

# Ladysmith Black Mambazo & Vusi Mahlasela

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Each section includes questions for understanding (at the beginning) and exercises (at the end). These can be used to help students integrate the material presented into subjects they are already studying in the classroom, and are designed to meet some of the requirements of the Reading/Language Arts Framework and Visual and Performing Arts Content Standards for California Public Schools.*	
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\* Material contained in this Study Guide can be used to implement lessons that meet the Visual and Performing Arts content standards for California public schools. A full list of VAPA standards and content standards for related disciplines such as history and social studies can be found on line at:

**<http://www.cde.ca.gov/be/st/ss/index.asp>**



# 1. Welcome to *SchoolTime*!

Dear Teachers and Students,

On **Thursday, February 3 at 11:00 a.m.**, you will see a *SchoolTime* performance by South African artists **Ladysmith Black Mambazo** and **Vusi Mahlasela**.

Founded in the early 1960s by South African visionary singer and activist Joseph Shabalala, Ladysmith Black Mambazo is a ten-man singing group considered a national treasure in their native country. They have revolutionized traditional South African choral-group singing with their distinctive version of *isicathamiya*, the powerfully uplifting songs of Zulu mine workers during the apartheid era, while their performance on Paul Simon's *Graceland* album is credited with jumpstarting popular interest in world music. In this performance of ***Long Walk to Freedom***, they are joined by fellow South African poet and musician Vusi Mahlasela, who was recently featured in *Amandla! A Revolution in Four-Part Harmony*, the award-winning Sundance Festival documentary about the importance of music and song in South Africa's anti-apartheid struggle.

This study guide provides materials to answer the question: ***“How will attending a performance of Ladysmith Black Mambazo help us better understand South African culture and history?”*** Targeted questions and exercises in each section will help focus students' understanding about the artists, the performance, and the art form as well as background information on South African history and the struggle against apartheid. Then, you can actively participate if you:

- **OBSERVE** the skill and harmony of the artists working together
- **CONSIDER** the freedom of expression that this art form allowed black people living under apartheid
- **IMAGINE** how the performers must practice and prepare for the performance
- **REFLECT** on what you have learned about the history and culture of South Africa

By participating with your imagination, heart and mind, you'll be on your way to becoming an expert at enjoying the performing arts. You'll find that you'll be inspired, you'll see how performances communicate many things, and your spirits will soar!

Sincerely,

Laura Abrams  
Manager, Education and Community Programs

## 2. Theater Etiquette

### ***Be Prepared and arrive early***

Allow yourself plenty of time to travel to the theater and locate parking. You'll want to arrive early enough to be seated in your seats well before curtain time (when the performance begins).

### ***Be Aware and remain quiet***

A theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Because even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, it's best to stay quiet so that everyone can enjoy the performance without distractions. If you need to use it, the international sign for “Quiet Please” is to silently raise your index finger to your lips.

### ***Show Appreciation by applauding***

Applause is the best way to show your enthusiasm and appreciation. Performers show their appreciation for your attention by bowing to the audience. It's always appropriate to applaud at the end of a performance, and it's customary to continue clapping until the curtain comes down or the house lights come up.

### ***Participate by responding to the action onstage***

Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

### ***Concentrate to help the performers***

Performers use concentration to focus their energy while on stage. If the audience watches in a concentrated way, the performers feel supported and are able to do their best work. They can feel that you are with them!



### 3. Unit-Long Understanding Goals

#### *Questions for Understanding*

##### *For Teachers:*

The material in this study guide is designed to introduce the artists Ladysmith Black Mambazo and Vusi Mahlasela to your students. You may copy the pages for students to read, or else read these sections together in class.

Questions at the beginning of each chapter set the stage for the *SchoolTime* performance you will see with your class. You can prepare your students for the performance by setting understanding goals and using the exercises provided at the end of each chapter, as well as reinforcing students' impressions with a post-performance class discussion. By adapting the materials presented to the level of your students, you can address grade-appropriate California Visual and Performing Arts Content Standards.



##### *Overarching Questions:*

1 How can attending a performance of Ladysmith Black Mambazo and Vusi Mahlasela help us understand South African culture?

