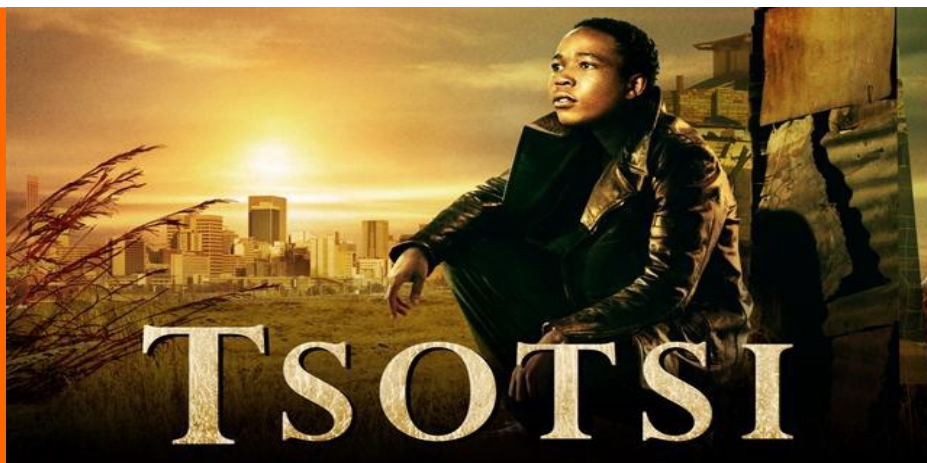


# Year 10 Film Knowledge Booklet

## Term 4

**Name:**

**Class:**



## *Tsotsi (Hood, 2005): Summary*

***Tsotsi (Presley Chweneyagae) is a petty-crime gang leader. He and his friends Boston, Aap and Butcher (Mothusi Magano, Kenneth Nkosi, Zenzo Ngqobe) rob a older man on a crowded subway then Butcher stabs him quietly and they flee once the subway is empty. Boston is sick afterwards.***

The gang goes to the local bar for a drink and Tsotsi mocks Boston for getting sick. Boston asks Tsotsi what his real name is and antagonizes him about what happened to him that made him this way. Boston pushes Tsotsi too far and Tsotsi hits him, pushing him to the floor. He continues the beating on the floor, hitting him numerous times in the face and kicking him in the side. Tsotsi then walks out of the bar.

Tsotsi walks through the rain and makes his way towards a upper class house where a car just pulled up to the gate. A woman, Pumla (Nambitha Mpumlwana) gets out and rings the bell and speaks to someone asking him to open the gate. Tsotsi runs up, draws his gun and points it at her. He gets in the car and she tries to stop him from leaving. As Tsotsi shifts from reverse to drive he's stopped for a moment and Pumla manages to get the car door open and tries to tell him to stop but Tsotsi shoots her and drives off.

Suddenly he hears a soft crying: it's a baby. He swerves and hits a sign, almost running off the road. The car is smoking as Tsotsi runs around to the back door to look at the baby. He considers leaving on his own but finally, he puts the baby in a paper shopping bag and leaves the car.

Tsotsi brings the baby to his small home. He wakes up the next morning and tries to change the baby but doesn't have anything to properly take care of it. He feeds the baby with some milk but is interrupted by his friends at the door. They make plans to meet later at the subway station.

Tsotsi bumps into a handicapped man, Morris (Jerry Mofokeng) at the subway station before meeting his friends and he yells at him. Tsotsi just stares at him when Morris spits on his shoe. The man leaves and Tsotsi follows him all the way to a quiet spot. Tsotsi stops him and tells him to walk, that he is faking his leg injury. Morris insists that he is not faking and explains that he was hit by a falling beam while working in the mines. Tsotsi compares him to a dog whose back has been broken but still tries to crawl around without the use of its back legs. He asks him why he bothers to live. The man says he likes feeling the heat of the sun. Tsotsi leaves him.

When Tsotsi returns home ants are all over baby and he realises he doesn't know how to take care of it. He takes the baby to Miriam (Terry Pheto)'s home, and forces her to breast-feed the baby. They start talking, and she asks what the baby's name is. Tsotsi tells her that the baby's name is David. She convinces him to leave the baby with her and that she will take care of him. Tsotsi before leaving reminds her that the baby is his.

Tsotsi goes to see Boston at Soekie's (Thembi Nyandeni) house and explains that Boston should be at his house and that he will take care of Boston. Tsotsi tells a story about finding Boston in the streets and how he took care of him then. This convinces Soekie to let him come to Tsotsi's house.

