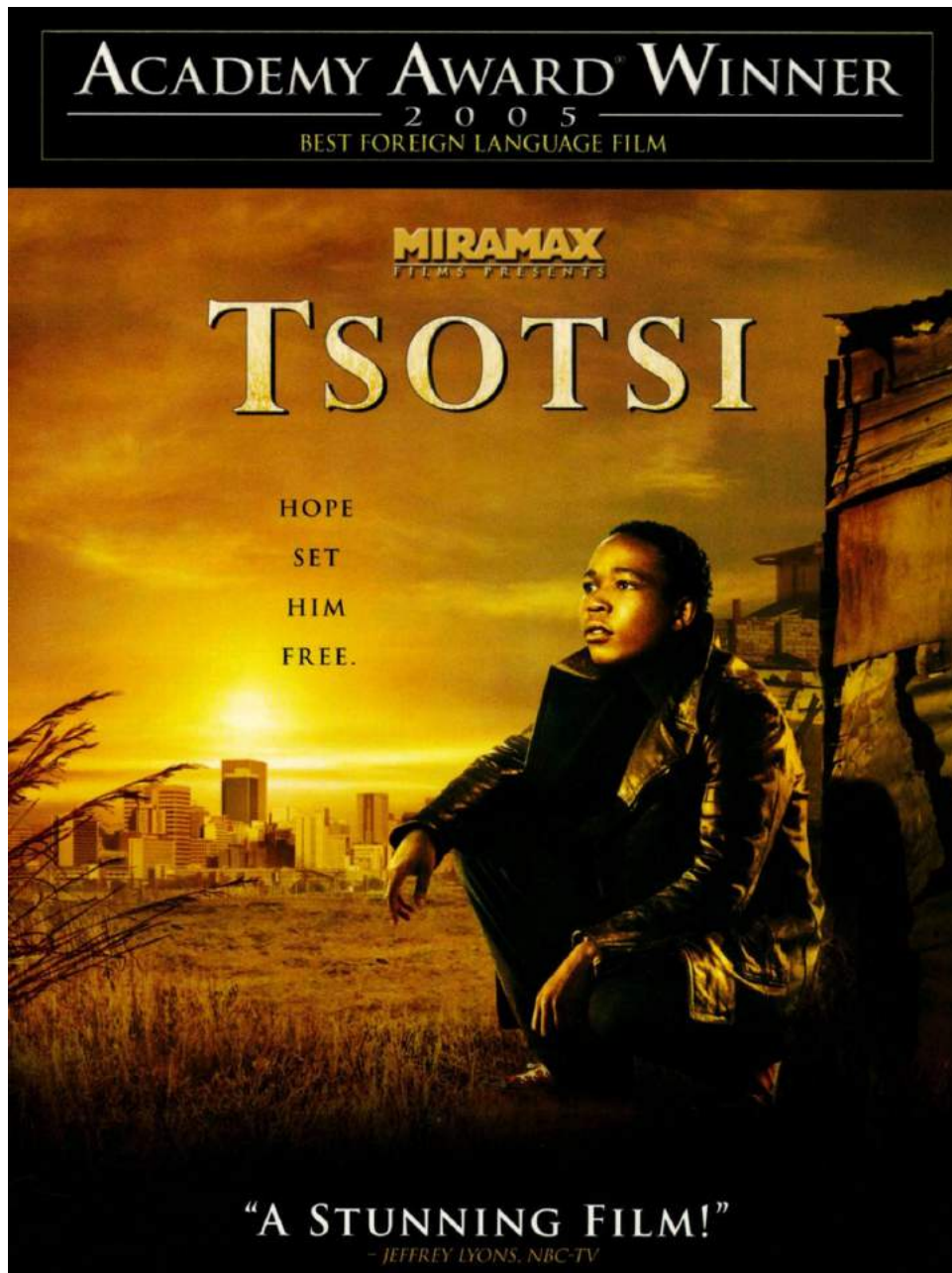


# TSOTSI (2005)

Dir. Gavin Hood

Eduqas GCSE Film Studies  
Component 2: global non-English language films



## TSOTSI: RATIONALE AND CONTENT

TSOTSI is an award-winning, critically regarded and highly enjoyable film. It provides a unique insight into the life of a young teenager in South Africa and offers representation of many of South Africa's citizens, as well as key ideas of society and sociology. It is also an enjoyable film which creates a strong emotional response in audiences, playing with our expectations of a protagonist. It features not only beautiful production design and engaging performances, but key moral messages which feel organic and relevant. Overall, it's a wonderfully made film, with a strong emotional core and a filmmaking style that is engaging to work with, providing a unique insight for all audiences.

Filmed on location in Johannesburg, South Africa and made for just \$3million, TSOTSI won the Academy Award for Best Foreign Language Film in 2006. It's based on the novel, also called Tsotsi, written by Athol Fugard set in South Africa in the 1950s. The novel was first published in the 1980s. The film is a South African/UK co-production directed by Gavin Hood. Since the success of the film, he has gone on to direct films such as X-MEN ORIGINS: WOLVERINE (2009), ENDER'S GAME (2013) and EYE IN THE SKY (2015).

Set in a slum in Johannesburg, South Africa, the film tells the story of Tsotsi, a young street thug who steals a car only to discover a baby in the back seat. Realising that he cannot properly care for the baby on his own, Tsotsi spots Miriam, with a young child strapped to her back, collecting water from a public tap. He follows her to her shack and forces her at gunpoint to feed the kidnapped child. Eventually, in an effort to make things right with his gang, Tsotsi attempts to steal from the family he stole the baby from, whilst other gang members ransack the house for valuables. Tsotsi ends up killing his friend Butcher and being abandoned by another friend Aap before deciding to make amends and giving money to Miriam for looking after the baby. Tsotsi then returns the baby to the parents, battling his desire to keep the baby and give it back to his parents, whilst the police close in on him.

The film features many local, amateur actors. Gavin Hood said *"There is a wealth of young acting talent in South Africa. One sees great work in local community halls and student theatres and yet all too often these performers are not given the opportunity to display their talent beyond these small venues"*. Combined with filming on location and by using local, Kwaito music that is reminiscent of American Hip-Hop, it creates an authentic atmosphere and style to the film.

TSOTSI was a success at the Box Office, taking approximately \$11million and making a healthy profit in return. It was also a critical success, receiving a score of 82% on Rotten Tomatoes based on 128 reviews with an average score of 7.4 out of 10. The famous film critic, Roger Ebert, was an especially big fan, giving the film four out of five stars stating; *"how strange, a movie where a bad man becomes better, instead of the other way around...a film of deep emotional power, considers a young killer whose cold eyes show no emotion, who kills unthinkingly, and who is transformed by the helplessness of a baby."* As well as winning an Oscar, it was also nominated for the Golden Globe for Best Foreign Language Film in 2006.

Given that the focus of this Component is on Representation, TSOTSI is a rich, vibrant film, with many interesting characters and an enjoyably complex context. Set in a shantytown on the outskirts of Johannesburg in post-Apartheid South Africa, the film depicts how poverty and criminals are difficult to escape after years of inequality created by Apartheid. As written by Journalist Henry Nxumalo in the 1950s: *"No education, no work, or no pass – that means that a young man must live by night and not by day – and that makes criminals. Able men are frustrated by the lack of opportunity in their lives: soon they find that they can make more money by crime than by honest means. And so a tsotsi is born."* The film TSOTSI represents then, how things have not changed much for these young black men, but how characters such as Miriam, John and Pumla Dube and, to an extent Boston, offer some hope that the future of South Africa offers more opportunities and a route towards decency.

Institutional information	
<b>Director:</b>	Gavn Hood
<b>Release:</b>	17 March 2006 (UK)
<b>Production company:</b>	The UK Film & TV Production Company, Industrial Development Corporation of South Africa
<b>Country of production:</b>	South Africa, UK
<b>Starring:</b>	Presley Chweneyagae, Terry Pheto, Mothusi Magano, Zola,
<b>Genres:</b>	Crime; drama; teen drama; coming-of age.
<b>Other information:</b>	Won Oscar for Best Foreign Language Film of the Year. Adapted from a novel by Athol Fugard.