2 What do music, singing and other traditional art forms tell us about the people of South Africa?

3 How can knowledge of South Africa's history enhance our understanding of this performance?



# *Questions for Understanding*

## *About the SchoolTime Program*

**L**adysmith Black Mambazo and Vusi Mahlasela are artists from South Africa. While you are sitting in your seats in the theater, watching and listening to the performance, you can ask yourself:

**1** Who are the artists and where do they come from?

**2** How do these artists make music together? What instruments and/or vocal techniques do they use?

**3** What is particularly notable about the music and about the performance?



## 4. About the *SchoolTime* Program

Ladysmith Black Mambazo  
& Vusi Mahlasela

### *Long Walk to Freedom*

**Ladysmith Black Mambazo**

Joseph Shabalala  
Thulani Shabalala  
Msizi Shabalala  
Thamsanqa Shabalala  
Russel Mthembu  
Sibongiseni Shabalala  
Albert Mazibuko  
Jockey Shabalala  
Jabulani Dubazana  
Abednego Mazibuko

**Vusi Mahlasela**

The program will be announced from the stage  
and will last approximately 55 minutes.

Cal Performances thanks the Zellerbach Family Foundation, Citigroup, the City of Berkeley's Civic Arts Program, Macy's West, and the McKesson Foundation for supporting Ladysmith Black Mambazo's *SchoolTime* performance.

# *Questions for Understanding*

## *About The Artists*

Consider these questions as you learn about Ladysmith Black Mambazo and Vusi Mahlasela and their beautiful singing:

1 Who are the performers; where do they come from; and why do you think they are called “their country’s cultural emissaries?”

2 What does the group’s name mean?

3 What are some special characteristics about the artists that you might be able to observe at the theater?





## 5. About the Artists:

### Ladysmith Black Mambazo & Vusi Mahlasela

**M**ention African song and most people think of South African practitioners of the vocal arts, particularly Ladysmith Black Mambazo. This group has come to represent the traditional culture of South Africa and they are regarded as cultural emissaries at home and around the world. In 1993, at Nelson Mandela's request, Mambazo accompanied the future president, and then South African President F.W. de Klerk, to the Nobel Peace Prize ceremony in Oslo, Norway. Mambazo sang again at President Mandela's inauguration in May of 1994. They are a national treasure of the new South Africa in part because they embody the traditions suppressed in the old South Africa.

It has been more than 15 years since Paul Simon made his initial trip to South Africa and met Joseph Shabalala and the other members of Ladysmith Black Mambazo in a recording studio in Johannesburg. Simon was captivated by the stirring sound of bass, alto and tenor harmonies of the group, and incorporated these traditional sounds of black South Africa into the *Graceland* album, a project that was key to today's explosive interest in World Music.

#### ***Beginnings***

In the mid-50s Joseph Shabalala sought work in a factory in the city of Durban. Leaving the family farm was not easy, but it was during this time that Joseph first showed a talent for singing. After singing with a few groups in Durban he returned to his hometown of Ladysmith and began to put together groups of his own. He was rarely satisfied with the results! "I felt there was something missing.... I tried to teach the music that I felt, but I failed, until 1964 when a dream came to me. I always

hear the harmony from that dream, and I said “This is the harmony that I want, and I can teach it to my guys.” Joseph recruited members of his immediate family, brothers Headman and Jockey, cousins Albert and Abednego Mazibuko and other close friends to join. Joseph taught the group the harmonies from his dreams. With time and patience, Joseph’s work began to reveal the colors of these dreams.

## ***The Name***

The name Ladysmith Black Mambazo came about as a result of winning all the singing competitions the group entered. “**Ladysmith**” is the hometown of the Shabalala family; “**Black**” makes reference to black oxen, considered to be the strongest on the farm. The Zulu word “**Mambazo**” refers to an ax – symbolic of the group’s ability to “chop down” the competition. They were so good that soon they were forbidden to enter the competitions but welcomed, of course, to entertain at them.



*Joseph Shabalala*

## ***Credits and Honors***

A radio broadcast in 1970 led to Mambazo’s first record contract. Since then the group has recorded more than 40 albums, selling more than six million records at home and abroad and establishing them as the number-one record-selling African ensemble. Their work with Paul Simon on *Graceland* attracted a world of fans for the captivating subtleties of Zulu harmony.