## *Tsotsi (Hood, 2005): Summary*

After settling Boston in, Tsotsi and his friends Aap and Butcher return to the baby's home to rob it. They hold John (Rapulana Seiphemo), the father, at gunpoint and tie him to a chair. Butcher insists on killing John but Tsotsi tells him they will later and stops him. His friends do not know Tsotsi's true intention of stealing items for the baby. While Aap is looking for alcohol in the kitchen instead of watching John, John pushes an alarm button on his keychain.

Butcher, who had found a gun in the bedroom he was ransacking, races over and puts the gun to John's head. He tries to shoot him but the gun's safety was on. Before he can fire again Tsotsi shoots Butcher. Tsotsi and John share a look before Aap and Tsotsi flee the scene in John's car.

They sell the car in a car yard and Tsotsi starts to walk away and realizes that Aap isn't coming. Aap asks him when it is his turn. Tsotsi doesn't understand. Aap explains that first he hurt Boston, now he killed Butcher and when is Tsotsi going to turn on him. Tsotsi gives him some of the money they got for the car and leaves him.

Tsotsi returns to Miriam's house and she offers him food. She tells him she knows where he got the baby, that she read it in the news. Tsotsi freaks out, takes the baby and begins to leave. Miriam tells him he needs to return the baby and Tsotsi asks Miriam if he could still come over to her home depending on what he decides. Miriam says yes and Tsotsi leaves.

Tsotsi brings the baby back home and wakes Boston up. He tells Boston that he is sorry. Boston wakes up the next morning to police pointing guns at him after Soekie tells the police where Tsotsi lives. Boston doesn't know anything about the baby or where Tsotsi went.

Tsotsi is dressed nicely and waking in the subway station. As he walks past Morris he offers him money. He then comes to the baby's home and a police man notices him outside and calls for backup. Tsotsi pushes the intercom and tells John that he is going to leave the baby outside. The baby starts the cry and Tsotsi picks it up to quiet it as John comes outside.

The police all pull up and point their guns at him. Tsotsi freezes and refuses to drop the baby. Pumla comes outside and tells him to give her baby back. John tells the officers to lower their weapons and they do so. He talks to Tsotsi as he slowly opens the gate and comes to him to get the baby. Tsotsi lets him take the baby from his arms and the police tell him to raise his hands above his head.

**Component 2: Global Film; Narrative, Representation & Film Style Focus Area Representation**

**PART 1: Key Sequence(s) and timings and/or links**

Sequence 1 'Opening Sequence' 0.00 – 5.05 <https://www.youtube.com/watch?v=SmXW4fkMTXY>

Sequence 2 'Come and hold my hand' 6.03 – 7.23 <https://www.youtube.com/watch?v=jVNhidjRHoA>

**PART 2: STARTING POINTS - Key Elements of Film Form (Micro Features) Cinematography (including Lighting)**

- The opening sequence wastes no time in introducing us to the characters and their relationships. We see a series of close ups of Aap, Butcher and Boston's hands as they gamble with money and dice, which could indicate the themes of luck, fate and destiny. We also see a close up of the bradawl which could suggest the potential for violence and the slow motion shot of the dice signals the stylised filmmaking as well as the theme.

- As the gang walk through the township the camera's dolly is motivated by movement of Tsotsi as close ups pick him out from the group. He is also favoured by point of view shots of the other young gangsters to whom he gestures.

During the stake out (SE1) we see Tsotsi's point of view of several victims before he concentrates on one we get tighter shots of.

- Sequence 2 occurs 40 mins into the film by which time Tsotsi has 'acquired' the baby, sought out Miriam to feed him and named him 'David'. Tsotsi's shack is a candle lit and much more peaceful place than it was in the opening sequence.
- We are looking into Tsotsi's home rather than out of it as before and a stream of light from

outside falls on Tsotsi and the baby, linking them in the frame as he puts the baby down on his bed.

- The half lit nature of Tsotsi's face as he watches the baby settle suggests the two sides of his character, which are battling with each other. Mise-en-Scène
- In the opening shots Tsotsi is shown separate from his gang as they play the dice game in his (very basic) house. As he looks out of the window perhaps he is already longing for a better and different life. He walks in front of them through the township – as the leader.
- The transition from the township to the city is marked by notably different colour palettes (reddish brown becomes grey blue) as well as levels of development. The huge HIV/Aids poster which dwarfs them in the station is worth noting though.
- Facial expressions during and after the murder give a clear indication of the different characters. Butcher looks in to the eyes of the victim, showing no remorse, while Aap looks at the others for some indication as to how to react and Boston is shocked and sickened. Tsotsi is harder to read, alternating between a stony impassive expression and occasional looks of fear.
- In sequence 2 we see a much more peaceful Tsotsi's home as he settles the baby by candlelight and we see a flashback to the home that Tsotsi grew up in. We see Tsotsi as a child again looking at someone in bed. This time it is his mother, who is clearly very sick. She looks at him, calls his name, David, and asks him to hold her hand. He does so briefly as a candle flickers in the foreground exactly as it does in the Tsotsi's shack.

