

# CINEMATOSCAPE

## *The Space Between*

**By Simeon Taole**

**Study Guide**

**2016/17**

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# 1. About the Company

CINEMATOSCAPE is a multi-disciplinary arts company based in Toronto. We excel in visual storytelling with a focus on projects for the screen and stage. Our creative objective is simply to produce work that resonates long after viewing. Theatre brings people together in a physical space and engages them, allowing them to reflect on lives that are similar to their own, or giving them a window into lives that are vastly different. It hopefully presents them with something to think about, while also entertaining them and connecting them to other people. Ultimately, we want people in our communities to feel connected to each other and interested in each other's lives. We believe in the power of stories to illuminate, inspire, educate, and engage through an immersive 'cinematic escape'.

## 2. About the Play & Playwright

*The Space Between* is a story that has been with me for a long time searching for an audience. As a writer, I have always wanted to share my experience of living as a child in North America and apartheid South Africa. I have always felt that the themes of identity, disillusionment, and 'distance' – emotional, cultural, and physical – are universal. As well, the idea of the innocence of young love is relatable across all cultural and geographical boundaries. I hope the perspective of this story will continue to find an audience throughout the life of the play.

As an actor, I have come to appreciate the importance of creating my own stories – content that reflects my own experience and diversity. The spaces to perform oftentimes seem few and far between and I am grateful for the opportunity to create my own space and have you take this journey with me into *The Space Between*.

~ SIMEON TAOLE

### **3. Preparation for Attending the Show**

There may be several different schools in attendance to the same show, so please allow for extra time and arrive early. It may take some time to queue through the box office and into the theatre for seating. All performances, including matinees will begin promptly at the designated time.

Many theatres do not permit food or beverages in the theatre during performances. Additionally, photography and recording is prohibited. Please advise students to ensure cell phones are on silent then turned off, as well as all other electronic devices. Please keep in mind that these types of things can be very distracting to the performers.

Some content may be difficult as *The Space Between* is told with the backdrop of Apartheid. There may be some imagery or language from that time period that would be illegal today (ie. Images of “Whites Only” signs that were legal at that time). Please speak with and prepare the students for this ahead of time.

Talk Back period will be permitted following the show. Please ask students to be thoughtful in their preparation of questions before attending the show.

### **4. Curriculum Expectations**

This study guide has been developed in consultation with Ontario Curriculum in mind. Suggested pre- and post- show activities have been developed to augment units within current curriculum for social studies, art, history and geography.

It is hoped that through participation in this project, students will:

- Explore themes such as space, distance and differences;
- Compare historical events with modern day ones;
- Write short text exploring storytelling decisions in *The Space Between*
- Link art with history, geography and social studies

## 5. Pre Show Activities

### A) Classroom Discussion

Materials:

Chart Paper and Markers to capture the thoughts shared by students; and this study guide.

Activity:

Please refer to Article Resources in the study guide if information is required for students to understand historical context of the time period in which part of the play is set. Please read together the Intro to CINEMATOSCAPE paragraph above.

*The Space Between* is a solo show which follows Winston, a Black man from South Africa, at the end of apartheid and into the future. As a group, explore use of theatre for storytelling and the importance of diverse storytelling.

As a group, please discuss:

- 1) What are the benefits of live theatre shows versus TV or film as mediums to tell stories?
- 2) What do you imagine are unique aspects of a one-person theatre show? (ie. Distinguishing character changes)
- 3) What is the importance of diversity in storytelling?
- 4) When using theatre for storytelling, how can you achieve diversity?
- 5) In *The Space Between* Winston has a South African accent. What do you consider to be an accent? How does your view of an accent change when you are in different spaces?

## **B) Movement Exercise**

Materials:

Space for a line to be drawn on the floor of the room (you can use objects or tape or string to show the line clearly), and this study guide.

Activity:

Identify for students which side of the line is “I agree with” and which side is “I disagree with”. Set ground rules before beginning (examples: everyone is entitled to their opinion, use of respectful language etc.).

Students may feel different emotions during this activity. Please ask them to pay attention to how they feel (ie. anger, embarrassment). After each statement, ask if any students want to share with the group why they agree or disagree. It is completely acceptable to disagree and demonstrate tolerance of one another’s opinions!