*Shaka Zulu*, their first US album release, was produced by Simon and won the Grammy Award in 1987 for Best Traditional Folk Album. Since then they have been nominated six more times for that award. *On Tip Toe: Gentle Steps To Freedom*, a documentary film about Joseph Shabalala and Ladysmith Black Mambazo, was nominated both for an

Academy Award as Best Short Documentary Film in 2001, and for American television's Emmy Award in 2002 as Best Cultural Documentary.



The group has recorded with artists around the world, including Stevie Wonder, Dolly Parton, The Wynans, Julia Fordham, George Clinton, Russell Watson, Ben Harper, Des'Re and others. They appeared in Michael Jackson's video *Moonwalker* and Spike Lee's *Do It A Cappella*. Mambazo provided soundtrack material for Disney's *The Lion King Part II*; Eddie Murphy's *Coming To America*; Marlon Brando's *A Dry White Season*; and James Earl Jones' *Cry The Beloved Country*. Their performance with Paul Simon on *Sesame Street* is one of the top-three requested *Sesame Street* segments in history.

In 1992 Mambazo lent their singing and acting abilities to the Steppenwolf Theater Company's play about the apartheid era in South Africa. After its Chicago premiere, *The Song of Jacob Zulu* opened on Broadway in New York City in 1993 and was nominated for six Tony Awards, including Best Music for a Play. Joseph and the group were also honored with the Drama Desk Award for Best Original Score.

In 1995 Ladysmith Black Mambazo collaborated in the staging of *Nomathemba*, a musical based on Joseph Shabalala's first song. *Nomathemba* premiered in Chicago, where the group received unanimous praise for its work and was awarded Chicago Theater's highest honor for original musical score. *Nomathemba* went on to perform at Washington D.C.'s Kennedy Center and Boston's Shubert Theatre.

At the special invitation of President Mandela, the group performed for the Queen of England and the Royal Family at the Royal Albert Hall in London. Meeting the Queen and other members of the Royal Family was a stirring moment for the group. Joseph later said, “To think of all the people we have met over the years. People from North America, Europe, Asia, Australia. Presidents, dignitaries, movie stars, and now the Queen of England. It is quite a dream for a Zulu South African to dream.”

Additionally, they have performed at two Nobel Peace Prize Ceremonies; for the Pope in Rome; South African Presidential inaugurations; the 1996 Summer Olympics; a Muhammad Ali TV special; and music award shows around the world. In the summer of 2002, Mambazo represented their nation in London for a celebration of Queen Elizabeth II’s 50th anniversary as monarch. “The Party at the Palace” included Ladysmith Black Mambazo performing with Eric Clapton, Rod Stewart, Joe Cocker, Phil Collins and Sir Paul McCartney on McCartney’s songs “Hey Jude” and “All You Need Is Love.” After the concert, the group joined a private party in Buckingham Palace, where they talked with Prince Charles, his sons Princes William and Harry, Prime Minister Tony Blair and, of course, Ozzy Osbourne.

## *Today*

Time does not slow down for the group as they continue to travel the world, meeting new friends and reaching new audiences. This allows Joseph to continue to spread his message of peace, love, and harmony.

Meanwhile, life in South Africa continues to change. International influences like cable television and MTV are taking their toll on tradition, and Joseph sees the wonder and the peril in this progress. Always a man to find faith in his dreams, Joseph plans to establish the first academy for teaching and preserving indigenous music and culture in South Africa. Aside from singing and writing, Joseph continues teaching young children the traditions his elders taught him. Over the past several years, with

the retirement of several members of the group, Joseph has enlisted the talents of four sons ... the next Mambazo generation.



The group has devoted itself to raising the consciousness of South African culture, as well as Joseph's intention to fund the Music Academy during their U.S. tours. Attracting the financial and moral support of many, including Danny Glover and Whoopi Goldberg, was just the beginning. Mambazo's current and future tours continue to spread the word of Joseph's dream of preservation through education while encouraging all those who can, to give their support.

Joseph's appointment as an associate professor of ethnomusicology at the University of Natal, as well as a recent teaching position at UCLA in California, has given him a taste of the life of a scholar. "It's just like performing," says Joseph, beaming. "You work all day, correcting the mistakes, encouraging the young ones to be confident in their action. And if they do not succeed I always criticize myself. I am their teacher. They are willing to learn. But it is up to me to see they learn correctly."