### Editing

- In the opening sequence the initial shots are of hands, dice, beer, money and the bradawl before we see an establishing shot of the group. This series of shots combined with the impatient voices of characters makes for curiosity and directs us towards the themes of chance, fate and violence.
- The stakeout sequence in the train station features editing around shots of Tsotsi's point of view as he targets his victim. The shots become shorter and faster around the moment that he makes his decision.
- In sequence 2 editing is employed to crosscut between Tsotsi looking at baby David in the present, and the child Tsotsi looking at his sick mother. The cutting creates the feeling of a unified geographical space so that the paralleling of these events is reinforced.
- scouts the train station, to build the tension. When they follow him to the train the rattling sounds get louder, connoting something is about to happen. The sound comes to a sudden stop when Butcher's weapon pierces the man's skin and we cut to several close ups of the groups' faces showing their different reactions.
- In sequence 2 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.
- Before we cut to the flashback we hear a voice say 'David' as Tsotsi sits in his shack. We don't realise this is his mother until we cut to her, beckoning from her bed moments later.

### Sound

- Initially in the opening shots the other members of Tsotsi's gang speak about their game before asking Tsotsi what they will do tonight. He is clearly the one to whom they all defer. He says nothing before we cut to them following him through the township, where he still remains silent despite the taunting of Fela about his driving.
- The 'Kwaito' music that begins as they leave provides energy and a contemporary feel as a hybrid between familiar black urban music and an indigenous South African sound.
- During the stake-out rattling sounds are used to reinforce the idea of Tsotsi hunting. This gives us the idea that he is seeking out his prey. We hear a faint heart beat as Tsotsi



### **PART 3: STARTING POINTS - Contexts Social**

- Set in contemporary South Africa, in the township of Soweto, where post-Apartheid survival is still a fraught process for many South Africans, who struggle to get out of poverty. Tsotsi (a nick-name meaning 'thug') has no access to the new South Africa so he seeks to take it with violence and threat.
- The stereotypical representation here is not specifically South African, despite the culturally specific term. The urban black violent criminal posing a threat to the comfortably wealthy is familiar from films of many contexts including Hollywood and the UK.
- The interesting thing about Tsotsi is the impact of the baby on his character and the transformation it causes him to undertake. The drama in the film comes from Tsotsi's emotional inner conflict rather than the physical external conflict typical of crime films.
- The co-existence of poverty and affluence in modern day South Africa, symbolised effectively by the gate with which the Dube's attempt to protect themselves from people like Tsotsi but which John Dube opens at the end as he calls Tsotsi 'brother'.
- The theme of 'decency' and the exploration of the roles of mothers and fathers as carers.

### **Historical**

- Films are a product of their historical context. The original story (in the novel) of Tsotsi was set in the late 1950s, at the height of apartheid. This was the system by which the white minority in South Africa ruled over the black majority and denied them the right to

vote among other things. The film, however, is set in a post-apartheid South Africa which allows it to represent themes that are common to many black people around the world – themes that have expressed themselves in the recent 'Black Lives Matter' movement in the USA and elsewhere.

### **PART 4: STARTING POINTS - Specialist Focus -**

#### **Representation**

- What do we know about South Africa? Apartheid. Wealth vs Poverty.
- The character of Tsotsi at the outset and as he changes.
- Draws influence from the US crime movie and hip/hop culture.
- Key narrative elements – use of 'black gangster' stereotypes but ultimately about inner emotional conflict rather than external physical conflict, despite violent moments.
- Look at writer/director Gavin Hood. He is a white South African who had received critical acclaim for low budget films before Tsotsi and has gone on to direct Hollywood blockbusters like Ender's Game and X-Men Origins: Wolverine since.