Characters	
<b>Tsotsi:</b>	<b>Protagonist:</b> Shows the most growth and reflects the themes the most clearly. Runs away from home after he is left with his abusive father due to his mother dying from an undefined disease (but heavily hinted at being AIDS). As a young child he lives with other homeless children in concrete pipes. The film focuses on him years later as a young adult and a gang leader, now called Tsotsi. After being involved in a murder he accidentally kidnaps a 3 month year old baby.
<b>Miriam:</b>	Mother to a young child, she is spotted by Tsotsi collecting water from a public tap. She is followed and threatened by Tsotsi at gunpoint who demands that she feed the kidnapped child. Shows her kindness by offering to look after the child when Tsotsi visits for a second time. Is, a surrogate mother for Tsotsi too, and shows the theme of decency.
<b>Boston:</b>	Seen from the beginning of the film as an outsider of the group. He is an alcoholic as a way to cope with his life in the gang and life of crime. Is called 'Teacher Boy', though was never actually a teacher. Fights with Tsotsi over the murder of the man at the start of the film and is another reason for Tsotsi's change after he is beaten to near-death by the protagonist.
<b>Butcher:</b>	<b>Antagonist:</b> Has a violent nature which often creates issues for the gang. He is the one who kills the man on the train. He seems to enjoy violence and killing-his first choice in any scene involving crime seems to be to choose violence and specifically, killing. In some ways he is the version of Tsotsi he could be if he were to not change his ways.

# TSOTSI: KNOWLEDGE ORGANISER

Key Elements of Film Form (Micro elements)	
<b>Mise-en-scene:</b>	The township is red, orange and brown; the City is grey and blue. Facial expressions during the murder scene give a clear indication of what each character is like and effectively setting up each personality, apart from Tsotsi is often shown away from the group or isolated in some way. Tsotsi's shack shows poverty, Miriam's shack shows warmth, the Dube's shows wealth, the train station shows cold alienation and lack of personality. Each is created through colour, props and the overall mise-en-scene. Costume also used as symbolism-leather jacket, white shirt, tie, all key in conveying ideas.
<b>Cinematography (including Lighting):</b>	Close-ups of characters hands feature early on to help establish theme of destiny through use of dice. Audience is often placed within the gang through use of camera angles, shot sizes and movement; the dolly movement is motivated by the gang's movement at the start of the film, a POV during KS1, OTS shots of Tsotsi etc. Light conveys warmth in Miriam's shack, hope as the sun rises over the township and despair at night, especially when accompanied by rain.At one point, Tsotsi is 'half-lit,' suggesting duality to his character and personality.
<b>Sound:</b>	The 'Kwaito' music that begins as they leave provides energy and a modern feel as a hybrid between familiar black urban music and an indigenous South African sound. Later, the quiet diegetic sounds are accompanied by music which is the quiet calm of African wind instruments, contrasting with the 'Kwaito' in the opening sequence.
<b>Editing</b>	Flashbacks are used in the film as a narrative device but are skilfully edited into the film to provide detail. Cross-cutting is also used in a number of scenes to explore the idea of fate and duality, such as Tsotsi looking at baby David and flashing back to Tsotsi looking at his sick mother. Tension is often conveyed through the editing, with pace manipulated to develop reaction.
<b>Context:</b>	Won 17 awards including Academy Award. Nominated for BAFTA and Golden Globe awards.
	Set in Johannesburg, South Africa. The title of the film comes from urban slang which, loosely translated, means "thug".
	Adapted from novel by Athol Fugard, a South African author and playwright.
	The novel, set in the 1950s, took place at the height of apartheid. The film features a contemporary setting.
	The huge problem with the AIDS epidemic is also (briefly) explored.
	Explores the disparity between wealth/poverty & how this links to crime.
	The soundtrack features Kwaito music performed by popular South African artist Zola, who also stars in the film.



# TSOTSI: KNOWLEDGE ORGANISER

Representation:		Key scenes:
<b>Tsotsi</b>	<b>Gangster.</b> Seen in his clothing and violence. <b>Gang leader.</b> In positioning in frame and in body language. <b>Teenager.</b> His clothing and the use of the Kwaito music in the background when he is on screen to start the film. <b>Impoverished majority.</b> Mise-en-scene of his shack.	<b>The opening scene:</b> <a href="#">(bit.ly/Tsotsi1)</a> Establishes character, location, tone and representation. The first scene uses the mise-en-scene to establish that these characters are poor and that one of them lives in a shack. The props of the dice also helps to show how characters pass time, what they do to earn money and how some of the characters are more intelligent than others. We then see the slum or township and the colours of the area as being quite warm but not clean. As the camera tracks the gang we get to see the poverty, the resilience and the resourcefulness of the people who live there. The next scene is key in establishing that Tsotsi is the central figure. In a long shot he is in the centre of the group and the frame, also walking slightly ahead of everyone. The slightly tighter shots of his face show that the others in the gang are out of focus behind him-indicating that they're not as important. We also see Tsotsi's clothing-a leather jacket and a 'hoody'-items seen with gang culture and crime. Finally, Tsotsi wears red which is a symbol of danger, suggesting that Tsotsi is not someone to be crossed.
<b>The gang / criminals</b>	<b>Gangsters.</b> Clothing and body language, especially in their treatment and actions towards others. The use of the Kwaito music in the background when they're on screen. <b>Teenagers.</b> Seen through use of mise-en-scene and sound. <b>Lost/orphaned children.</b> The concrete tubes and the dramatic use of the AIDS poster suggest these people have no parents. <b>Uneducated.</b> They have no plans/future and every choice they make is criminal.	<b>Visiting Miriam's shack:</b> <a href="#">(bit.ly/Tsotsi2)</a> There is a difference between the style of Tsotsi's shack and Miriam's. Tsotsi's shack shows crime and poverty. It is dark, untidy and for baby David it is dangerous and not somewhere he should be. Miriam's shack however, is bright, clean and the children there are safe. The use of light is key; in Tsotsi's shack there is minimal natural light, making the scene feel dark and unwelcoming. In Miriam's shack the light is bright, warm and much more even, with little in the way of dark areas of shadows. It represents light and positivity, seen in the use of the mobile made of broken glass hanging from the ceiling. The mobile made of rust is a symbol of Tsotsi's outlook and sadness.
<b>The people of the township</b>	<b>Impoverished but resourceful.</b> Soekie's bar, the water pump, the colourful shacks, Miriam's mobiles; all symbols of people who suffer with impoverished conditions but people still show their resourcefulness and creativity.	<b>The burglary at the house:</b> <a href="#">(bit.ly/Tsotsi3)</a> This scene shows what each of the gang members are like. Aap's lack of education is shown in him trying to have a conversation with John about wine. His lack of understanding about wine shows his ignorance and unfamiliarity with the drink because he cannot afford it and because he only drinks beer as it's likely to be the only drink available in the township. Butcher's desire for violence can be seen in his aggressive nature towards John Dube. Finally, Tsotsi's change and path to redemption is seen in his quest to find things for baby David. The mural of the African jungle is significant, as it highlights an idea of a classic Africa and a version of a nice childhood. Tsotsi's upbringing was not like this and there is a big difference between where he grew up and this. This room is clean, tidy and welcoming.
<b>The Police</b>	<b>Incompetent.</b> The police don't manage to solve the crime or find baby David, their body language and facial expression show that they are confused and... <b>Aggressive.</b> Their treatment of everyone aside from the Dube's is very aggressive; they resort to intimidation and aggression instead of being able to solve the crime through competence. <b>Post-Apartheid.</b> In having policemen who are black and white, the idea of Post-Apartheid South Africa and a move towards equality is seen. However, Captain Smit still takes charge and orders Sergeant Zuma around.	<b>The Ending</b> <a href="#">(bit.ly/Tsotsi4)</a> The final scene shows how Tsotsi has changed and become someone who has taken responsibility for his actions and who wants to be a better person. This is seen in his clothing; his old gangster clothing has been replaced with a white shirt, which is a symbol of innocence, purity and also surrender, which is what he does with baby David. The use of key lights places focus on characters rather than the surrounding scenes, showing that the place and surroundings aren't necessarily important if your actions are morally correct.
<b>Pumla and John Dube</b>	<b>Affluent.</b> Clearly the Dube's are well off, they live in a large, gated home and drive expensive, executive cars. They dress well and the mise-en-scene of their home is the complete opposite of how Tsotsi lives now and how he lived in his family shack.	
<b>Miriam</b>	<b>Single mother.</b> Whilst Miriam is the only single mother we see in the film, she is clearly one of many in the township. <b>Resourceful.</b> She makes mobiles and other items to make money shows how she can take rubbish and turn it into money to help herself and her baby. <b>Homemaker.</b> In contrast to Tsotsi's home, Miriam's shack is bright, clean and warm-full of soft, warm and high-contrast lighting.	
Themes/issues.		
<b>Decency:</b>	Key theme throughout-someone having respect for themselves and others.	
<b>Crime:</b>	Often seen as a way of life or potentially a way out of poverty; aspirational.	
<b>Family:</b>	Seen as aspirational for many; only the Dube's are seen as a family-everyone else is searching for or longing for family.	
<b>Responsibility:</b>	Many do not take responsibility for their actions; when Tsotsi does he changes and becomes more mature and responsible.	
<b>Redemption:</b>	Tsotsi tries to redeem himself by putting right the things he has done wrong-there is a suggestion that others doing the same would be beneficial for them and others.	
<b>Apartheid:</b>	Segregation still exists, especially between the impoverished and affluent-seen perhaps best in the Dube's gated house.	