## *Vusi Mahlasela*

*"Vusi Mahlasela sings as a bird does: in total response to being alive. Music was at the heart of the struggle for freedom; Vusi was there. Music is at the heart of reconstruction; Vusi's music is here to stir and delight us. He is a national treasure."*  
-Nadine Gordimer, 1991 Nobel Prize winner



*"He was a voice during the revolution, a voice of hope, sort of like a Woody Guthrie or Bob Dylan of South Africa, and he still is."*

-Dave Matthews



Vusi Sidney Mahlasela Ka Zwane was born in 1965 in Lady Selbourne, near Pretoria, and was raised by his maternal grandmother in Mamelodi township, a South African cradle of creativity, where he still resides. Vusi taught himself to play on a homemade guitar made of tin cans and fishing line. Vusi can't remember a time when he wasn't singing— "I'm sure I learned to sing before I could talk"— and was a seasoned performer by age 17. He soon discovered that he had a flair for composition and began to write his own music and lyrics.

Because his songs address themes of political and social significance, Vusi found himself in demand at political rallies and cultural events. His message of peace also drew him into close contact with the Ancestors of Africa, a group of poets, musicians and actors, formed in 1981. He recalls; "We were picked up and harassed in all types of situations, going to church every Sunday and being forced to sign a piece of paper at the police station first. They kept on harassing me with the things I was doing. But I stuck to it." Vusi developed as a poet and a writer, and joined the Congress of South African Writers in 1988, where he became associated with artists including poet Lesego Rampolokeng, Miriam Makeba, Phillip Tabane, and Victor Jara, whom Vusi acknowledges as a central influence on his own music and lyrics.

His first record, *When You Come Back*, is widely acknowledged as a South African classic. In 1994, Vusi was asked to perform at the most important gig of his life: the inauguration of South Africa's new president, Nelson Mandela. That same year, with South Africa undergoing massive transition, Vusi released his second album, *Wisdom of Forgiveness*, which received a finalist nomination for Best Male Vocalist at the FNB SAMA (South African Music Award). He has since released three albums, including the double SAMA winning *Silang Mabele* (1997), *Miyela Afrika* (2000), and *Jungle Of Questions* (2002). Vusi is featured in *Amandla! A Revolution in Four-Part Harmony*, the celebrated film about the importance of music and song in South Africa's anti-apartheid struggle.

# *Visual Art Exercise*

## *Thinking Ahead:*

### *Collecting Data While Attending the Performance*

**B**egin with a class discussion about the program the students will attend. Students can make a list of things to look and listen for during the performance based on the descriptions in this chapter. This will help them recall details when they return to the classroom.

Following the performance, students can use their memories to complete the following exercises. After the performance, students can use their collected perceptions to complete these visual arts exercises:

## *Make a poster:*

**Y**our assignment is to make an advertisement for Ladysmith Black Mambazo and Vusi Mahlasela that will make people want to see their performance.

\* What can you say about Ladysmith Black Mambazo that will let people know how great they are?

\* Choose your visual elements carefully. Besides a picture or photo of the group, what are some other interesting things you can include?

\* Remember to include the group's name, the dates, and the place so the audience will know where to go for the performance!

\* Are there other elements that should be on a poster?

# Questions for Understanding

## *About the Art Form*

South African cultural values and traditions are expressed in performances by Ladysmith Black Mambazo and Vusi Mahlasela. Look and listen carefully to observe as many of these details as possible.

1 Name three things that describe the music of isicanthamiya.

2 What are the origins of this music and how did this art form get its name?

3 Who popularized this art form worldwide?



## 6. About the Art Form: *Isicathamiya*

By Duncan Pieter Allard



The traditional music sung by Ladysmith Black Mambazo is called *Isicathamiya* (Is-Cot-A-Me-Ya). It was born in the mines of South Africa. Black workers were taken by rail to work far away from their homes and their families. Poorly housed and paid, they would entertain themselves after a six-day work week by singing songs into the wee hours every Sunday morning. *Cothoza Mfana* they called themselves, “tip toe guys,” referring to the dance steps choreographed so as not to disturb the camp security guards. When miners returned to the homelands, the tradition returned with them. There began a fierce but social competition held regularly that became the highlight of everyone’s social calendar. The winners were awarded a goat for their efforts and, of course, the adoration of their fans. These competitions are held even today in YMCA assembly halls and church basements.