## Key Terms

- ⇒ **Box office**—the financial success or failure of a movie measured by the total value of ticket sales
- ⇒ **Auteur**— A filmmaker whose individual style and complete control over all elements of production give a film its personal and unique stamp
- ⇒ **Blockbuster**—Any film that takes over 100 million dollars at the American box office. Usually created with both huge production and marketing budgets.
- ⇒ **Integrated studio system**—the system of organisation where studios controlled production, distribution and exhibition. This enabled the studio to apply assembly-line manufacturing and cost control methods to film production.
- ⇒ **Globalised conglomerate**—A large business made up of many smaller businesses and brands that are large enough to trade on a worldwide basis.
- ⇒ **Pre-sold property**—A basis for a film that the producers have paid exclusivity to use. Pre-sold as it comes with its own audience. For example, the Harry Potter books film rights were sold to Warner Brothers and had sold millions of copies before the movie were made.
- ⇒ **Cold War**—The non-violent conflict between the US and the former USSR after 1945 that would last until 1990.
- ⇒ **Vertical integration**—The ownership of the chain of production by one business. In the case of filmmaking this involved the studios producing, distributing and exhibiting their films.
- ⇒ **Brand recognition**—How easily a consumer can correctly identify a particular product or service just by viewing the product's or service's logo tagline, packaging or advertising campaign. How famous a business is.
- ⇒ **Hollywood ten**—of the 41 screenwriters, directors and producers called to testify by the US government about Communists working in Hollywood, ten refused to cooperate. They were 'blacklisted' by Hollywood and not allowed to work in movies due to their stand on free speech.
- ⇒ **Multiplex**—A cinema with several separate screens.
- ⇒ **Superpower**—A country with a dominant position in international relations that as the power to exert influence on a global scale. This is done through the combined means of technological, cultural, military (conventional and nuclear) and economic strength, as well as diplomatic influence.

## Camera Shots and Angles

**Eye level shot** - There are as many camera angles as there are shots, but in general they can be classified in three ways, eye level, high angle, and low angle.

Eye level shots put the viewer on an equal status with the subject.

**High angle shot** - The high angle shot looks down on the subject. As the words imply, it puts the viewer in a superior position to the subject, or conversely, it makes the subject appear weak or inferior.

**Low angle shot** - The low angle shot, in contrast, looks up at the subject. This gives the subject the appearance of strength or power.

**Over the shoulder shot**- The over the shoulder shot is used for longer conversations, and establishes near eye contact between the subject and the viewer, over the shoulder of another subject.

**Extreme Close-up (ECU)** - An Extreme Close-Up, sometimes called a "tight close-up," might perhaps frame only a part of a human face (an eye or the mouth), or perhaps a hand or foot. Extreme Close-Ups can in fact frame anything very small. This is a common shot found in video demonstrations of intricate procedures (e.g. dissections, drawings, etc.)

**Close-up (CU)** - This camera shot, sometimes called a head shot," usually frames an object about the size of a human head usually not including shoulders

**Medium Close-up (MCU)** - This camera shot indicates a space equivalent to a person's head and their shoulders

**Medium Shot (MS)** - This shot includes space which would frame a person's head and torso. This shot can also encompass two people standing next to each other filmed from the waist up. Two people sitting at a desk, such as can be seen in television newscasts, represents an example of a Medium Shot.

**Medium Long Shot (MLS)** - A Medium Long Shot can frame one or two people standing up, that is, their entire body

**Long Shot (LS)** - A Long Shot will be able to take in an entire room or large group of people. When the camera pulls back at the end of a newscast to allow you to see the entire set (cameras, desks, cables, lights, etc.) they are using a long shot

**Extreme Long Shot (ELS)** - An extremely long shot might encompass a picture of an entire house or, in fact, anything large. An extreme example can be found in the opening shot of "The Sound of Music." Here the camera actually frames several mountains, and then zooms in until we see Julie Andrews singing and smiling.

## Editing Terminology

**Straight Cuts** = increase the pace of a scene. The most obvious example being an action sequence. It could also occur in a dialogue sequence when two people are yelling at each other so you cut back and forth between them faster, often overlapping dialogue, in order to increase the tension/emotions between them.

**Fade Out** = an image is made to disappear gradually or the sound volume is gradually decreased to zero.

**Fade In** = a gradual increase in a motion-picture or television image's visibility at the beginning of a sequence.

**Dissolve** = is a gradual transition from one image to another

**Wipe** = A **wipe** is a type of **film** transition where one shot replaces another by travelling from one side of the frame to another or with a special shape.

**Jump cuts** = are when the editor disrupts the continuity of an action. For example the action of someone throwing a baseball after picking it up off the ground.

The person bends over and picks up the ball. Instead of watching them come back up from the ground, it cuts from their hand on the ball on the ground immediately to them throwing the ball.