## TSOTSI: CHARACTERS



**Presley  
Chweneyagae  
as Tsotsi**



**Nambitha  
Mpumlwana  
as Pumla Dube**



**Terry Pheto  
as Miriam**



**Rapulana  
Seiphemo  
as John Dube**



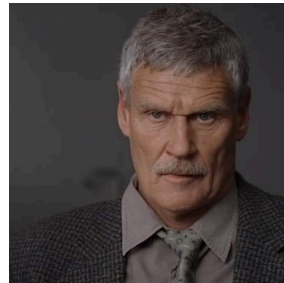
**Zenzo Ngqobe  
as Butcher**



**Zola as  
Dennis**



**Kenneth Nkosi  
as Aap**



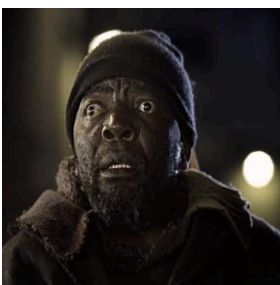
**Ian Roberts  
as  
Captain Smith**



**Mothusi Magano  
as Boston /  
"Teacher Boy"**



**Percy Matsemela  
as Sergeant Zuma**



**Jerry Mofokeng  
as Morris**



**Thembi Nyandeni  
as Soekie**



# AREAS OF ASSESSMENT FOR TSOTSI

TSOTSI is part of Component 2: Global Film - Section B: global non-English language film. film of your Film Studies GCSE. The specific focus of this film is on how the film represents and offers particular perspectives on, gender, ethnicity, age and different cultures.

As with all films you will study as part of your GCSE, you will need to know the key aspects of Film Language used in the film. This will help you to explore how and why the film portrays certain people and groups in a certain way. The list of these is provided below. The knowledge organiser also has the key aspects of these included.

You will also need to know key contextual details of the film. These will be covered from the next page.

## ***Cinematography, including lighting***

- camera shots, including extreme close-ups, close-ups, medium shots, long shots, extreme long shots, high, low and 60° angle shots (off-centre shots), tilt and aerial shots
- camera movement, including pan, tracking, dolly and the use of Steadicam technology
- Lighting, including position and intensity
- framing created through distance, angle, level and mobility and how it directs spectator attention
- the typical meanings associated with all of the above aspects of cinematography including lighting
- how each of the above contributes to the portrayal of characters and settings
- how cinematography can combine with mise-en-scène or sound to underline meaning
- how each of the above generates spectator responses

## ***Mise-en-scène***

- settings, props, costume and make-up
- the typical meanings associated with each of the above aspects of mise-en-scène
- how mise-en-scène conventionally conveys realism
- how settings contribute to the themes and issues a film raises
- how props contribute to character and/or narrative development in the films studied
- how costume and make-up convey character
- how each of the above aspects of mise-en-scène generates spectator responses

## ***Editing***

- types of edit (cut, dissolve, fade)
- the principles of continuity editing (shot-reverse shot)
- cross-cutting
- pace of editing
- visual effects (created in post-production)
- the typical meanings associated with all of the above aspects of editing
- how continuity editing establishes relationships between characters
- how cross-cutting contributes to the portrayal of character
- how editing contributes to narrative development in the films studied
- how editing, including visual effects, generates spectator responses

## ***Sound***

- diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges
- the typical meanings associated with diegetic sound including how it contributes to character and narrative development
- the typical meanings associated with non-diegetic sound including how music motifs convey character and different types of music contribute to the narrative
- how non-diegetic sound in particular contributes to the themes and issues a film raises
- how sound, particularly music, whether diegetic or non-diegetic, generates spectator responses in the films studied.

## CONTEXT

Context is the the social, political, institutional and historical background details of the film. For TSOTSI you'll need to know details of each of these. As a reminder, the context above can be defined as:

**Social:** aspects of society and its structure reflected in the film

**Cultural:** aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film

**Historical:** aspects of the society and culture at the time when films are made and, where relevant, when they are set

**Political:** the way political issues, when relevant to the film chosen, are reflected in a film

**Technological:** the technologies reflected in a film's production and, in some cases, in its narrative

**Institutional:** how films are funded, how the level of production budget affects the kind of film made and the main stages of film production.

### Key aspects are listed below for teachers to consider:

**Social:** set on the outskirts of Johannesburg, South Africa in a shantytown. The most 'famous' example of this kind of area is Soweto though there is no direct suggestion that this is where Tsotsi is based. Instead, the shantytown in the film is representative of places such as Soweto.

**Cultural:** hobbies such as games of dice, drinking at a local **shebeen** (illicit bar) and dancing are all seen in the film. The Kwaito music of South African star Zola who plays gangster Fela in the film, is a key cultural element of the film and helps establish a contemporary tone from the moment the film starts.

**Historical:** Tsotsi's life is seen as impoverished and with little hope of a better future. He is forced into a life of crime and has no formal education. For this reason he is representative of many young men and women who lived through the years of Apartheid. Despite Apartheid being finally and formally abolished in 1993, South Africa looked forward to a more prosperous future, but the devastating toll of apartheid still linger and Tsotsi's life is a by-product of the years of historical abuse by system of apartheid.

**Political:** As mentioned previously, the legacy of apartheid is a devastating one. For decades education for young black people ended earlier compared to white people, so that young black people could then be forced into low-skilled, manual jobs with a pitifully low-wage. As well as the segregation that came with apartheid, the services for black people was significantly worse than for their white peers. As a result, black people suffered from a lack of good education, good medical care or even access to basic utilities. This helped to create generations of people who were resourceful and proud but who did what they had to to survive. The lack of education and poor medical services also contributed to the AIDS epidemic in the 80s and beyond, something was seen in the film through of mise-en-scene and posters, as well as the death of Tsotsi's mother, which is heavily implied as being due to AIDS.

**Technological:** The film was photographed in a wide screen aspect ratio (2.35:1) on Super 35mm in order to lend an epic quality to this intimate story. The wide screen format allows for compositions that, even in a close-up, contain a sense of the environment in which the characters exist.

**Institutional:** made for \$3million, shot on location and made with local amateur actors. Stars South African musician Zola. Was a huge critical success, winning an Oscar and garnering excellent reviews worldwide. Helped to raise the profile of director Gavin Hood. In many markets was distributed and promoted by Miramax.

# TSOTSI CONTEXT

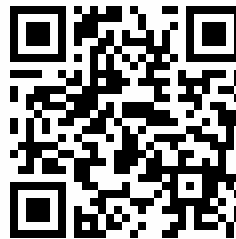
## PAIRED TASK

Below are a series of QR codes which link to different websites. Each contains different information and specific detail on a range of different contexts. Using lined paper or your exercise book, make notes on what you find in terms of context. Remember to use the definitions of each different context from the page above to make sure that you have a range of notes for each type of context.

Then, working as a group, combine your notes and findings and using the blank cards below, add one main point of context per card into the correct section. The more cards you complete the easier you'll find the questions in a few pages time.



[itpworld.wordpress.com](http://itpworld.wordpress.com)



wikipedia



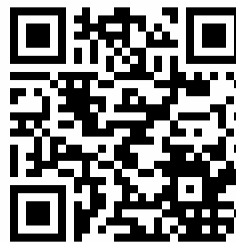
[filmeducation.org](http://filmeducation.org)



Eduqas



[slideshare.net](https://www.slideshare.net) :  
BFI book scans



IMDB



[tsotsi.com](http://tsotsi.com) press kit



GROUP TASK

<div>Social context</div>	<div>Political context</div>
<div>Historical context</div>	<div>Institutional context</div>
<div>Cultural context</div>	<div>Social context</div>
<div>Political context</div>	<div>Historical context</div>

Institutional context	Cultural context
Social context	Political context
Historical context	Institutional context
Cultural context	Social context