**I**sicathamiya is a descriptive term for a capella choral music that is primarily performed by Zulu men in South Africa. At least a dozen music and dance styles, ranging from war dances to wedding music to political protest songs, fall under this spectrum. The Zulu root word “cathama” literally means to stalk like a cat and is an allusion to the intricate dance choreography associated with the music. The English translation of the word – “to tiptoe or act carefully” – refers to the musicians’ need to curb the more aggressive performance style of traditional dancing, which involved stamping the feet, in order to avoid antagonizing the neighbors. Instead, performers use light steps that follow the contours of the singing.

Modern isicathamiya choirs include between 10-20 members. The leader will start a song with a **solo** introduction. The **choir** is typically



divided into three parts: **alto** (high voices), **tenor** (middle range voices), and **bass** (low voices). The group leader sings solo lines while the choir sustains contrasting harmonies, including **ululations** and **clicks**.

Various sources attribute the origin of the genre to **Nguni** and **Zulu** collective tribal music. Still others contend that the more recent origin involves Methodist missionaries and African American minstrels.

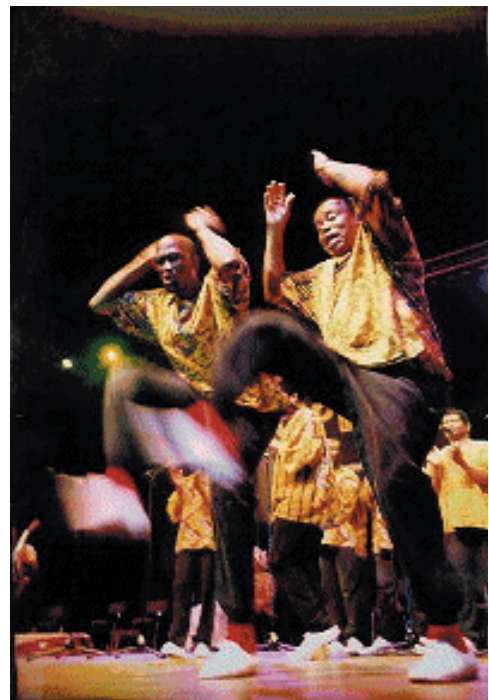
Regardless of its roots, the popularity of isicathamiya saw an increase after the end of the First World War and became closely linked to the Zulu working class. Further refinements occurred during the 1920’s and ‘30’s, partly as a result of economic conditions associated with a resource-based economy and apartheid. Miners were often forced to move away from their families to find employment. Life in the company hostels offered few recreational activities, so workers organized weekly competitions where groups were judged on the basis of their singing and



dancing skills. Members shared kinship and regional ties. They competed for money, animals, or anything of value.

The classic song “Mbube,” also known as “In the Jungle,” originally performed by Solomon Linda and his Evening Birds, dates from this era. Collective appearance was also a criterion for judgment. Although the style of dance and other components evolved over time with the adoption of popular Western dances and instruments, one thing remained the same – winning the various competitions meant prestige. In a social environment tainted by apartheid, opportunities for advancement and economic success were limited. These competitions offered virtually the only chance for popular recognition and achievement.

Ladysmith Black Mambazo got its start by winning these competitions. In fact, the name refers to this success – “Black Mambazo” means “Black Axe” and alludes to chopping down the competing groups. Their greatest innovation was the modification of the dance choreography to make it softer and more reflective of the rolling lyrics. Other noteworthy changes introduced by Joseph Shabalala include pairing isicathamiya with upbeat instrumental *mbaqanga* (township jive), and a greater emphasis on traditional gospel music than most South African choirs.



First popularized by Ladysmith Black Mambazo and Paul Simon, the a capella music known as isicathamiya has become internationally celebrated as one of South Africa’s most vibrant and distinct traditions.

***A cappella*** – a style of singing in which the sole instrument used for all

## ***Glossary***

the melodies and harmonies is the human voice. A cappella singers must have excellent pitch, or the ability to sustain a note, and be able to sing contrasting harmony with other singers.