You will read the following statements, and ask students to stand on the side of the line which reflects their feelings of agreement or disagreement with the statement. Following the movement activity, please ask students to jot down in paragraph form their experience and any feelings associated.

Do you agree or disagree with:

- i. “It is important to hear stories about people who are from a different racial background than yours”.
- ii. “It is important to hear stories about people who are from the same racial background as yours”.
- iii. “Race and culture are the same”.
- iv. “Children and youth are more tolerant than adults when it comes to diversity and acceptance of others”.
- v. “Adults can change their opinions when they realize they have assumptions about others”.
- vi. “Humans have more in common than differences”.
- vii. Space can be described as emotional distance or feelings of distance. “There are ‘spaces between’ people and groups in our Society”.

### **C) Independent Writing Exercise**

Materials: Paper and pen/pencil and this study guide.

Activity:

Please write the following important quote from the stage play on the chalkboard /or white board /or chart paper, so it is visible for students. Ask the students to work independently on a brief writing exercise, answering four questions as they relate to the quote.

**“We met in the morning of my youth,  
when the world was still a place of firsts”.**

Questions:

What do you think the character Winston is trying to convey?

Explain a time you experienced something exciting for the first time?

Who was with you during the experience?

How did that make you feel to do this with that person?

**NEXT:**

**ENJOY THE SHOW!**

## **6. Post Show Activities**

### **A) Social Studies Group Discussion & Independent Work**

#### 1) Letter Writing

Materials:

Chart paper and markers to capture group ideas, pen/pencil and paper, and this study guide.

Activity:

A theme in *The Space Between* stage play is letter writing to a friend in a different country. As a class, brainstorm ideas about the format of writing letters. Work independently to draft a letter to a new friend in South Africa letting them know about Canada and inquiring about their Society there.

Examples of questions:

What are the official languages there?

What is the climate there?

What time zone are they in?

#### 2) Explore the Final Scene

Materials:

Chart paper and markers to capture group ideas, pen/pencil and paper, and this study guide.

Activity:

As a group, discuss the ending of the play. How was it interpreted? Are there multiple ways the play could have ended? Work independently to write one more scene for the play that tells us what happens to Winston and Celeste when they meet at the airport.



## **B) History**

Materials: Chart paper and markers, and this study guide.

Activity:

Please refer to the Article Resources section as a class to understand the design of South Africa and its laws under apartheid. In group discussion format, discuss the four questions below.

Questions to guide the work:

How were resources shared?

What was the land division?

What do you think are the relationships now?

What was Canada's role in fighting apartheid?

Can students link what happened in South Africa with any other nations currently in conflict over land and legal rights of Indigenous people?

## **C) Geography**

Materials: Chart paper and markers, and this study guide.

In *The Space Between* you learned about Bop (or Bophuthatswana) which was a homeland under apartheid and where character Winston lived. Read Article Resources section as a class to understand the history of Bop. Compare on a world map where Bop would have been located (ie. Within South Africa's borders and surrounding city Mmabatho North West of Johannesburg).

As a class, discuss the structure of the homelands and the social impacts of living in a 'country' that was not recognized internationally.

Questions to consider:

How would Winston travel internationally on a Bop passport if it was not recognized internationally?

What would migration look like?

If you were to design a country today, what would your flag be? Your territory?

What would set your country apart from others – laws, people, trade, social values, politics?

## **D) Arts: Music**

Materials: Chart paper and markers, and this study guide.

Activity:

Original music was an important feature of *The Space Between*. In a large group, discuss the use of music through the play (ie. as background or scene transitions).

Questions:

How effective was the music as scenes changed?

How did music complement the changing of characters?

How did the music match the mood of the story? Or, add to the story?

Why was it important for the piano solo to be included when Winston spoke of being 'lost' in the music?

What emotions did the music bring out in you? Did it change through the play?

## **E) Arts: Dance**

Materials:

Space, computer with internet to show video, and this study guide.

Activity:

The Toyi Toyi dance was a dance of freedom in South Africa before and since apartheid ended. Please see Article Resources section to understand the significance and origins of this dance. View the link to youtube instructional video listed in the website section of this guide to learn how to do the dance.

Take turns practicing the Toyi Toyi dance. Discuss reasons for its use if it was adopted in Canada today – can students envision when the freedom dance would be used and by whom? How would students in Ontario use the freedom dance – when and why?