**Cross cutting** = is when a film is edited to show two lines of action occurring at the same time

## **Glossary of Film Terminology**

**Aesthetics** = The specific 'look' of the film. The film's style.

**Auteur** = From the French 'author'. A director who has control over the style of the film.

**Cinematography** = Aspects of camera angles, distance and movement.

**Context** = When, where, how, and why the film is set. Time, place and circumstances.

**Conventions** = Methods, ingredients, things necessary for the style/category of film.

**Diegetic Sound** = Sound that is part of the film world (car horns beeping, birds singing)

**Non-diegetic Sound** = Sound added in post-production to create a certain atmosphere.

**Genre** = The style or category of the film.

**Iconography** = The images or symbols associated with a certain subject.

**Indie/independent** = Film that is independent of the constraints of mainstream Hollywood. These films are often characterised by low budgets, location settings (rather than studio), (often) inexperienced directors and fairly unknown casts.

**Key lighting (high and low)** = Lighting design to create different light/dark ratios. High-key lighting is bright and produces little shadow, whereas low-key lighting is used to specifically create shadow and contrast.

**Mainstream** = Popular, conventional, and/or part of a major film studio system.

**Mise-en-scène** = Literally, 'what is in the frame': setting, costume & props, colour, lighting, body language, positioning within the frame all come together to create meaning.

**Motif** = A dominant theme or recurring idea.

**Plot** = Different to story, plot is the narrative order that the story is told in.

**Representation** = The way that people, places and events are constructed.

**Screenplay** = Written by the screen writer, this document tells the story and will contain no camera direction.

**Story** = The ideas & events of the narrative whole.

**Shooting script** = Written by the director & cinematographer (not the screen writer), this script focuses on planning the camera shots & other practical elements that will bring the screenplay to life.

**Spectator** = An individual member of the audience.

## **Sound Terminology**

**Diegetic sound** = Sound that is part of the film world.

**Non-diegetic sound** = Sound that is added into the film in post production.

**Contrapuntal sound** = Sounds and music that contrast with the images on the screen.

**Pleonastic sound** = Sound that is heightened or exaggerated for effect.

**Sound bridge** = Sound that carries from one scene to the next.

**Ambient Sound** = Background sound.

**Voiceover** = Characters or narrator speaking over other images on screen.

**Dialogue** = Speech by the characters.

# Tsotsi looks at post-apartheid South Africa

<https://www.peoplesworld.org/article/tsotsi-looks-at-post-apartheid-south-africa/>

“Tsotsi” is a South African movie directed by Gavin Wood. It won an Oscar for Best Foreign Film. But a lot of the buzz surrounding the film was regarding how well it was received in South Africa. “Tsotsi” received standing ovations and cheering at international film festivals — and at home — generating a lot of pride in the country’s fledgling film industry. It also reflects the country’s post-apartheid potential, struggles, dilemmas and frustrations.

Based on a book by South African playwright Athol Fugard, “Tsotsi” refers to a nickname that means “hooligan” or “thug” in Soweto slang. Tsotsi, played by Presley Chweneyagae, runs a little up-and-coming gang. We meet them while they’re committing a murder on the Johannesburg subway. It’s cold and chilling.

The film turns on another crime — a carjacking. Tsotsi hijacks a car and shoots the woman driver. He doesn’t know there’s a baby in the back seat. The rest of the film looks at what he does with the baby boy (and symbolically, the future).

Staged as a political race and class morality play, the first hint of this is a gigantic billboard in the Johannesburg train station that says, “Everyone is affected by AIDS.”

Tsotsi walks from Soweto, with poor people’s shacks and smoke rising from wood fires, to Johannesburg with its bright lights — big city skyscrapered wealth. To get there he has to cross a ravine — the great divide.

Tsotsi seeks out a neighbor, a widowed mom, for help with the baby. Her husband was murdered by a tsotsi on his way home from work. She sets the stage for the question: can Tsotsi redeem himself?

Tsotsi’s childhood was a hardscrabble life. His mother died of AIDS. His father, authoritarian and semi-thuggish, runs Tsotsi off. He seeks shelter in a giant sewer pipe placed in a ravine, but not in use for Soweto.

Then the film shocks you. The pipe is really a two-story shelter full of children. Is this a public housing project for AIDS orphans? Is this the best South Africa has to offer? Will they become like Tsotsi?

Much of the beauty of “Tsotsi” is in the faces of “the wounded” we are watching. Like the billboard and great divide, Tsotsi’s gang is part of the morality play. Bottles is an alcoholic who is savagely beaten by Tsotsi for confronting him about what decency is in response to murder. He is just shy of graduating school. He could have been a teacher in the new South Africa.