***Apartheid*** – an Afrikaans word which essentially means segregation. The long-term foundation of South African race relations until the 1990's. Whites and non-whites (eg. Africans, Indians, and those of mixed race) were kept separate. Among other rules, Africans were prohibited from most land ownership, freedom of speech, and organization.

***Bantu*** – a member of a large group of peoples, over 500 tribes including Kikuyu, Xhosa, and Zulu, living in equatorial and southern Africa.

***Jive*** – (also known as Township Jive) a musical form that arose in the late '50's. Jive is/was an immensely popular dance music, closely related to mbaqanga, with an insistent pulse and regular embellishments on guitar and bass.

***Mbaqanga*** - From the Zulu word for African maize bread. A dance music that evolved in South African townships and became broadly popular in the '60's and '70's. Vocal groups such as Malathini and the Mahotella Queens popularized their version which usually includes guitar, bass, and brass atop cascading rhythms, incorporating jazz forms and popular music.

***Township*** – Urban residential areas that housed African workers disenfranchised by the Homelands Act of 1950.

***Ubuntu*** – a Zulu word, literally meaning “humanness.” Ubuntu is a social and spiritual philosophy serving as a framework for African society. Its essential meaning can be conveyed using the Zulu maxim “umuntu ngumuntu ngabantu,” meaning “a person is a person through other persons.” The practice of ubuntu is fundamentally inclusive, involving respect and concern for one's family and one's neighbors. Ubuntu defines the individual as a component of a greater (inclusive) whole, and it stresses consciousness and unity. (Most dramatically, ubuntu stands diametrically opposed to the concept of apartheid.)

# ***Social Studies/Writing Exercises***

## ***Elementary School Level:***

**A**fter the performance, think about the *music, movements* and *message* that are part of Ladysmith Black Mambazo's performance.

\* Imagine you are one of the performers. Write a journal expressing your experiences and reflections as you travel the world on tour.

\* Write a letter to Joseph Shabalala or Vusi Mahlasela. What would you like to ask them?

## ***Middle School Level:***

**C**onsider the origins and history of the music and dance performed by Ladysmith Black Mambazo and Vusi Mahlasela. Their music is closely linked to the social/political time and place that it was created.

\* Can you think of any visual or performing art forms in your own experience that have been created in response to a particular social or political situation?

\* Compare and contrast the art form you know with isicathamiya, and write a short essay, including answers to these questions:

- \* What is the art form?
- \* Who makes/performs it?
- \* How do the artists express their point of view?
- \* What is their main message?
- \* How does this art form challenge or support social norms?
- \* Is this art form accepted or challenged in society or culture?
- \* How is it similar to isicathamiya?
- \* How is it different from isicathamiya?

# Questions for Understanding

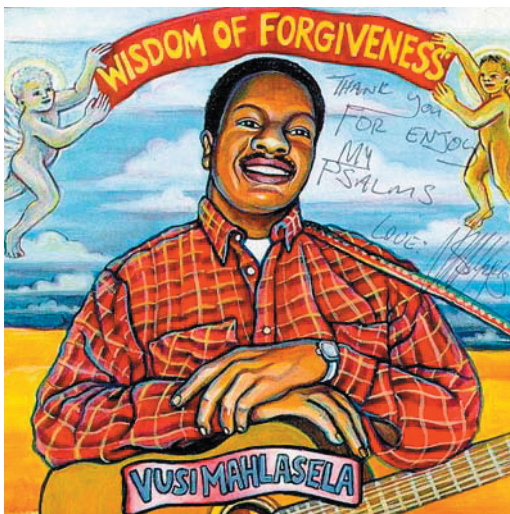
## About South Africa

Knowledge of history can help students better understand the culture of South African people and put into better context the role of music in South African culture.

1 Who are the people who live in South Africa? How has the interaction of the people who live there affected South African history and culture?

2 What is the importance of the Cape of Good Hope in South African history?

3 What was apartheid and what effect did it have on the music and lives of the members of Ladysmith Black Mambazo and Vusi Mahlasela?