# SUMMARISING CONTEXT

## SOLO TASK

**Answer the questions below:**

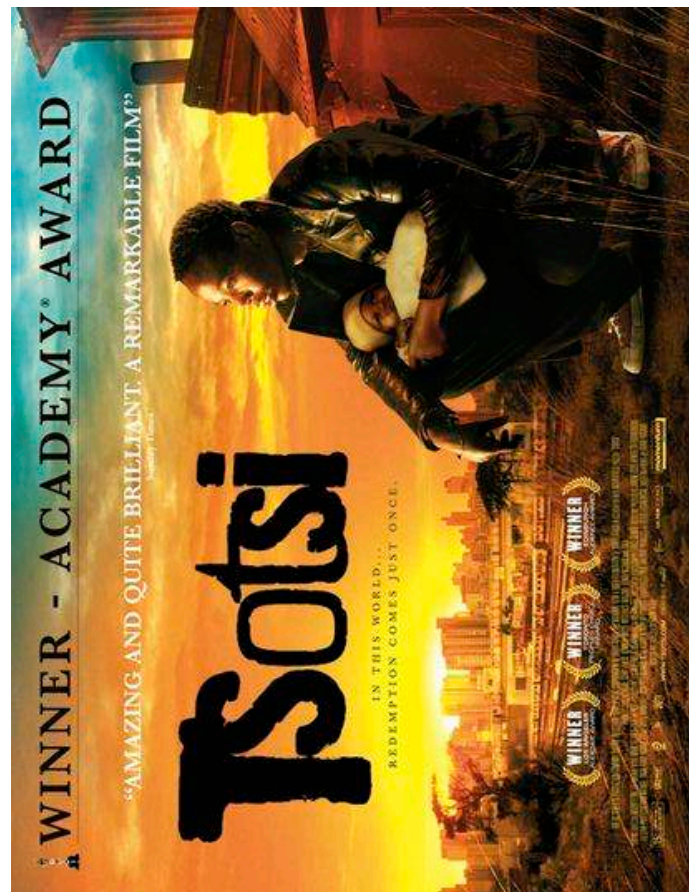
1. How much did the film cost to make? Where do you think the costs went?
2. Who stars in the film? Why hadn't they starred in anything before?
3. Who do you think was the most famous person in the cast as the film started shooting? Why?
4. Gavin Hood says that some more famous movie stars auditioned for roles and would have spoken in accents. What reasons can you think of that Gavin Hood chose to use local, amateur actors instead?
5. The film was filmed on location in Johannesburg. What reasons do you think there were for this?
6. What reasons can you think of as to why the film made a good profit for a film that features amateur actors and is in a language that few people speak?
7. How do we know that the film was a 'critical' success?
8. In what ways does this film show that the legacy of Apartheid has had a lasting effect on South Africa?
9. In what ways does this film show that the country is progressing from Apartheid into being a fairer, more equal society?
10. What kind of people are represented in this film? (What groups or types of people do we see on screen?)
11. What contemporary political events does the film deal with?
12. The film is based on a book. What is the name of the book and who wrote it?
13. The dates of when the book was written and when it was published are quite wide apart; it is said to have been written in the 1960s and published in 1980. Thinking about the history of South Africa, why do you think it took so long to be published?
14. What reasons can you think of as to why it took so long for the film to be made compared to when the book was written?
15. What reasons are there for why the film was set in contemporary South Africa rather than the 1950s South Africa as the book is? Consider the technological and institutional context here.



# THE POSTER

## PAIRED TASK

Use the space around the poster to annotate the image. For every aspect of the poster consider two things; what can we see and then what does each thing suggest or imply? For example, we see a sunset, made up of many colours. What do each of the colours suggest or make us think of? Don't forget to consider the words included on the poster too.



# WATCH THE FILM

## SOLO TASK

Now it's time to watch the film!

Use the note sheet below to make notes either on your first or second watch. The note sheet is specifically designed to allow you to focus on the film, but make brief notes on the left hand side; your teacher may instruct you as to when a key scene starts or finishes or they may leave that up to you.

When you have finished watching, use the space on the right hand side to write more detailed notes. These notes may be the expanded versions of your notes on the left, or about something more specific which you've been asked to write about. If unsure, make notes specifically on the characters and how they look, what they do and why you think they act in certain ways at certain times.

The space on the left has space for specific elements of film language that you need to look at and make notes on. Be specific in describing where/when you see this element of film language being used.

On the right hand side is a larger space. Use this to write a detailed explanation of how the scene looks, using film language and your notes on the left hand side.

Finally, the space at the bottom is for you to add any additional notes, instructions from your teacher or feedback from teacher, peers or yourself.

Name of film / location of scene:	
Focus / overall purpose of notes:	
Key idea or scene 1:	
Key idea or scene 2:	
Key idea or scene 3:	
Key idea or scene 4:	
Key idea or scene 5:	
Key idea or scene 6:	

## WATCH THE FILM - CORNELL NOTE SYSTEM

Name of film / location of scene:

Focus / overall purpose of notes:

Key idea or scene 1:

Key idea or scene 2:

Key idea or scene 3:

Key idea or scene 4:

Key idea or scene 5:

Key idea or scene 6:

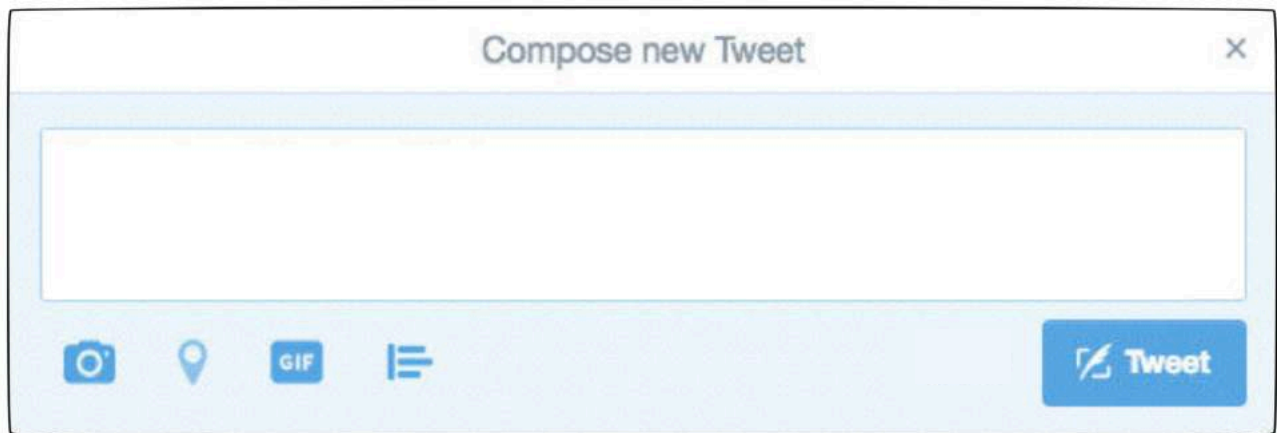


# TWITTER REACTIONS

## SOLO TASK

Having just watched the film, use the Twitter reaction box below to record your immediate thoughts and reaction to the film. These will be useful later on when you will need to consider how the film has a range of affects on different people. To help, your teacher will collate all of the reactions in the class and give you copies of these to stick into the next page of your booklet.

Aiming to keep in the style of a tweet, try to keep your ideas relatively brief, using only the space provided.

A screenshot of the Twitter 'Compose new Tweet' interface. It features a light blue header bar with the text 'Compose new Tweet' and a close button (X) in the top right corner. Below the header is a large, empty white text area for composing the tweet. At the bottom of the interface, there is a row of icons: a camera icon, a location pin icon, a 'GIF' button, and a menu icon (three horizontal lines). To the right of these icons is a blue button with a white paper plane icon and the word 'Tweet' in white text.

## TWITTER REACTIONS OF YOUR PEERS

Use the space below to glue down Twitter reactions of others.

# THE CHARACTERS

## SOLO TASK

Next to each picture, add the name of each character and then 3 things you know about each of them.



Name:

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Name:

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Name:

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Name:

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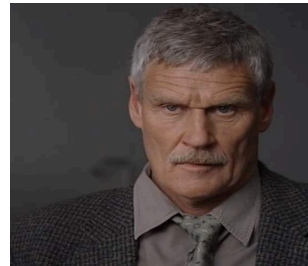
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# THE LOCATIONS

## PAIRED TASK

Over the next few pages are a selection of images from 5 main locations in the film; Tsotsi's shack, the township, Miriam's shack, the train station and the Dube's house.

For each location, describe one key event or scene that happens there. Then, describe each using as much detail as you can, using words related to cinematography and mise-en-scene. Finally, use the mise-en-scene worksheets afterwards to add specific detail and information on each location.