## **F) Arts: Visual Arts**

Materials:

Art supplies (paper and coloured pencils/markers and pencils) and this study guide.

Activities:

### 1) Scenic Drawing

Draw your favourite scene from *The Space Between* – focus on colour, lines, and explain the feelings and ideas that convey your work.

### 2) Projection Design

When you think of the video projections, how were they used to transition scenes or add to a scene? Why do you think each were designed (ie. Snow, clouds etc.)? What images would you use to tell a story about your life – please draw a few examples and explain the ideas that convey your work.

## **G) Arts: Drama**

### 1) Role Play

Materials:

Space, divide students into pairs, pencil and paper, and this study guide.

Activity

Develop questions together to interview Winston – inquire about his motives for decisions he made. Use subtext, character, and the setting to develop these questions. Role play – one student is the interviewer and the other portrays Winston. Then change roles. The interviewer conducts an interview of Winston and both students remain in character until they are asked to switch roles.

Reflective questions following role play:

Were there differences in the physical portrayals of Winston? What were they?  
Were there differences in the motivations for decisions Winston made? Discuss.

## 2) Voice Exploration

### Materials:

Group discussion - chart paper and markers, and this study guide. Small group work – space needed.

### Activity:

As a class, discuss use of different voices and accents in *The Space Between*.

### Consider questions:

Thinking of the different characters, how many voices did you hear actor Simeon Taole use for the characters?

Were changes in voice always distinct?

South Africa has 11 official languages. Canada has 2. How easy would it be for someone outside of South Africa to identify the accent changes?

In addition to voice, what gestures were used in the performance to change characters?

Are there other things to consider when conducting a one-person show?

In a small group, practice the re-enactment of switching between two characters in the play. Pay attention to the voice changes and other mannerisms to allow for shifts in character. Provide constructive feedback on this practice exercise.

## 7. Follow up

We are very interested in your feedback about the play and this study guide, so please contact us to share your thoughts.

We hope students will want to share artwork, draft letters, or other learning related to *The Space Between*. We are currently working on a Cultural Exchange program to build relationships and connections between Canada and South Africa. To add to our growing exhibit of learning, and discussions of ‘the space between’ individuals and groups, we would be happy to receive projects or activities that stem from this study guide. Before submitting to us, please obtain student/class/school consent for work shared to be used in future publication and/or presentations determined by CINEMATOSCAPE. If you are interested in being matched with a school in South Africa to share the letters, and answer theirs, please contact us: [info@cinematoscape.com](mailto:info@cinematoscape.com)

As we remain committed to ongoing learning, we are available to attend your class/school as guest speakers to enhance learning outside the theatre. If you are interested in having us as guest speakers, please contact: [educationalresources@cinematoscape.com](mailto:educationalresources@cinematoscape.com)

## 8. Resources

### Study Guide Resource “A”

#### **“Apartheid”**

**By History.com Staff, A & E Networks (2010)**

[www.history.com/topics/apartheid](http://www.history.com/topics/apartheid)

After the National Party gained power in South Africa in 1948, its all-white government immediately began enforcing existing policies of racial segregation under a system of legislation that it called apartheid. Under apartheid, nonwhite South Africans (a majority of the population) would be forced to live in separate areas from whites and use separate public facilities, and contact between the two groups would be limited. Despite strong and consistent opposition to apartheid within and outside of South Africa, its laws remained in effect for the better part of 50 years. In 1991, the government of President F.W. de Klerk began to repeal most of the legislation that provided the basis for apartheid.

#### **Birth of Apartheid**

Racial segregation and white supremacy had become central aspects of South African policy long before apartheid began. The controversial 1913 Land Act, passed three years after South Africa gained its independence, marked the beginning of territorial segregation by forcing black Africans to live in reserves and making it illegal for them to work as sharecroppers. Opponents of the Land Act formed the South African National Native Congress, which would become the African National Congress (ANC).

The Great Depression and World War II brought increasing economic woes to South Africa, and convinced the government to strengthen its policies of racial segregation. In 1948, the Afrikaner National Party won the general election under the slogan “apartheid” (literally “separateness”). Their goal was not only to separate South Africa’s white minority from its non-white majority, but also to separate non-whites from each other, and to divide black South Africans along tribal lines in order to decrease their political power.