## 7. About South Africa

By Duncan Pieter Allard

South Africa's history is marked by the arrival of many groups of people with different languages, cultural backgrounds and origins. Although the nomadic **San** (also known as Bushmen) have possibly lived in Southern Africa since around 100,000 B.C., they didn't reach the Cape of Good Hope until about 2000 years ago. By the 15th century, most arable land had been settled by **Bantu** tribes migrating from the north.

These tribes make up the majority of the present population and include **Zulus** (21%), **Xhosas** (17%), and **Sotho** (15%).

Next were the smaller minorities, such as the **Tswana**, **Venda**, **Ndebele**, **Swasi**, **Pedi** and others. The province of Natal is home to about one million **Indians**, whose forefathers came to South Africa to work on sugarcane plantations. The white part of the South African population amounts to 8%. Most are descendants of **Dutch**, **German** or **French** immigrants. They are called **Afrikaners** and speak **Afrikaans**, which is closely related to the Dutch language.

Southern Africa became a popular stop for European crews after **Vasco de Gama** opened the **Cape of Good Hope** spice route in 1498, and, by the mid-17th century, scurvy and shipwreck had induced Dutch traders to attempt a permanent settlement in Table Bay on the site of present-day **Capetown**. The mostly Dutch burghers, called **Boers**,







*The Cape of Good Hope is at the southern tip of the African continent, where the Indian Ocean and the South Atlantic Ocean meet. It is a treacherous yet very important stretch of water where seagoing explorers and traders had to make their way around Africa to reach faraway destinations. Capetown is located at the Cape of Good Hope in South Africa.*

pushed slowly north, decimating the African tribes with violence and disease as they went. Towards the end of the 18th century, with Dutch power fading, Britain saw an opportunity to colonize another piece of Africa. The next hundred years saw consistent claiming of land and subjugation of the inhabiting tribes under both British and Boer rule. Although slavery was abolished in 1833, the division of labor on the basis of color served all whites too well for any real attempt at change.

Upheaval in Southern Africa was not only generated by white invaders. The *difaqne* ('forced migration' in Sotho) or *mfeqane* ('the crushing' in Zulu), a campaign masterminded by the **Zulu chief Shaka**, was a time of immense upheaval and suffering. This wave of disruption through Southern Africa left some tribes wiped out, others enslaved, and some migrating to other territories. Fighting between tribes, the Boers, and the British continued through the 19th century.

Following the Anglo-Boer wars, finally won by the British, the **Union of South Africa** was established in 1910. A series of racist legislation was passed that restricted black rights and laid the foundation for **apartheid**. Under apartheid, every individual was classified by race, and race determined where you could live, work, pray, and learn. The apartheid regime over-emphasized the differences among the various ethnic groups, mainly between whites and non-whites, but also for example between Xhosas and Zulus, to turn them against each other

rather than against the government. Regardless of where they were born, blacks were divided into one of 10 tribal groups, forcibly dispossessed and confined to the so-called “Homelands.” There was intense, widespread suffering and many families returned to the squatter camps in the cities, called townships, from which they had been evicted. Black resistance developed in the form of strikes, acts of public disobedience and protest marches and was supported by international opinion from the early 1960s after 69 protesters were killed in Sharpeville and the **African National Congress (ANC)** leaders, including **Nelson Mandela**, were jailed.

Violent responses to black protest increased commitment to a revolutionary struggle, and the United Nations finally imposed economic and political sanctions. In 1990, when sanctions began to take effect and South Africa’s economy began to collapse, the reformist **F.W. De Klerk** came to power. Virtually all apartheid regulations were repealed, political prisoners were released and negotiations began on forming a multiracial government. Free elections in 1994 resulted in a decisive victory for the ANC and Nelson Mandela became president.



*Nelson Mandela*

Although South Africa is home to a great diversity of cultures, most were suppressed during the apartheid years when day-to-day practices of traditional and contemporary cultures was ignored, trivialized or destroyed. **Music** played an important role in the freedom movement and artists such as Ladysmith Black Mambazo, Marilyn Makebo and Vusi Mahlasela have managed to bring South African sounds to a wide Western audience, both during and after apartheid.



To this day, South Africa has to deal with the consequences of apartheid. But despite the scars of the past and the enormous challenges ahead, South Africa today is immeasurably more optimistic and relaxed than it was a few years ago. The international community has embraced South Africa's and the

ANC's apparently sincere desire to create a racially equal nation. It will be a long time before the black majority gain much economic benefit from their freedom, as economic inequality remains an overwhelming problem. However, there are huge expectations for the new South Africa.