## THE TOWNSHIP



# THE TOWNSHIP



# THE TOWNSHIP



## TSOTSI'S SHACK





## TSOTSI'S SHACK





## TSOTSI'S SHACK



## MIRIAM'S SHACK



## MIRIAM'S SHACK



# THE TRAIN STATION





# THE TRAIN STATION





## THE DUBE'S HOUSE



## THE DUBES' HOUSE



# TSOTSI'S SHACK

**SETTING & PROPS**

**COSTUME, HAIR AND MAKE-UP:**

**FACIAL EXPRESSION AND BODY LANGUAGE:**

**LIGHTING AND COLOUR :**

**POSITIONING OF OBJECTS AND PEOPLE:**

## MIRIAM'S SHACK

**SETTING & PROPS**

**COSTUME, HAIR AND MAKE-UP:**

**FACIAL EXPRESSION AND BODY LANGUAGE:**

**LIGHTING AND COLOUR :**

**POSITIONING OF OBJECTS AND PEOPLE:**



# THE TOWNSHIP

**SETTING & PROPS**

**COSTUME, HAIR AND MAKE-UP:**

**FACIAL EXPRESSION AND BODY LANGUAGE:**

**LIGHTING AND COLOUR :**

**POSITIONING OF OBJECTS AND PEOPLE:**



## TRAIN STATION

**SETTING & PROPS**

**COSTUME, HAIR AND MAKE-UP:**

**FACIAL EXPRESSION AND BODY LANGUAGE:**

**LIGHTING AND COLOUR :**

**POSITIONING OF OBJECTS AND PEOPLE:**

## DUBE'S HOUSE

**SETTING & PROPS**

**COSTUME, HAIR AND MAKE-UP:**

**FACIAL EXPRESSION AND BODY LANGUAGE:**

**LIGHTING AND COLOUR :**

**POSITIONING OF OBJECTS AND PEOPLE:**

## SUMMARY OF LOCATIONS

### SOLO TASK

Having made notes about each location, use the spaces below to summarise each of the locations into one paragraph. For each, refer to film language as much as you can, using key words of film language to explain each.

MIRIAM'S SHACK

TRAIN STATION

TSOTSI'S SHACK

DUBES' HOUSE

# KEY SCENE ANALYSIS

## GROUP TASK

Time to re-watch 3 of the key scenes from the film. On the next three pages are a series of note-sheets, similar to the one you used when you watched the film. There is an example of the note-sheet below, with an explanation of how to use each.

At the top of each sheet is the name of the key scene and a website link that will take you the key scene on YouTube. Please type the address exactly as it is written, including the capital letter T in Tsotsi otherwise it won't go to the correct website.

The space on the left has space for specific elements of film language that you need to look at and make notes on. Be specific in describing where/when you see this element of film language being used.

On the right hand side is a larger space. Use this to write a detailed explanation of how the scene looks, using film language and your notes on the left hand side.

Finally, the space at the bottom is for you to add any additional notes, instructions from your teacher or feedback from a teacher, peers or yourself.

<b>Name of film / location of scene:</b> The Opening Scene ( <a href="http://bit.ly/Tsotsi1">http://bit.ly/Tsotsi1</a> )	
<b>Examples of lighting:</b>	
<b>Examples of key colours:</b>	
<b>Examples of costume:</b>	
<b>Examples of camera movement:</b>	
<b>Examples of shot sizes or camera angles</b>	
<b>Examples of editing:</b>	

# KEY SCENE 1

**Name of film / location of scene:** The Opening Scene  
(<http://bit.ly/Tsotsi1>)

**Examples of lighting:**

**Examples of key colours:**

**Examples of costume:**

**Examples of camera movement:**

**Examples of shot sizes or camera angles**

**Examples of editing:**



## KEY SCENE 2

**Name of film / location of scene:** Miriam's shack and forcing her to feed the baby (<http://bit.ly/Tsotsi2>)

### **Examples of hair, costume and make up:**

### Examples of lighting:

### Examples of editing:

### Examples of lighting:

### Examples of shot sizes or camera angles

### Examples of key colours:

## KEY SCENE 3

**Name of film / location of scene:** The final scene (<http://bit.ly/Tsotsi4>)

**Examples of key composition:**

**Examples of key colours:**

**Examples of editing:**

**Examples of camera movement:**

**Examples of shot sizes or camera angles:**

**Examples of special effects:**

# SUMMARY OF LOCATIONS - QUESTIONS

## SOLO TASK

1. Give the name of 5 different locations in the film TSOTSI.
2. In your opinion, rank them in order of most important to least important.
3. For each location, give reasons as to why you've ranked them in that order.
4. For each location, list at least 1 important event that happened at that location.
5. For each location, list at least 2 characters who are in that location at some point during the film.
6. Give two reasons, with explanations, as to why **institutional** factors may have influenced the style of at least ONE location.
7. Give two reasons, with explanations, as to why **societal** factors may have influenced the style of at least ONE location, different to the one above
8. Give two reasons, with explanations, as to why **historical** factors may have influenced the style of at least ONE location, different to the ones above.
9. Give two reasons, with explanations, as to why **political** factors may have influenced the style of at least ONE location, different to the ones above.
10. Give two reasons, with explanations, as to why **cultural** factors may have influenced the style of at least ONE location, different to the ones above.
11. How does the use of lighting and colour help to create specific mood, tone or atmosphere in at least 3 locations?
12. Referring to just props, describe what things were used in the most important location, in your opinion.
13. Referring to just lighting and colour, describe the second most important location, in your opinion.
14. Referring to just positions of objects and people, describe the third most important location, in your opinion.
15. Overall, how would you describe how the locations are represented? Refer to film language throughout your answer.

## EXPLANATION OF REPRESENTATION

Every time we watch a film, we are not seeing a reality but instead someone's version of something that they wish to portray to an audience. Representation therefore refers to the *construction* of 'reality' and especially *how* that representation has been constructed, referring to film language as often as possible. A key thing to consider in terms of representation is the idea that the person or place we see on screen may be the only example of that person or place; therefore, this is the representation of the version we have on screen. For example, this might be the first time you have seen a South African township and for that reason, it creates a certain image or idea of what these places are about. Representation then, is very important as it provides an idea of what some people or places are like, depending on how the filmmakers choose them to be on screen and as a result, how the audience feels about those people or places.

Representation involves three main stages; identify who or what is being represented, then *how* they are being represented (broadly speaking, whether this is a positive or negative representation) and finally *how* does the film create that specific representation using film language.

For this exam question, you need to focus on the representation of, as a minimum, how the film represents gender, ethnicity, age and different cultures.

As well as this, it's important to be able to explain and explore how representation can create, and play with, the idea of stereotypes. A stereotype is a commonly-held image of a person or group, based on an overly-simplified or believed appearance or behaviour. The key here is the idea that a stereotype is a form of representation but isn't especially new, detailed or even accurate in some cases.


For example, Tsotsi can be said to represent young South African men. He also represents the victims of apartheid, the victim of the AIDS epidemic. He also represents criminals. However, the way in which these representations are slightly stereotypical; he wears a leather jacket, a hooded top and carries a gun. He lives in a dirty shack, has no parents and steals, especially from those who are wealthier than he is. The film *could* have taken a slightly different approach and had Tsotsi dress in a white shirt, he could have been seen to steal only from those who themselves are bad people (for example from Fela) or use his money to get an education. Instead, the film uses the stereotype of a young thug, who dresses like a stereotypical criminal and who listens to music that sounds like hip-hop. To this end, he is a stereotype.

Over the next few pages a series of activities will explore the characters, the locations and the overall perspective of the film in how it portrays South Africa. There are also some activities that will ask you to explore how stereotypes are created and whether you feel like any of the character in the film are stereotypes.

# CHARACTERS

## PAIRED TASK

Over the next few pages are images of the main characters. It is again important to remember that the characters we see on screen are *constructions* of characters- the job of the filmmakers is to choose costumes, create hair and then actors are asked to perform in their roles in a specific way, as they are trying to make us, the audience, think or react in a specific way. Because of this, we need to analyse how and why each of these character have been created the way that they have. On the left hand side are spaces are describe and write down your examples of different aspects of film language related to the appearance of each character. These are the **explicit** details of the characters. On the right hand side you are to explore what each of these elements is trying to suggest-these are the **implicit** ideas. Some examples have been completed for the first character, Tsotsi, below.

Explicit details		Implicit ideas
<ul style="list-style-type: none"><li>•Leather jacket</li><li>•Hooded jacket</li></ul>		<ul style="list-style-type: none"><li>•Rebellious</li><li>•Criminal</li><li>•Young</li><li>•Teenager</li><li>•Cold</li></ul>
<ul style="list-style-type: none"><li>•Red tshirt</li></ul>		<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li></ul>
<ul style="list-style-type: none"><li>•Mean stare</li></ul>		
<ul style="list-style-type: none"><li>•At the front of the group</li></ul>		









# CHARACTERS AND REPRESENTATION

## PAIRED TASK

Below are images of the main characters from the film. Near each one, label who you think they represent in the real world, or who you think the filmmakers want them to represent.

To do this, think about who that person is and what they do. Then apply this to a wider group of people in the real world, away from the film.

