his home, violently destroyed by Pa Ubu whose infantile complaints about the mortal blow to his foot juxtaposes the real devastation caused. • Closing moment: Pa Ubu & Ma Ubu are sailing away from SA with the vulture, Ma's Kitty & Niles (parallel to <i>Ubu Roi</i>). The projected eye becomes the sunset following their hasty retreat.

The structure of a play is the way in which the plot unfolds – this is expressed in how many acts/ scenes, whether the structure is linear or episodic, whether the action is chronological or moves forwards and backwards in time/ place, and possibly what the transitions are between scenes. The opening and closing moments of a play are also critical to know because the opening moment draws the audience in, and the closing moment drives home the playwright's/ devisors' intention.

3.3 Describe the structure of ANY ONE of the plays you have studied.

(3)

3.4 Motivate how the structure of the play you mentioned in 3.3 allows audiences to focus on identity.

(5)

This is a difficult question – “motivate how” is a higher order instruction word. You will need to use the content from 3.3 to help you. Always connect a comment about structure to a comment about identity with a clear example to support your answer – just because it doesn't say so, doesn't mean you shouldn't do it.

Question on themes in next section

THEMES

<i>Born Naked</i>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
• Fantasy, Escape & Transformation out of Violence: Blaq's memory scenes of Queen, Queen's red cape lifted like a phoenix rising. • Queer Identity & Discovering One's Personal Truth: Queen is assured of her identity, she helps Blaq discover hers, "wors or snoekfish, you are who you are", Blaq's first heels, Queen's journey to fully transition. • Deconstructing Homophobia & Transphobia: Queen's strength in knowing it's not that you fall but how you pick yourself up, Blaq directly addresses the audience to create discomfort & re-examination, Queen's many one liners calling out discrimination & prejudice. • Rebirth & Redemption after Previous Queer Erasure: "I Am Woman" song, both characters have survived hate – "I rise", "3 beats strong". • Power of Friendship & Sisterhood: Queen sees Blaq for who she is, spent 6 months being her Drag Mother. • The Promise of a Real Rainbow Nation: "We did this" directed at audience, Queen's SA skirt represents criticism of SA law.	• Human Rights and Dignity to All: violations of human rights of psychiatric patients evident throughout the play, focusing on Deborah Phehla's story – died alone of asphyxiation, treated like a dog. Challenges how the vulnerable suffer the most – patients are treated like animals – tied to the back of a truck like cattle, the files indicate patients are numbers not names that are stamped. • Calling out Social Injustices & Corruption & Demanding Accountability: The bureaucratic failure of the MEC to cut costs and move patients to ill-equipped NGOs and facilities emphasises need for systemic healthcare reform. Those who were responsible for the lack of adequate care (the nursing staff and doctors) were not held accountable, opening moment – letter to the president – challenges his lack of action, the actors' tracking moments indicate their questioning of who is responsible. • Fostering Empathy through the Collective Memory: The audience are urged to honour the memories of those who suffered – personal narratives & tracking of the actors make the story real & involves/ implicates all of us = their responses to "home". The files remind us of all who died, a visual memory.	• Making the South African Narrative of Suffering & Memory Public: TRC aired live across SA & global. TRC functions to search for the truth. Evidence of "watching" seen in the puppeteers' focusing on their puppets, the all-seeing eye projected on the screen watching Pa Ubu's and Brutus' actions & reflects public watching from a distance. News article exposé of violent acts during apartheid – suffering - is projected. Pa Ubu's costume – stripped bare in front of TRC. • Self-Serving Power & Manipulation: Pa Ubu's power as an agent of apartheid – kill with no repercussions. Pa Ubu & Niles undermine power of TRC by manipulating evidence to accuse Brutus & kill him to free Pa Ubu of prosecution, Pa Ubu's power of the cameras – power over the media. Ma Ubu manipulates Pa Ubu's crimes to gain fame. • Juxtaposing Truth, Reality & Fantasy: truth is manipulated throughout the play (many eggs). Reality = Witness' real stories spoken by unreal puppets. Otherwise, juxtaposed with fantasy (characters, actions, costume, puppets).

CHARACTERS, LANGUAGE, SYMBOLS

<i>Born Naked</i>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
• Queen Bling (she/ her) – a memory in the play, transgender womxn from the Northern Cape preparing for her surgery, loosely inspired by Thapelo, Blaq’s Drag Mother, sure of her identity, murdered at 24 from a hate crime. • Blaq Widow (she/ her) – 25 year old gender non-confirming drag artist, cisgender, birth name Sechaba, who left home due to daily conflict & abuse from father, met Queen on a train. • Language: extensive use of South African vernacular, which is relatable & familiar, combined with improvised dialogue with the direct audience interaction, queer & drag culture vernacular, deconstructs heteronormative society – womxn. • Symbols: mannequin head (beheading), mobile platform (travel & escape), suitcase (journey, transitioning, memories), shoes (becoming herself), makeup ritual (identity & becoming), SA flag dress (criticism of violence), dressing tables (identity of characters), red cape (phoenix rising).	• Deborah Phehla – one of the 144 patients who died of starvation and asphyxiation at The Takalani Centre, 3 days after arriving, aged 14. At the funeral parlour, she had blood all over her face and her arm at a 90 degree angle to her body. Her mother says she was treated like a dog, left in a small storeroom, eating the plastic and brown paper from the files in that room. • Me. Maria Phehla – mother to Deborah. Gives testimony at the hearing reinacted on stage – Verbatim Theatre. • Justice Dikgang Moseneke – judge who arbitrated the hearings. • Various key government officials – representing the many excuses, lack of accountability. • The 1st year actors – they speak as themselves when revealing their personal narratives and tracking. • Language: a combination of Verbatim Theatre – real extracts from the testimonies spoken by the actors, personal stories of the actors responding to inputs– poem on home – & tracking, in their mother tongue/ vernacular speech interspersed with English – multilingual. • Symbols: large lever arch files (chaos & neglect), 15 white files (numbers not names), surgical scrubs (disposable).	• Pa Ubu – agent of apartheid/ evil, symbolic of “an excuse”, greedy & sadistic to provoke the audience & make them uncomfortable, childlike in adult situations, no remorse for his actions. • Ma Ubu – ambiguous character, Black African actor but white character, comic & serious, wife of agent of apartheid & translator for a Witness. Self-serving & only cares for money & self-preservation. • Witnesses – true stories of the TRC told by puppets, two puppeteers, story told by victim & translator, dehumanised victims. • Niles: Ma Ubu’s handbag & Pa Ubu’s advisor, shreds evidence for him, subversive crocodile. • Brutus – three-headed dog, foot soldier for Pa Ubu, scape goat for his crimes. • Language: anachronism of Pa Ubu’s speech (rhymes, puns, “we”, bombastic, profanities, lies) vs real voices of puppets – defamiliarising the familiar. • Symbols: toilet brush (parody of authority), shower (wash away evidence), eye/ camera on tripod projection (see evil deeds of Government, victims being seen), real eye projection (white public seeing atrocities and doing nothing), Père Ubu (higher authority, shift blame).