## Why are South African cities still so segregated 25 years after apartheid?

[Justice Malala](https://www.theguardian.com/cities/2019/oct/21/why-are-south-african-cities-still-segregated-after-apartheid) in Johannesburg = <https://www.theguardian.com/cities/2019/oct/21/why-are-south-african-cities-still-segregated-after-apartheid>

***It doesn't take long after I drive out of the sleek OR Tambo international airport for the penny to drop. Again. Johannesburg is the bastard child of the worst aspects of capitalist greed and 20th-century racism. Nearly 150 years after its formation, this sprawling metropolis is still scarred by the sins of its genesis.***

Even with the explosive rise of the black middle class, the presence of blacks in formerly white suburbs remains low

Johannesburg – like Cape Town, Durban, Port Elizabeth and other cities in [South Africa](#) – is visibly and traumatically segregated. These remain cities divided.

The rich of Johannesburg still live in the sumptuous northern suburbs, where the food at some restaurants is Michelin-star quality and house prices are eye-watering. These areas remain largely white, although that is changing at a glacial pace. The workers are in Soweto and Alexandra and other poor, crime-plagued black enclaves. It has always been this way with Johannesburg, and it remains pretty much as divided 25 years after apartheid collapsed and 29 years after Nelson Mandela walked out of prison.

This economic powerhouse is Africa's city of dreams – and nightmares. Its population of nearly 10 million are drawn from all corners of South [Africa](#) and increasingly from Zimbabwe, Nigeria, Malawi and Bangladesh. The city remains a magnet for those hoping for a better life.

It is unique as the only major city in the world not built by the seaside or on the banks of a major river. This is because it is the child of gold, not trade. Just a patchwork of farms when gold was discovered in 1884, it swiftly transformed into a chaotic, violent concatenation of settlements that attracted white adventurers, gold diggers (literal and figurative), sex workers, settlers, criminals, shysters, black labourers and elites from around the globe – all looking to make a fortune.

People queue to cast their votes at a polling station in Soweto in April 1994, in South Africa's first all-race elec-

tions. Photograph: Denis Farrell/AP

It mutated into a frontier town and grew in a colonial fashion – blacks and whites remained largely separate, with the white mine-owners building mansions that sprawled into rich northern suburbs while black people were pushed to the south into townships.

Apartheid formalised the loose colonial arrangement in the 1940s, creating a black labour reserve named Soweto (from South Western Townships) and banishing black people from the city while forcing them to carry a dompas (permit) at all times to show cause to be there. For 46 years from the formal introduction of apartheid in 1948 until its demise in 1994, this was the architecture of apartheid Johannesburg. Separate and unequal; black and white; rich and poor.

Then 1994 happened. Mandela and his party, the ANC, were installed in office. Hopes for a new South Africa and a new Johannesburg – integrated, non-racial and free of the divisions of the past – were high. Spatial apartheid would be done away with thanks to creative and determined urban planning.

The Maboneng development zone in Johannesburg in 2013. Photograph: Bloomberg/Getty Images

It has not quite happened. In my neighbourhood of Parkview, a tree-lined middle-class suburb in the jacaranda tree shadow of the "[Randlords](#)" mansions in Westcliff, mine remains one of woefully few black families. Even with the explosive rise of the black middle class in the mid-2000s, the presence of black people in formerly white suburbs across Johannesburg remains low.

There is a reason for this glacial pace of change. Johannesburg is a microcosm of South Africa. The World Bank said in May 2018 that South Africa remains [the most economically unequal country in the world](#). Poverty levels are highest among black people. Whites make up the majority of the elite or top 5% of the population. Hence the stubbornness of spatial segregation.

After the collapse of apartheid, Mandela and his new team vowed to provide housing, water, electricity and other amenities to the previously disadvantaged. They didn't expect to get such a huge influx of new residents

## Why are South African cities still so segregated 25 years after apartheid?

into the cities. Since 1994, millions of people have set up shacks on the peripheries of townships and cities across the country.

The response has been to rush to these unplanned new peripheral areas – some built on dangerous river banks – and build formal, though tiny, houses. The result is massive new low-cost housing units on the peripheries of cities and very little or no deliberate urban planning that leads to integrated housing solutions. The rich stay in the rich suburbs while the poor join other poor people on the periphery.

### Hopes for the future

It doesn't mean that there is no change. In 2016 the government statistician published a series of maps that illustrate Johannesburg is the most integrated city out of its six major metros. Encouraging as that picture is, it is also problematic. The Johannesburg central business district has a high percentage of black African residents – but the past 20 years have been characterised by “white flight” into the northern suburbs. Johannesburg's townships, like Soweto, remain largely disconnected from business districts and formerly white suburbs, despite initiatives such as bus rapid transit to make it easier for Soweto

residents to get to work in formerly white areas.