For example, Tsotsi is a character who is young man who lives in South Africa. This means that he represents young South African men. However, as a young black man who lives in the townships outside of Johannesburg, he doesn't represent *all* young men in South Africa and therefore you need to be careful that you're specific in explaining who or what each character represents. You can be *too* specific however; Tsotsi is a young, black man who lives in the outskirts of South Africa in the townships, who used to own a dog and who once stole an expensive car with a baby in it. This description doesn't represent many people in the real world, if at all, so this *isn't* who he represents.

To help, use the headings provided for each character and then use these to help create a range of different people who are being represented.



**Gender:**

**Age:**

**Job/s:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Overall, this character represents:**



**Gender:**

**Age:**

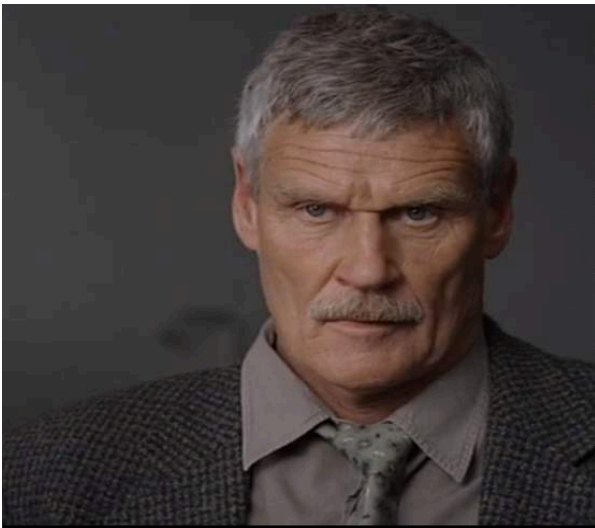
**Job/s:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Overall, this character represents:**



**Gender:**

**Age:**

**Job/s:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Overall, this character represents:**



**Gender:**

**Age:**

**Job/s:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Overall, this character represents:**



**Gender:**

**Age:**

**Job/s:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Overall, this character represents:**



**Gender:**

**Age:**

**Job/s:**

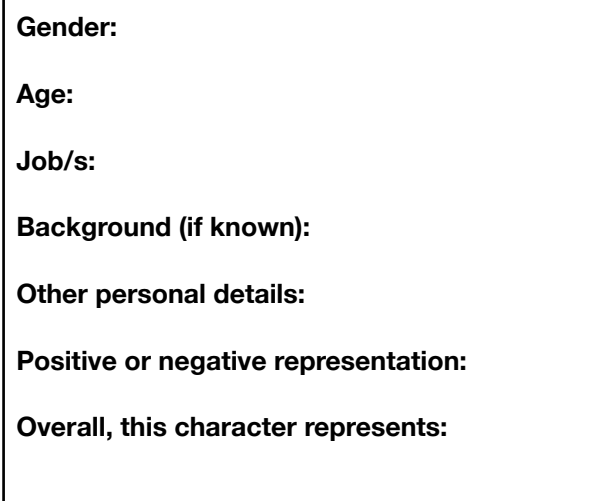
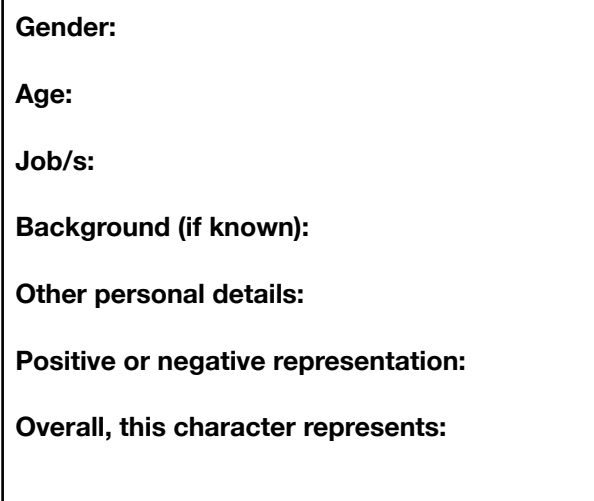
**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Overall, this character represents:**





## SOLO TASK

Overall then, who do these characters represent and where do we see this most clearly? Use the space below to list the people who are represented in this film and where we see this in the film.

[illegible]

# LOCATIONS AND REPRESENTATION

## SOLO TASK

Representation doesn't just involve people; it also considers how places and locations in the real world are represented by the film. As with the tasks on characters, use the headings provided for each location and then use these to help create a range of different people who are being represented.



**Location/s:**

**General description, using film language:**

**People who live/visit there:**

**Links to context:**

**Positive or negative representation:**

**Overall, this locations represents:**



**Location/s:**

**General description, using film language:**

**People who live/visit there:**

**Links to context:**

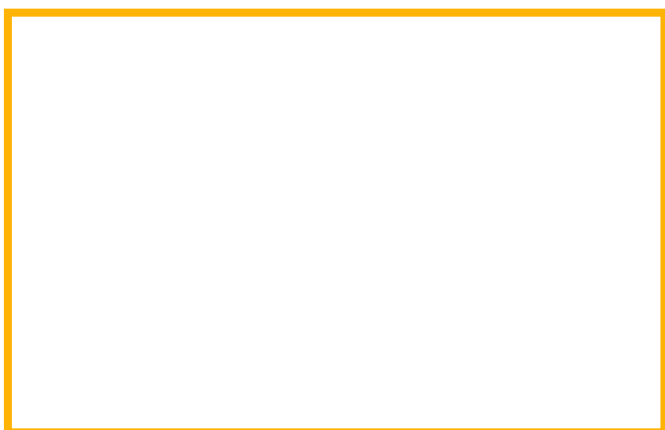
**Positive or negative representation:**

**Overall, this locations represents:**

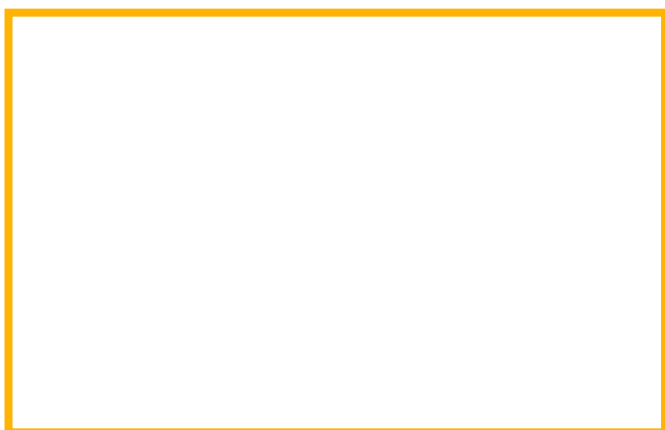
# FIRST IMPRESSIONS

## PAIRED TASK

First impressions of a character or a location are key to any film; they help to establish our immediate thoughts and feelings and set up what we expect from these later on in the film. Working with a partner, one person is to describe what a character or location looks like the first time we see them on screen, without revealing their name. The partner should then draw what the description is of. Then swap until you've drawn and described a range of different people and locations. The idea here is to improve the overall level detail of your description so that an audience can picture that image clearly in their head. Afterwards, use the space below each box to then write in the name of the person or location.




1.



2.



3.



4.



5.



6.

# FIRST IMPRESSIONS

## PAIRED TASK

Below are some of the actual screenshots from the film of the first time we see certain characters or places.

For each, one person writes whether the first impression is positive or negative. The other partner then makes notes to help explain why the first impression is positive or negative, referring to film language as much as possible. Use your notes from earlier on in the booklet to help.



### BUTCHER

Positive or negative impression:

Reasons why:

Examples of film language that help to create first impression:



Ja, what we doing?

### BUTCHER

Positive or negative impression:

Reasons why:

Examples of film language that help to create first impression:



Four and five is nine, not eleven.

### BOSTON

Positive or negative impression:

Reasons why:

Examples of film language that help to create first impression:





## TSOTSI / THE GANG

Positive or negative impression:

Reasons why:

Examples of film language that help to create first impression:



## MIRIAM

Positive or negative impression:

Reasons why:

Examples of film language that help to create first impression:



## JOHANESSBURG

Positive or negative impression:

Reasons why:

Examples of film language that help to create first impression:



## TSOTSI'S SHACK

Positive or negative impression:

Reasons why:

Examples of film language that help to create first impression:



## THE DUBE'S HOUSE

Positive or negative impression:

Reasons why:

Examples of film language that help to create first impression:

# PROTAGONIST OR ANTAGONIST?

## SOLO TASK

Is Tsotsi a protagonist or an antagonist? Below is a timeline with 5 different scenes; 2 have been chosen for you already. You need to add 3 more scenes of your choice. To reach, you need to consider 3 things; what is the scene, in it, is Tsotsi a protagonist or antagonist and then describe why you think that. Use film language where you can.