#### **Apartheid Becomes Law**

By 1950, the government had banned marriages between whites and people of other races, and prohibited sexual relations between black and white South Africans. The Population Registration Act of 1950 provided the basic framework for apartheid by classifying all South Africans by race, including Bantu (black Africans), Coloured (mixed race) and white. A fourth category,

Asian (meaning Indian and Pakistani) was later added. In some cases, the legislation split families; parents could be classified as white, while their children were classified as colored.

A series of Land Acts set aside more than 80 percent of the country's land for the white minority, and "pass laws" required non-whites to carry documents authorizing their presence in restricted areas. In order to limit contact between the races, the government established separate public facilities for whites and non-whites, limited the activity of nonwhite labor unions and denied non-white participation in national government.

### **Apartheid and Separate Development**

Dr. Hendrik Verwoerd, who became prime minister in 1958, would refine apartheid policy further into a system he referred to as "separate development." The Promotion of Bantu Self-Government Act of 1959 created 10 Bantu homelands known as Bantustans. Separating black South Africans from each other enabled the government to claim there was no black majority, and reduced the possibility that blacks would unify into one nationalist organization. Every black South African was designated as a citizen as one of the Bantustans, a system that supposedly gave them full political rights, but effectively removed them from the nation's political body.

In one of the most devastating aspects of apartheid, the government forcibly removed black South Africans from rural areas designated as "white" to the homelands, and sold their land at low prices to white farmers. From 1961 to 1994, more than 3.5 million people were forcibly removed from their homes and deposited in the Bantustans, where they were plunged into poverty and hopelessness.

### **Opposition to Apartheid**

Resistance to apartheid within South Africa took many forms over the years, from non-violent demonstrations, protests and strikes to political action and eventually to armed resistance. Together with the South Indian National Congress, the ANC organized a mass meeting in 1952, during which attendees burned their pass books. A group calling itself the Congress of the People adopted a Freedom Charter in 1955 asserting that "South Africa belongs to all who live in it, black or white." The government broke up the meeting and arrested 150 people, charging them with high treason.

In 1960, at the black township of Sharpsville, the police opened fire on a group of unarmed blacks associated with the Pan-African Congress (PAC), an offshoot of the ANC. The group had arrived at the police station without passes, inviting arrest as an act of resistance. At least 67 blacks were killed and more than 180 wounded. Sharpsville convinced many anti-apartheid leaders that they could not achieve their objectives by peaceful means, and both the PAC and

ANC established military wings, neither of which ever posed a serious military threat to the state. By 1961, most resistance leaders had been captured and sentenced to long prison terms or executed. Nelson Mandela, a founder of Umkhonto we Sizwe (“Spear of the Nation”), the military wing of the ANC, was incarcerated from 1963 to 1990; his imprisonment would draw international attention and help garner support for the anti-apartheid cause.

### **Apartheid Comes to an End**

In 1976, when thousands of black children in Soweto, a black township outside Johannesburg, demonstrated against the Afrikaans language requirement for black African students, the police opened fire with tear gas and bullets. The protests and government crackdowns that followed, combined with a national economic recession, drew more international attention to South Africa and shattered all illusions that apartheid had brought peace or prosperity to the nation. The United Nations General Assembly had denounced apartheid in 1973, and in 1976 the UN Security Council voted to impose a mandatory embargo on the sale of arms to South Africa. In 1985, the United Kingdom and United States imposed economic sanctions on the country.

Under pressure from the international community, the National Party government of Pieter Botha sought to institute some reforms, including abolition of the pass laws and the ban on interracial sex and marriage. The reforms fell short of any substantive change, however, and by 1989 Botha was pressured to step aside in favor of F.W. de Klerk. De Klerk’s government subsequently repealed the Population Registration Act, as well as most of the other legislation that formed the legal basis for apartheid. A new constitution, which enfranchised blacks and other racial groups, took effect in 1994, and elections that year led to a coalition government with a nonwhite majority, marking the official end of the apartheid system.



Study Guide Resource “B”

## “Bophuthatswana”

By: South Africa History Online Staff

(<http://www.sahistory.org.za/places/bophuthatswana>)



Flag of Bophuthatswana

The Bophuthatswana Territorial Authority was created in 1961, and in June 1972 Bophuthatswana was declared a self-governing state. On 6 December 1977 this 'homeland' was granted independence by the South African government. Bophuthatswana's capital city was Mmabatho and 99% of its population was Tswana speaking. This new country's independence was recognised by South Africa and the Transkei only. In order to gain independent country status internationally, its President, Lucas Mangope, launched a campaign to build top-class facilities, including hospitals, schools and sports stadia. Bophuthatswana's application to be declared an independent state outside the rule of South Africa was turned down in 1986. In 1993 the country's population was 2 489 347. It was estimated that in the same year, her military force was some 4 000 soldiers.