*Above: South African flag is black (triangle), green (Y shape), red (upper trapezoid), blue (lower trapezoid), white (lines between green and red and blue), and gold (line next to black triangle).*

*Below: Black South African children are now permitted to attend school.*



## ***Class Discussion Questions***

**W**hat is apartheid? How did it get established in South Africa, and how was it ended?

**W**hy do you think that people in South Africa have cause to be more optimistic these days?

**A**frica: Students of any level can discuss ways in which African culture has impacted their own lives.

## ***Vocabulary Exercises***

arable	apartheid	traditional culture
Bushmen	ethnic	black majority
nomadic	subjugation	resistance
minorities	upheaval	sanctions
province	dispossessed	burghers
Townships	Boers	challenges
optimistic	expectations	

### ***Vocabulary is a gateway to understanding***

Use the vocabulary list as appropriate for your grade level for greater understanding of the performance. Be sure to include some things that you have learned about South African history and culture in your vocabulary assignments.

#### ***Elementary School grades:***

Practice your dictionary skills! Choose some words from the list above and then write sentences with each of the words.

#### ***Middle School grades:***

In a 5-paragraph essay, use as many of the vocabulary words as you can to describe how the history of South Africa is an important factor in understanding the performance of Ladysmith Black Mambazo, AND how attending the performance is a good way to become familiar with South African history and culture.

You can use the ***Class Discussion Questions*** on page 26 to get you started.

## 8. *SchoolTime* Evaluation Form for Teachers

**I**t is important for us to hear about your *SchoolTime* experience. Your comments help us plan future presentations, and provide valuable testimony to our funders about this vital program.

**Ladysmith Black Mambazo & Vusi Mahlasela**  
***SchoolTime* performance, Thursday, February 3, 2005**

Your School \_\_\_\_\_ Grade Level \_\_\_\_\_

Your Name (optional) \_\_\_\_\_

How many *SchoolTime* performances have you attended in the past? \_\_\_\_\_

Was this Study Guide useful in preparing your students for the show? If yes, how so? If not, please recommend elements you would use instead.

What was your students' reaction to the performance? Did the class discuss the experience afterwards?

Was the performance useful or appropriate for your curriculum? Was the Study Guide useful in terms of your curriculum? In what ways?

Are the performing arts part of your school's curriculum? \_\_\_Yes \_\_\_No  
Which ones? \_\_\_Music \_\_\_Dance \_\_\_Theater \_\_\_\_\_ Other (explain)

Cal Performances welcomes and appreciates seeing student work based on performances at Zellerbach Hall! Send to:  
Laura Abrams, Cal Performances, 101 Zellerbach Hall, UCB, 94720-4800  
eduprograms@calperfs.berkeley.edu.  
Thank you!



# 9. *SchoolTime* Evaluation Form for Students

**Ladysmith Black Mambazo Mambazo & Vusi Mahlasela**  
***SchoolTime* performance, Thursday, February 3, 2005**

Your School \_\_\_\_\_ Grade Level \_\_\_\_\_

Did you know anything about this performance before you came to see it?  
How was the performance different from or the same as you expected it to be?

Did you have a favorite part of the show? Explain your favorite part and why you liked it. Was there anything you didn't like?

After seeing the performance, what can you say about the performers?  
If you can't think of anything to write, describe their costumes or their skills.

Do you take classes in any of these performing arts, or practice any of them for your own enjoyment?

\_\_\_\_\_Dance    \_\_\_\_\_Music    \_\_\_\_\_Theater    \_\_\_\_\_Singing

Would you like to?                      \_\_\_\_Yes                      \_\_\_\_No



***YOUR OPINION COUNTS!***

***How did you like the show?***

We'd love to see your  
class work, letters and artwork!

Send materials to Laura Abrams, Cal Performances  
Manager of Education and Community Programs  
101 Zellerbach Hall #4800  
University of California  
Berkeley, CA 94720-4800  
[eduprograms@calperfs.berkeley.edu](mailto:eduprograms@calperfs.berkeley.edu)

This Cal Performances *SchoolTime* Study Guide was  
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