End scene description:  Protagonist or antagonist:  Why:		Key scene 4 description:  Protagonist or antagonist:  Why:
Key scene 3 description:  Protagonist or antagonist:  Why:		
Opening scene description:  Protagonist or antagonist:  Why:		Key scene 2 description:  Protagonist or antagonist:  Why:

# STEREOTYPES

To understand different examples of stereotypes, you should first define what a stereotype is. Any time you group races or individuals together and make a judgment about them without knowing them, this is an example of a stereotype. Racial remarks, sexual remarks, and gender remarks are the biggest stereotypes. Some common stereotypes we see in films that are obviously incorrect are:

1. Saying that all women are bad drivers
2. Saying that men don't ever ask for directions
3. Saying that older people don't know how to use technology
4. Saying that all little girls want to grow up to be princesses
5. Saying that smart girls are not pretty

Below are a list of some of the stereotypes from TSOTSI. For each, list why that stereotype is wrong and refer to film language to prove that your answers are correct.

Stereotype	Why something or someone in the film shows that this is incorrect-with film language as example.
All young people who wear hoodies are criminals.	
All single mums are lazy.	
All alcoholics are troublemakers.	
All beggars are liars.	
All fathers don't care about their children.	
All criminals are stupid.	
All criminals don't care about others.	
All young men only care about themselves.	
All women rely on men to make money for them.	

# SUMMARY OF CHARACTERS - QUESTIONS

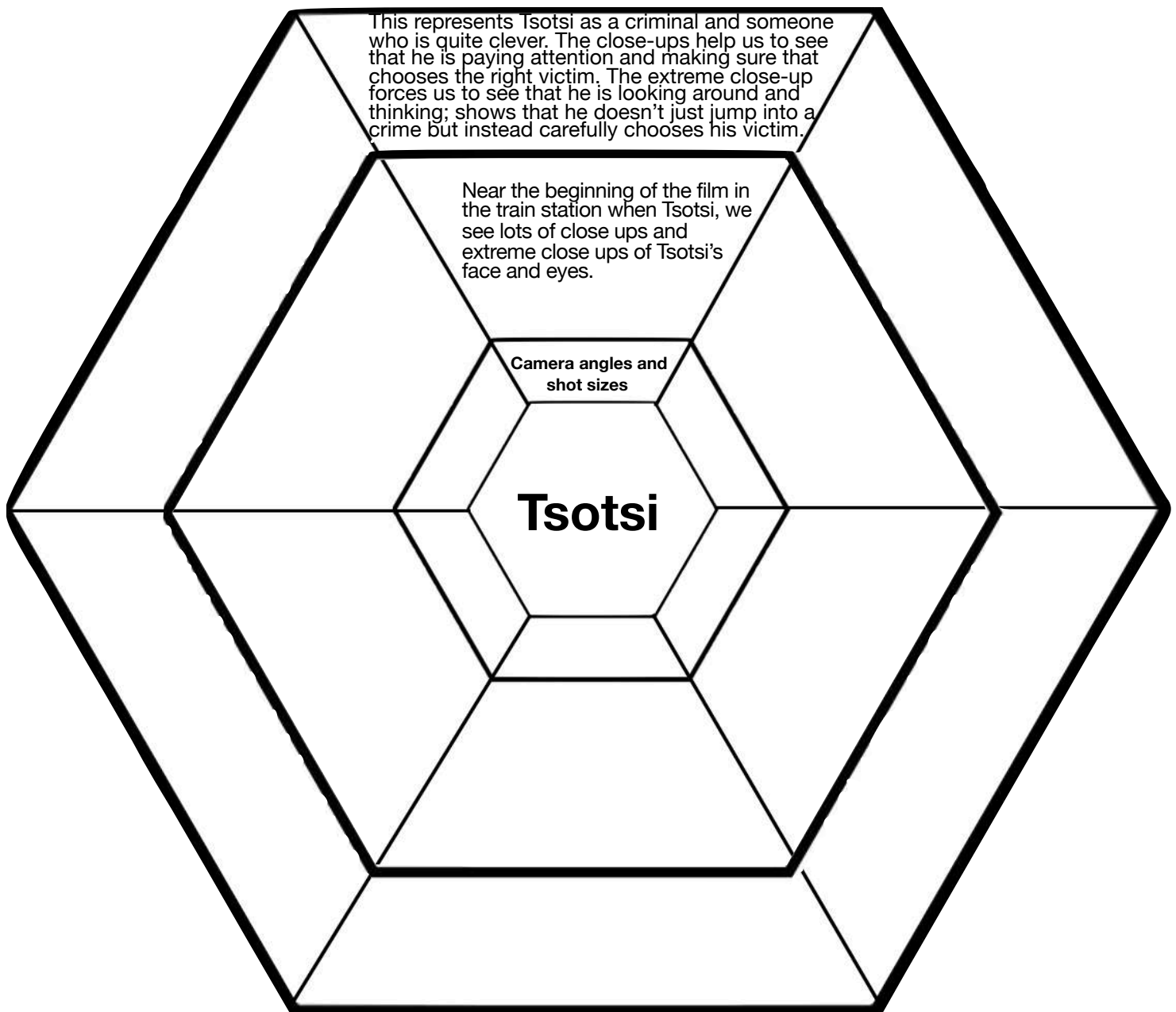
## SOLO TASK

1. Give the name of 5 different characters in the film TSOTSI.
2. In your opinion, rank them in order of most important to least important.
3. For each character, give reasons as to why you've ranked them in that order.
4. For each character, list at least 1 important event that they are involved with.
5. For each character, list at least 1 location they visit at some point during the film.
6. For 3 different characters, describe a key scene that they are in.
7. For one male and one female character, describe a key scene that they're in and give examples of key examples of film language used in this scene.
8. For 5 characters, describe the first impression we get of them.
9. For 3 characters, describe how film language creates the first impression of them.
10. How do 2 characters change in the film?
11. Referring to film language as much as possible, how does film language show that these characters have changed?
12. Overall, how would you describe how the characters are represented? Refer to film language throughout your answer.