Even more hopeful is the decision this February by the city of Johannesburg to adopt a first-of-its-kind inclusionary housing policy that compels private developers to make 30% of the homes in all future residential developments affordable, regardless of where they are built. Implemented properly, it could be a game-changer for the city.

Many of my favourite parts of Johannesburg have been facilitated by the Johannesburg Development Agency, together with a handful of savvy and brave private developers. The Newtown Cultural Precinct in the CBD is a fine example, incorporating commercial developments and sleek affordable housing.

Johannesburg's new policy to make 30% of homes in future developments affordable could be a game-changer for the city

Possibly the trendiest part of the old Joburg CBD is Maboneng, a collection of 55 buildings bought and re-stored by the JDA in partnership with entrepreneur Jonathan Liebmann. The company Liebmann founded [collapsed earlier this year](#), with units being auctioned off at way below estimated market value to bargain-hunters. But it is still a hive of restaurants, hotels, residential flats and a major artistic hub, with international artist [William Kentridge](#) as a tenant. However there are others springing up all over town.

Yet Johannesburg's fortunes are intricately intertwined with South Africa's – and the country has gone through a turbulent 10 years under the leadership of ousted former president Jacob Zuma. Now led by former trade unionist and businessman Cyril Ramaphosa, the country is battling to deal with the corruption that thrived under Zuma. Ramaphosa says all the right things, as he did in London this week, but internal ANC politics stop him from introducing vigorous economic reforms to kickstart the economy in a country where unemployment is now just under 30% and government finances are deteriorating rapidly.

Young people are restless and are becoming increasingly disillusioned with politics. The number of South Africans under 20 who registered to participate in May's general election was the lowest since at least 1999, data from the Independent Electoral Commission showed. Among citizens aged 18 to 29 – the biggest segment of the voting population – registrations are [at their lowest in at least a decade](#).

The frustration of youth is palpable. Every morning traffic reports warn of protests by young people blocking major roads with burning tyres and rocks to demand services and jobs. It is a ticking timebomb.

Yet there is a sense in South Africa that things can be turned around. That would give our cities a shot at becoming more inclusive, more liveable and more human.

#### Homework for weeks 1 and 2: Revision Due =

1. Revise the plot summary of Tsotsi ready for a recall quiz in lesson.

#### Homework for weeks 3 and 4: Revision Due =

1. Revise the following ready for a recall quiz in lesson.

Read both articles in the knowledge organiser.

One is about how Tsotsi won an Oscar and the other is about post-apartheid South Africa. It is crucial you understand these two elements of context to be able to analyse the film in an informed and educated way.

#### Homework for weeks 5 and 6: Micro Analysis Due =

1. Micro analyse the following stills from the film.

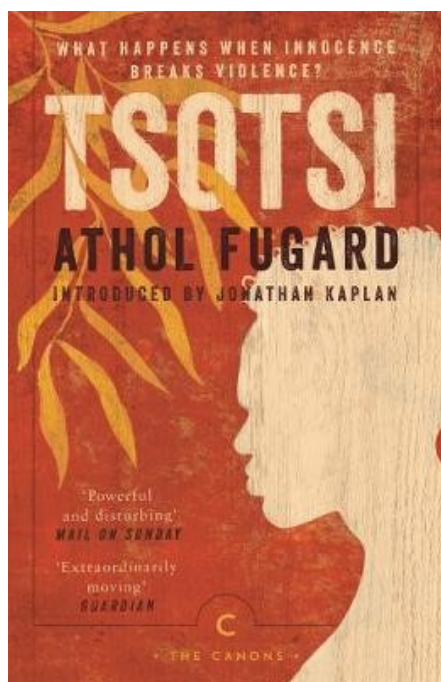
First make notes on cinematography and mise-en-scene before writing your analysis.

