**Knowledge organiser questions: Tsotsi**

1. Who directed Tsotsi?
2. Name two genres Tsotsi complies with.
3. Name the award Tsotsi recievd.
4. Who is the main protagonist?
5. What does Tsotsi demand Miriam does?
6. What colours are associated with the township?
7. How is the theme of destiny established through the use of close-ups in the opening sequence.
8. Which editing technique is used in the film to give the viewer background information on Tsotsi’s childhood?
9. The novel the film is adapted from was set in the 1950s At this time what political form of control was at its height in South Africa?
10. Which South African town is the film set in?
11. Name the type of music featured in the film.
12. How is light used in the presentation of Miriam’s shack.
13. What does half-lighting Tsotsi’s face suggest about his character?
14. Identify one important key sequence.
15. What are the names of the parents of the kidnapped child?
16. Identify one member of the gang other than Tsotsi.
17. Identify one key theme/issue.
18. What happens when Tsotsi takes responsibility for his actions?
19. During the burglary sequence what does the viewer learn about Aap?
20. What identifies the Dubes as being affluent?

**Vocabulary questions**

Insert words from the vocabulary lists into these sentences:

1. The film Tsotsi is ……………………………………as the protagonists name is also the title of the film.
2. As the gang enter the train station the theme of……………………………………… and disease is established through the positioning of the HIV sign over the heads of the gang.
3. The …………………………………………music gives the film a cultural identity.
4. Tsotsi is a typical ……………………………………as he struggles to do the right thing, despite his background.
5. Mise-en-scene is used to establish that the Dubes are ………………………………………….as the viewer is aware they have an expensive car and a gated home in a prosperous area.
6. Hood establishes the theme of destiny by his use of ………………………………………………………in the opening sequence as the gang roll the dice. Butcher carrying a knife also clearly connotes violence.
7. As Tsotsi is positioned in the centre of the frame in the shack window ……………………………………………………………………….is established through his jewellery and bare chest.
8. The film creates ………………………………by filming on location rather than in a studio.
9. The focus of study for this film is ……………………………………………. Which can be gender, ageor culture/ethnicity.
10. The policeman is seen to have a violent nature when he reacts aggressively towards Teacher/Boston ……………………………………………………….the end of the film which can be interpreted in several ways. Despite the display of hope through Tsotsi’s change of clothes, a despondent atmosphere purveys the end of the film.