

## Critical Analysis

I think the piece that we produced for Kuyasa was good because it met our initial plans. The main thing that we wanted to do with this piece is avoid the common route of regarding children with mental and physical disabilities as outside a so-called 'normal' society. The production of the piece also opened my eyes and showed me sides of me that I didn't know existed.

The shots that we used for the final piece, I think were alright and the way everything was spaced out in a balanced manner. What we wanted to do was take each of the three pupils; Gcobani, Ronel and Thabisa and show them in their element and environment. So we focused on each child at school amongst their mates and I the classroom; their respective teachers and their parents. I especially like the outdoor shots where the children are busy with their morning routine which includes assembly and polishing their school shoes. Another outdoor shot I was especially fond of was the filming of assembly, especially because on the day of filming, lighting was bad. Thabisa's mothers' interview was especially well done, and the background environment with her and her other daughter added to the feel of the interview.

We were worried about Gcobani's interview and his mother's for different reasons. Gcobani is a very jittery child who would not sit very still as we spoke to him and answered very reluctantly to the questions, but the image looked fine, especially with the background. Meanwhile Gcobani's mother's house was very red because of the furniture inside and the redhead light only intensified this.

The teacher's interviews proved to be a bit too dark but I don't think this stood in the way of the documentary as a whole.

One thing I notice about the documentary is that a lot of the clips end too quickly, therefore moving to the next person just as the previous person stops talking, but I think that the cutaways we have are sufficient and put in the right places.

Also I think we could have been involved more in the children's lives at home.

The Xhosa word Kuyasa means the sun is rising and that is why our piece is titled *where the sun rises* which I think is an appropriate title no matter how it is looked at.

We chose to not add voice overs because we wanted to stay out of the piece as much as possible, however my voice does come through sometimes when I ask some questions in Xhosa, for example with Thabisa and Gcobani.

One sound I do not like much is the fruit & veg when we are interviewing the manager, even with the use of a lapel microphone there is a certain buzz. The lighting as well is not broadcast worthy. However Ronel's first day at fruit & veg was filmed

well, I especially like the close-ups of her cutting the vegetables. In Thabisa's cutaway when she is getting dressed for school in the morning, it is almost completely dark even after grading but I do like it when she walks down the path and you can see some of the town ahead of her.

I am proud of the way my role as director and think that the right shots were taken, we might just have needed more variety of shots in terms of getting out of the school. A consequence of this is that the children's personalities were shown very limited. At the end of the documentary, it does not feel like one has sat through 24 minutes because the piece holds one's attention for the whole time, which I think is very good for a piece of this nature.