3.4 Refer to the extract/s from ONE, TWO or ALL THREE of the plays you have studied (see pages 8–10).

3.4.1 **Motivate** with reference to any ONE of the extracts that follow and the play as a whole, whether the character/s should be regarded as victim/s. In your answer, refer to:

- The use of symbols in the extract
- The use of language in the extract

(8)

Even though the earlier statement says the play as a whole – this is to fully understand the characters and their given circumstance, the actual symbols and language used as examples must come from the extract.

3.5 Choose one character from ANY ONE of the plays you have studied.

3.5.1 **Name** TWO particular identities which are represented by that character.

(2)

3.5.2 **Suggest how** an actor playing this character might portray the identities using their voice and body.

(6)

3.5.3 **Evaluate** using examples how the themes within the play you have studied inform audiences about various identities.

(10)

Different parts of who they are that define them.

Voice – emotional tone, pace, pause, emphasis.
Body – gesture, movement, posture, facial expressions.

You cannot discuss every theme – selection of content is very important. Because you need to discuss identity and provide examples, two themes at 5 marks each would likely work.

RELEVANCE/ EFFICACY

<i>Born Naked</i>	<u>Eclipsed</u>	<u>Ubu & The Truth Commission (UTC)</u>
• The play was first produced in 2019, little progress was made. • Statistics from 2021 and 2022 highlight the many hate crimes against transgender men and womxn. • Many crimes go unreported – particularly in townships and conservative areas. • Groups such as Vaal LGBTI, Queer Lives Matter & OUT support the	• 2017 – 45 days of arbitration hearings run by Justice Moseneke. • 2021 – 2023 – judicial inquest of MEC Qedani Mahlangu and Dr Manamela, run by Judge Mmonoa Teffo. • 10 July 2024 – Teffo ruled against Mahlangu & Manamela marking them responsible & liable for the deaths of 8 Life Esidimeni patients - both can now be criminally charged.	• Whilst the actual TRC is over, SA's rainbow nation is far from working – still many social inequities in SA based on decades of oppression. Perhaps the TRC just prevented the country from imploding & the idyllic utopia of the rainbow nation wasn't possible? It did inspire Canada, Australia & NZ to hold their own. • Authority figures like Pa Ubu continue to reign, evident in corrupt party leaders like

victims & families of victims of hate crimes at police stations, hospitals, therapy and court cases. • The Hate Crimes Bill was passed in 2023. • Globally, 64 countries fine, imprison or execute people who are gay. • Even Drag Performances are being outlawed, such as in Tennessee, America in 2023. • Current & ongoing, given the levels of discrimination and othering in SA and globally.	• The Director of Public Prosecutions (DPP) will now study the judgement & determine whether the National Prosecuting Authority (NPA) will institute prosecutions against Mahlangu & Manamela in a criminal trial. • People are calling for more charges - fraud against the non-compliant NGOs. • According to Premier Lesufi from the Gauteng Provincial Government office, several facilities have been refurbished. • Current & ongoing, given the national mental health crises in SA and globally.	Jacob Zuma (rape, fraud & money laundering) and Cyril Ramaphosa (Phala Phala), both accused of crimes yet not in jail and heads of government parties. • Globally, people like Donald Trump (falsifying business records) who has been prosecuted with 34 criminal charges can still run for USA president. • War crimes continue - need for hearings such as TRC could document human rights violations – what could be said following the wars in Syria, Ukraine, Gaza and the hundreds of years of injustice suffered by Black Americans?
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3.4 The final aspect of your review will mention the longevity of the production.
**longevity: remaining popular or useful for a long time*

Evaluate with reference to your personal response to specific moments in any ONE of the productions, whether the production has longevity.

(8)

Personal responses are seldom asked for, but they are not an opportunity to rant. You can disagree with the longevity/ relevance of a play BUT you have to support your argument.

3.5 Audience reception is a consideration in the judging process.

Evaluate the success of the set design of any ONE of the productions in furthering the audience's understanding of the production. Your answer must consider:

- the thematic concerns, and
- the relevance of the scene in relation to an audience in 2021.

(10)

Consider re-wording statements like this into an actual question: Does the set design of X play successfully further / enhance the audience's understanding of one/ two of the themes of the play? How does it do this – what examples of the set from the play show me this? And then do the same for relevance.

All relevance question must be supported with actual facts from your current contemporary context AND be supported with examples from the play.