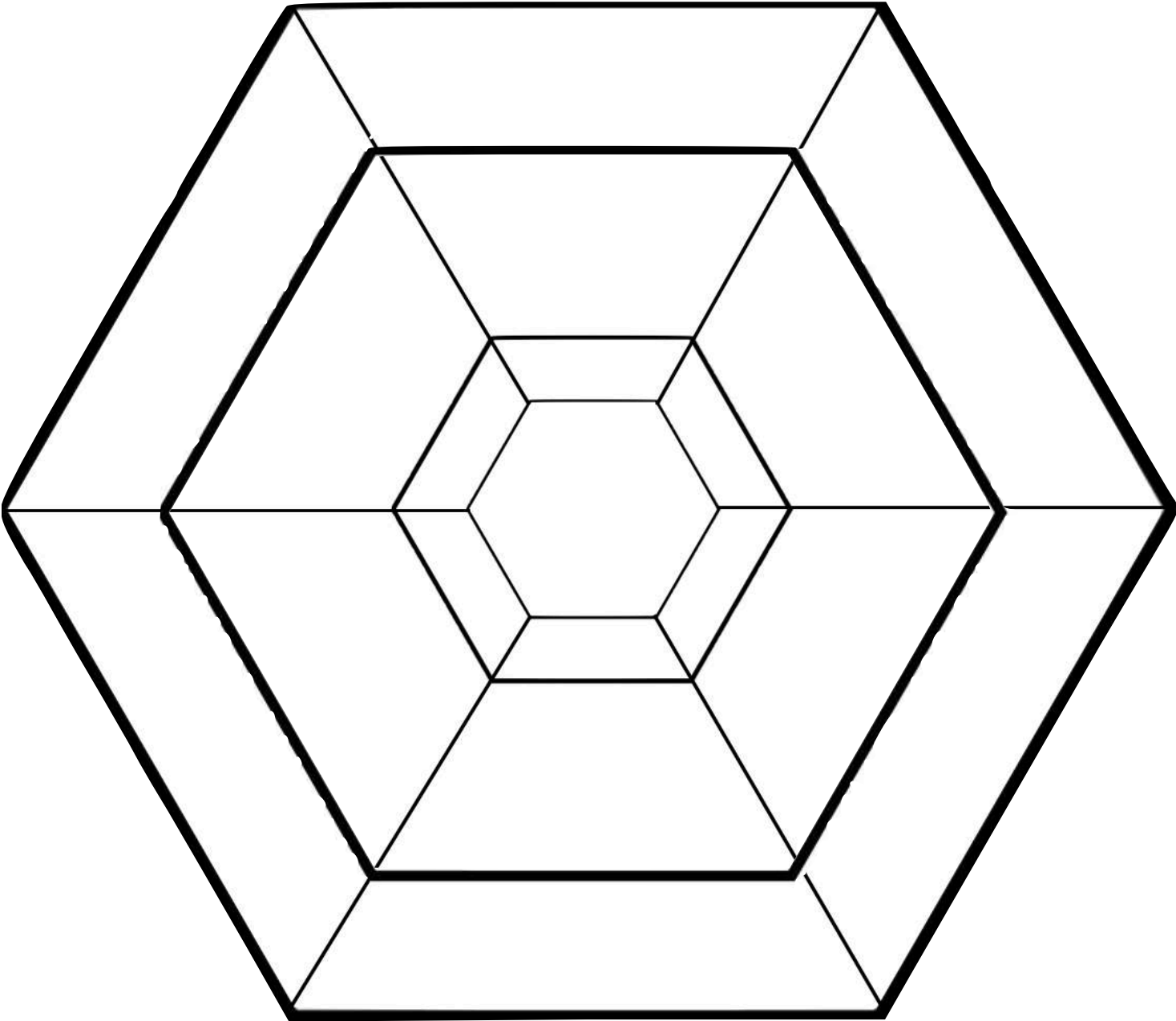
# REPRESENTATION OF CHARACTERS

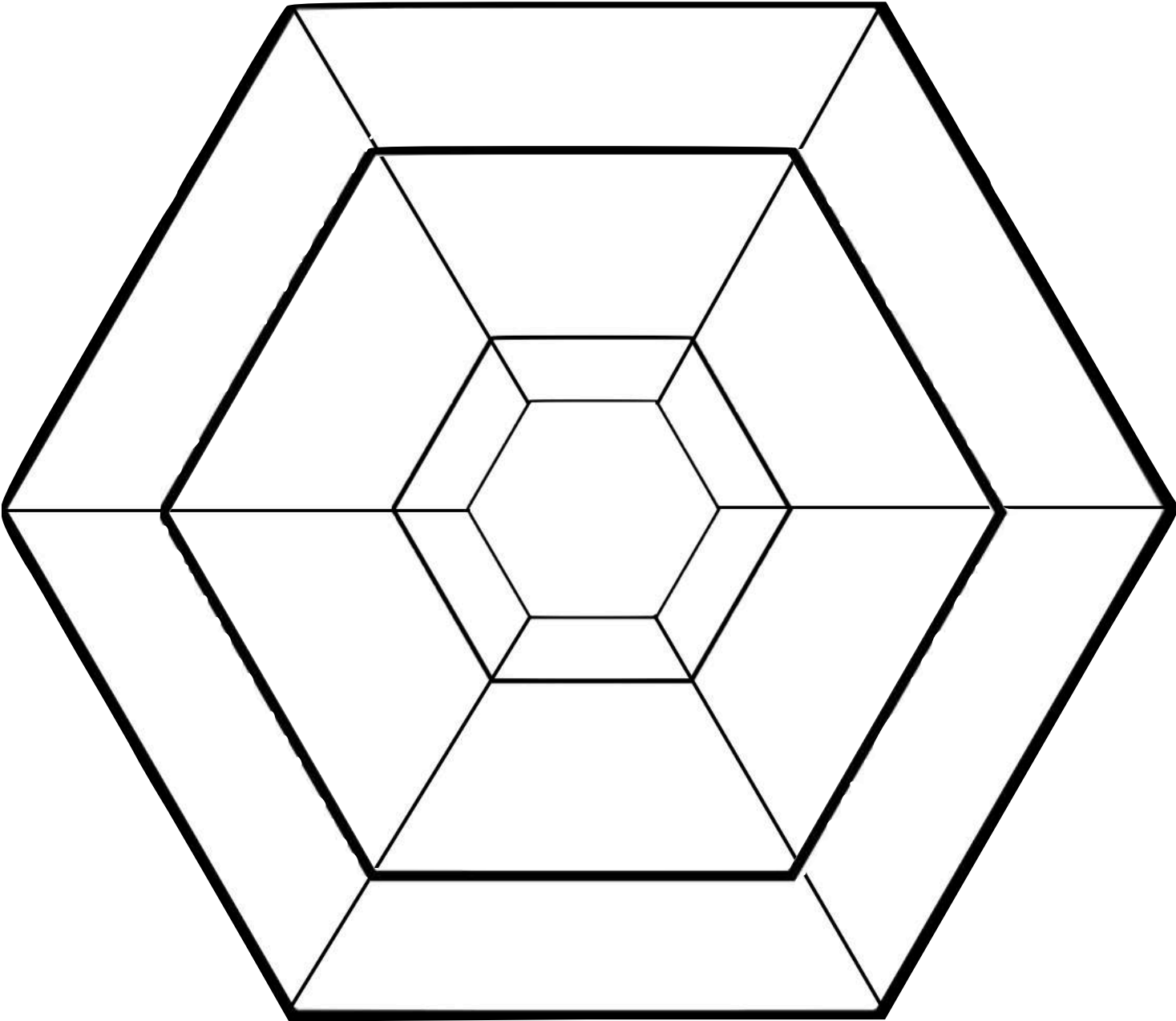
## SOLO TASK

In the middle of each hexagon, write the name of a character. In the next, small section, write the name of one aspect of film language. In the next section, add a description of that element of film language in for that character. Finally, in the last section, describe how that element of film language creates that a form of representation for that character. To help, one section has been filled in for you below. Use the next two pages to create detailed hexagons for two more characters.











[illegible]

## EXAM QUESTIONS FEEDBACK / DIRT



## EXTRA VIEWING / ANALYSIS

The list of extra films and YouTube channels below are by no means an exhaustive list and you will find plenty of other material from other films and channels. The list is also by no means a compulsory list-these should all be very much treated as things which can compliment your appreciation of TSOTSI rather than things which must be watched. Please note as well that some of the suggested films may be a difficult watch or may not be suitable for all viewers. It is suggested that you consult the imdb page for a film before watching, using the 'Certification' section to judge whether a film is appropriate before watching.

### FILMS

**DISTRICT 9** [15] (2009) [http://www.imdb.com/title/tt1136608/?ref=nm\\_sr\\_1](http://www.imdb.com/title/tt1136608/?ref=nm_sr_1)

**THE GODS MUST BE CRAZY** [PG] (1980) [http://www.imdb.com/title/tt0080801/?ref=nm\\_sr\\_1](http://www.imdb.com/title/tt0080801/?ref=nm_sr_1)

**INVICTUS** [12A] (2009) [http://www.imdb.com/title/tt1057500/?ref=adv\\_li\\_tt](http://www.imdb.com/title/tt1057500/?ref=adv_li_tt)

**MANDELA: LONG WALK TO FREEDOM** [12A] (2013) [http://www.imdb.com/title/tt0090605/?ref=fn\\_al\\_tt\\_1](http://www.imdb.com/title/tt0090605/?ref=fn_al_tt_1)

**CRY FREEDOM** [PG] (1987) [https://www.imdb.com/title/tt0092804/?ref=ttls\\_li\\_tt](https://www.imdb.com/title/tt0092804/?ref=ttls_li_tt)

**BOYZ N THE HOOD** [15] (1991) [http://www.imdb.com/title/tt0101507/?ref=nm\\_sr\\_3](http://www.imdb.com/title/tt0101507/?ref=nm_sr_3)

**BULLET BOY** [15] (2004) [https://www.imdb.com/title/tt0385568/?ref=fn\\_al\\_tt\\_1](https://www.imdb.com/title/tt0385568/?ref=fn_al_tt_1)

**WILD BILL** [15] (2011) [https://www.imdb.com/title/tt1795702/?ref=nm\\_film\\_dr\\_4](https://www.imdb.com/title/tt1795702/?ref=nm_film_dr_4)

### YOUTUBE CHANNELS

**EVERY FRAME A PAINTING** (<https://www.youtube.com/user/everyframeapainting>)

**LESSONS FROM THE SCREENPLAY** ([https://www.youtube.com/channel/UCErSSa3CaP\\_GJxmFpdjG9Jw](https://www.youtube.com/channel/UCErSSa3CaP_GJxmFpdjG9Jw))

**ROCKET JUMP FILM SCHOOL** (<https://www.youtube.com/user/RJFilmSchool>)

**CINEFIX** (<https://www.youtube.com/user/CineFix>)

**NOW YOU SEE IT** (<https://www.youtube.com/channel/UCWTFGPpNQ0Ms6afXhaWDiRw/featured>)

**FILM STUDIES FUNDAMENTALS** (<https://www.youtube.com/c/MrMorenoMelgar>)