Lucas Mangope became the first Prime Minister of Bophuthatswana in 1972, and retained the position until independence in 1977 after which he was appointed as the first President of the country. He remained in this position until 1994, when the country was reincorporated into South Africa. On 10 February 1988 Rocky Malabane-Metsing became the President of Bophuthatswana for a day when he took over government through a military coup. The situation was quickly reversed by the following day by the intervention of the South African government and Defence Force, and Mangope continued his presidency.

Its main political parties were the Christian Democratic Party and the Progressive People's Party that was established in 1987 and later banned. Prior to 1994 a group of Afrikaner right-wingers attempted to stage a coup in Bophuthatswana, but the army and police dealt with the intruders, killing several on live television.

Read more about Lucas Mangope and the release of political prisoners in 1991

Please add this document to our resources page.

In March 1994 Bophuthatswana was placed under the control of two administrators, Tjaart van der Walt and Job Mokgoro. The small, widespread pieces of land were reincorporated into South Africa on 27 April 1994. Bophuthatswana is part of the North West Province under Premier Edna Molewa.

Read the North West South African Communist Party's welcome of Edna Molewa, the new Premier of the Province.

References:

- Image 1: <http://www.media.maps.com/magellan/Images/BOPHUT-W1.gif>
- img2: [http://www.ucdp.org.za/images/Kgosi\\_Dr\\_LM\\_Mangope.jpg](http://www.ucdp.org.za/images/Kgosi_Dr_LM_Mangope.jpg)
- SA History Online Grade 12 Classroom: Socio " Economic development from 1976 to 1994

## Study Guide Resource “C”

### **“Five Moments in Canadian-South African Relations”**

**By CTV News Staff (December 6, 2013)**

**<http://www.ctvnews.ca/canada/five-moments-in-canadian-south-african-relations-1.1577728>**

Canada played a small but significant role in helping to end apartheid rule in South Africa and forge strong relations to the late Nelson Mandela. Here's a look at five of those events.

**1961** – After South Africa voted to become a republic in 1960, the country requested to also remain within the Commonwealth. It was a request that divided the Commonwealth prime ministers. Canadian Prime Minister John Diefenbaker -- who had long quietly hated the apartheid regime -- encouraged the prime ministers to insist that racial equality be a requirement for Commonwealth membership. South Africa decided to withdraw its request.

Decades later, after Mandela had become president of South Africa in 1994, the country was finally welcomed back into the Commonwealth.

**Sept. 1986** – Under Prime Minister Brian Mulroney, Canada decided to implement tough trade sanctions against South Africa, including bans on new investment in South Africa and promotion of tourism to the country.

He encouraged other members of the Commonwealth and the G7 to do the same, but ran into steep opposition from Britain's Margaret Thatcher. She argued the sanctions would be useless and would only hurt black South Africans as well as the British economy. Ronald Reagan, who suspected that both the ANC and Mandela were communists, also opposed such moves.

Even after then-South African President F.W. de Klerk freed Mandela and moved to end segregation of public facilities, Mulroney heeded Mandela's requests to keep the sanctions in place, arguing that "apartheid, in all its repugnance is still the law in South Africa."

The sanctions were finally lifted in February 1993, at Mandela's request.

**Feb. 1990** - One day after being released from two decades of imprisonment, Mandela called Mulroney to thank him for Canada's support in his fight.

According to Mulroney's memoirs, Mandela told him: “We regard you as one of our great friends because of the solid support we have received from you and Canada over the years... When I was in jail, having friends like you in Canada gave me more joy and support than I can say.”

Four months after his prison release, Mandela visited Canada and addressed Parliament: "Your support... sustained us, gave us hope and encouragement, even in the darkest days," he told Canadians.

It was a visit that Mulroney has never forgotten, he told CTV's Lisa LaFlamme in an interview the day Mandela died: "He showed up and delivered certainly the most memorable address of my lifetime," Mulroney said of Mandela's June, 1990, address.