1. Compare the stills from the film.



## Wider Reading List

- WJEC Eduqas GCSE Film Studies (Text Book) - [https://www.amazon.co.uk/WJEC-Eduqas-GCSE-Film-Studies/dp/1911208020/ref=sr\\_1\\_1?ie=UTF8&qid=1531228817&sr=8-1&keywords=eduqas+film+studies+textbook](https://www.amazon.co.uk/WJEC-Eduqas-GCSE-Film-Studies/dp/1911208020/ref=sr_1_1?ie=UTF8&qid=1531228817&sr=8-1&keywords=eduqas+film+studies+textbook)
- BBC Bitesize section on film—<https://www.bbc.com/education/guides/z9hrwxs/revision/1>
- Link to the specification we use—<http://www.eduqas.co.uk/qualifications/film-studies/gcse/>
- [\\_http://www.filmeducation.org/pdf/resources/secondary/Tsotsi.pdf](http://www.filmeducation.org/pdf/resources/secondary/Tsotsi.pdf)
- <https://www.imdb.com/title/tt0468565/>
- <http://www.scoop.it/t/tsotsi>
- <http://www.film.sentamu.com/wp-content/uploads/2014/02/TSOTSI-STUDY-GUIDE.pdf>
- <http://ames.scot/resources/pdf/MEJ41.pdf>
- <http://www.slideshare.net/judithgunn/teaching-tsotsi-notes>
- <http://www.bbfc.co.uk/case-studies/tsotsi>
- Tsotsi - Canons (Paperback) [Athol Fugard](#) (author), [Jonathan Kaplan](#) (author of introduction)



### Tsotsi, Athol Fugard

#### Preview

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#### Chapter 1

There had been a silence, as always happened at about the same time, a long silence when none of them moved except maybe to lift up a glass and hold it high over their heads for the dregs to drip into their open mouths, or to yawn and stretch and then slump back into their chairs, when one of them might scratch himself, another consider the voice of the woman in the backyard, the old woman who was scolding, rattling her words like stones in a tin, and all of them in their own time looking at the street outside, and the shadows, wondering if they were not yet long enough. It was not a deliberate silence; there was no reason for it, being at first just the pause between something said and the next remark, but growing from that because they were suddenly all without any more words. It ended, as always happened at about the same time, when the young one, the youngest of the four, the one who had said the least, who had sat there and listened to the other three, the one they called Tsotsi, leant forward and brought his slim, delicate hands together, the fingers interlocking in the manner of prayer. The other three looked up at him and waited.

Before that the one called Boston had been telling his story. Boston always had a story. He started early in the afternoon when they came together in Tsotsi's room and settled down with the first bottle of beer, telling it from then for a long time, almost to the hour when the shadows were long enough and Tsotsi told them what they would be doing that night. He told it slowly, taking his time, the words coming in an easy rhythm between the swallows of beer, the belches, the bother of opening another bottle and the other interruptions like leaving the room for the backyard where you rested against the hot corrugated iron fence with an outstretched arm and pissed into the sand, and watched it soak up and dry away before you had left the spot. When he got back he would ask, where was I, and sometimes someone remembered and most times no one cared because it wasn't important. All that mattered was that his voice filled that last reluctant hour of an afternoon that was heavy with the weight of idle hands. They toyed with their glasses, they drew out the wet rings left by the beer bottles into strange patterns on the tabletop, while Boston with a gesture that was becoming habitual rubbed his eyes with the thumb and forefinger of his right hand. It was a strain to be without glasses.

The other two were mostly listeners. Die Aap, so called because of his long arms—his knuckles seemed to drag in the dust—listened attentively to every word. Sometimes he had something to say, or asked a question, and he laboured a lot in finding words and putting them together. The last of the four, the one called Butcher, built like Tsotsi with lithe supple bones, but different in his small, dangerous eyes and his pendulous lower lip, Butcher also listened, but with impatience. Why all the words? His stories were told in ten words or less. But there was nothing else to do

except listen.

Boston's stories were of no consequence. The time he did this, where he did it and how and with whom...

A hawker with a pushcart trundles past in the street outside. They see the shadow long after the man has disappeared.

Or the time this happened and why it did and how that happening started off a lot of other things that unfold one after the interminable other in the effortless drone of Boston's voice.

A window of the house across the street, which they can see clearly through their open door, the window burns fiercely with the reflected light of the sun. It must be low. Not long now.

Or that man. That strange man of a time back who went there and never returned.

The old woman is shaking her tin of scolding words in the backyard. A child cries.

Butcher shifts with a sudden spasm of impatience.

Why? Why? Die Aap is asking a question. Boston laughs. 'Because...' Another bottle comes up from under the table. They fill their glasses. 'Because,' Boston continues, 'because of this cherry. Ja man. Buggered him up she did.'

This then being the pause, and then more than the pause because it was also the end of the story and no one had any more words, and they sat silent a long time until the youngest of the four, the one they called Tsotsi, until suddenly his hands were together and the other three looking at him and waiting.

Boston smiled, Butcher twisted in another spasm of impatience and hate for the silent man, Die Aap waited impassively.

Tsotsi saw it all. The smile that hid fear, the eyes that hid hate, the face that hid nothing. You I can trust, he said to himself, looking at Die Aap. You I must never turn my back on, and it was Butcher he looked at. And you, Boston. You smile at me and your smile hides fear.

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