"(I learned from him) his selflessness and the complete absence of malice. After his 27-year imprisonment, that was, I think, his greatest contribution."

**Sept. 1998** - Mandela made a second visit to Canada to visit then-prime minister Jean Chretien, and is made an honorary Companion of the Order of Canada -- one of only a handful of people born outside of Canada to receive the honour.

During his address to Parliament, he said: "Today, I stand before you as the elected representative of the South African people to thank you once again for helping us end our oppression, for assisting us through our transition and now for your partnership in the building of a better life for all South Africans."

Later, he spoke to a rally of more than 40,000 students at Toronto's SkyDome and said: "You have made me feel like a young man again with my batteries recharged. The greatest joy has been to discover that there are so many children in this country who care about other children around the world."

**Nov. 2001** - Mandela made his final visit to Canada in 2001, to attend a ceremony to rename a Toronto public school after him and receive honorary degrees. He was also made an honorary citizen of Canada – one of only five people to ever receive such an honour.

## Study Guide Resource “C”

“...Toyi-Toyi?”

By Lisa Nevitt

(excerpted from entire article)

[www.capetownmagazine.com](http://www.capetownmagazine.com)

### *You can take everything away from South Africa, but you can't stop us from dancing*

Your government promises you a permanent home and to reduce the crime rates in your area, yet fails to deliver on that promise. You want things to change, but you have neither money or weapons. How do you make yourself heard?

When you muster all of your energy to cry out: ‘Power!’, you discover that you are not alone. A crowd struck with the same emotions and grievances respond: ‘to the people’. When more people hear you, the crowd gathers strength, beating out a rhythm with their feet as they march.

Toyi-toyi is the war dance of black South Africans, which dates back to the Mau Mau people in Kenya, who rose against the English colonialists. It is a fine example of South Africa’s rare spirit in the face of impossible conditions and abject poverty. From protests to celebrations, the chants capture the emotions of joy, pain, encouragement, heartbreak and solace. Toyi-toyi is a powerful and infectious statement, by which the oppressed may voice their grievances to the government.

**“Even though South Africa has 11 official languages, toyi-toyi could be considered the 12th, since it’s nearly as old as the country itself and everyone knows it, including the government.” - a resident of Orange Farm, South of Johannesburg.**

During Apartheid, toyi-toyi symbolized the triumph of spirit through song and dance, against one of the worlds most oppressive state apparatuses. The chant ‘Amandla’ was a popular rallying cry. Widely regarded as the trademark of African National Congress (ANC), this is a Xhosa and Zulu word that means ‘power’. The leader would cry out ‘Amandla!’ and the crowd would respond with ‘Awethu’, which means, ‘to us’. This would complete the cry: ‘Power to the people!’. ‘One Settler, One Bullet’, was a cry used by party members of the Pan Africanist Congress (PAC) (a Settler was, at that time, defined as a white person participating in the oppression of indigenous people).

The toyi-toyi is quite a marvel to watch. Throngs of people charge forwards, stomping and chanting political slogans. Such energy struck fear into the hearts of the armed forces who tried to contain them. But toyi-toyi was also a distraction from fear during the marches because people knew that later, once the crowds had dispersed, they would suffer harassment at the hands of police.

Toyi-toyi unites those who share a common belief and can be either constructive or destructive. It is charged with emotion, from joy to despair. Toyi-toyi can be a fight to the right for life, or the jubilant dance of celebration. Those that march may not have money and they may not have guns, but this is as powerful a weapon as any.

## 9. Videos Links

- a) Brief Biography of Nelson Mandela  
By History.com staff  
<http://www.history.com/topics/apartheid/videos>
  
- b) Toyi-Toyi Instructional video  
By Craigieji Makhos  
[https://www.youtube.com/watch?v=\\_gQkWMekXeQ](https://www.youtube.com/watch?v=_gQkWMekXeQ)

## 10. List of Educational Resources

Ontario Justice Education Network  
<http://www.ojen.ca/home>

Canadian Association for Civil Liberties  
<http://ccla.org/>

Toronto Public Libraries  
<http://www.torontopubliclibrary.ca/>

South African Consulate  
<http://www.southafrica-canada.ca/>

For more information on this study guide, please email:  
[educationalresources@cinemascope.com](mailto:educationalresources@cinemascope.com)