

APARTHEID LAWS

Match the law and its description.



1950: Population
Registration Act

1950: Group
Areas Act

1950: Suppression of
Communism Act

1951: Bantu
Authorities Act

1953: Bantu
Education Act

1959: Promotion of Bantu
Self-Government Act

1953: Reservation of
Separate Amenities Act

Establishment of government in African reserves, so called “homelands” as independent states; Africans were assigned to one homeland according to their origin; all political rights were restricted to those homelands; they were no longer citizens of South Africa, but only of the homeland to which they were allocated; between 1976 and 1981 four of these homelands were created; blacks, who are the majority of the population had to live on a small percentage of land of South Africa; people of colour were moved out of the cities which caused much resentment, because they lost their homes, were moved off the land they had owned for many years and were moved to undeveloped areas far away from their place of work.

Extension of the Bantu Authorities Act, set up eight (later extended to ten) distinct ‘Bantu Homelands’ out of the existing reserves, each with a degree of self-government.

Establishment of public areas for whites only; segregation of all public facilities such as post office, beaches, stadiums, parks, toilets, cemeteries, trains and busses.

Establishment of “a curriculum intended to produce manual laborers and obedient subjects”; many of the best schools for Africans had to close because the government denied founding to schools that rejected Bantu Education; with the Extension of University Education Act of 1959 blacks were prevented from attending “white” universities, creation of separate and unequal institutions for Africans, Coloureds and Indians; restriction of “intellectual and cultural life through intense censorship of books, movies, and radio and television programs”.

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Separate Amenities Act

Physical separation between races, especially in urban areas, people who lived in District Six, Sophiatown or Lady Selborne, for example, where relocated to townships out of town, far away from work; non-whites “lost their homes, were moved off the land they had owned for many years and were moved to undeveloped areas far away from their place of work” (www.sahistory.org.za), had to rent instead of own, because only white people could own property.

South Africans had to be registered according to their racial group – White, Coloured, Black, Indian or Asian.

Any group or individual who intended to change the system “through the promotion of disorder or disturbance, using unlawful acts or encouraging feelings of hostility between the European and non-European races of the Union of South Africa” can be prosecuted

APARTHEID LAWS

Get together in groups, compare your results and speculate about the aim of each law.



1950: Population Registration Act	
1950: Group Areas Act	
1950: Suppression of Communism Act	
1951: Bantu Authorities Act	
1953: Bantu Education Act	
1959: Promotion of Bantu Self-Government Act	
1953: Reservation of Separate Amenities Act	

FURTHER HISTORIC TOPICS

Form groups of up to four students.
Chose one of the following topics and prepare an interactive presentation.



The links provided offer a start for your internet research.
Feel free to use further resources.

Topic one:

“District Six” (<http://www.districtsix.co.za/>,
<http://www.capetown.at/heritage/city/district%206.htm>)

Topic two:

The Formation of the Federation of South African Women (FEDSAW)
(<http://www.sahistory.org.za/article/apartheid-and-reactions-it>)

Topic three:

Freedomfest, “Free Nelson Mandela Concert” (June 11, 1988) and protest songs.

<http://tonyhollingsworth.com/?q=content/nelson-mandela-70th-birthday-tribute>
<http://www.telegraph.co.uk/news/worldnews/nelson-mandela/10155341/Nelson-Mandela-birthday-tribute-concerts-how-they-helped-change-the-world.html>

DOCUMENTARY STYLE FLASHBACK

Prepare a detailed summary of the scenes (00:02:08-00:04:18) and collect the information about the events of the time offered (partly within the scene, as voice overs, etc.).



SCENE	CONTENT

⋮ ⋮ ⋮

Do you think this is authentic footage and original material? How does the film achieve this impression? Define the cinematographic techniques and their effects.

TECHNIQUE	CONTENT

⋮ ⋮ ⋮

Conclusion and overall impression?

SUCCESSFUL MANIPULATION OF THE VIEWER?

Watch the film until “...makes him an easy target” (00:04:22).



What is your impression of the two men in the car?
Speculate about their identity and character.

Consider the cinematographic techniques.

Continue watching the scene. Who are the men in the car and what is their job?

Critically reflect upon this scene and the way the two men are depicted.

Again, continue watching the scene. Define further features that support the primary image or that try to evoke a certain opinion in the viewer!

INSPIRATION

Pienaar is the captain of the national rugby team, called the Springboks. Mandela invited him to tea to talk about the upcoming rugby World Cup. Read the excerpt from the original script. Summarize the dialogue and elicit the main question around which it revolves.



MANDELA

It is not so difficult to get people to do their best. And I imagine that anybody who plays for their country does their best, almost automatically.

PIENAAR

Or they wouldn't be chosen in the first place.

MANDELA

Yes. But to get people to be better than that? Better than they think they can be? Now, that is difficult, I find.

PIENAAR

Yes sir, it is.

MANDELA

How do we do that? By example? To an extent. But there is more to it (searching for

the right word) ... inspiration, perhaps. than that ...

Pienaar is engrossed. This is a master lesson on leadership, from a master.

MANDELA

How do we inspire ourselves to greatness, when nothing less will do? How do we inspire everyone around us?

(beat)

Sometimes, I think, by using the work of others. Long pause. Pienaar knows to keep quiet.

MANDELA

On Robben Island, when things were very hard, I found inspiration in _____

THINK-PAIR-SHARE

Compare your results with your classmates. Agree on one central question that Mandela poses. Use the method **Think-Pair-Share** to answer this question regarding your own ideas.

Think about the question for yourself. Then **pair up** with a classmate and **share** your ideas with him or her. Look for another pair and again share your ideas.



BE CREATIVE

Complete Mandela's last sentence. In who or what did he find inspiration?
How do you think is this scene realized on screen?
Draw a sketch illustrates the situation (interior, exterior, decoration of the room, light etc.). Watch the scene afterwards and compare your ideas.



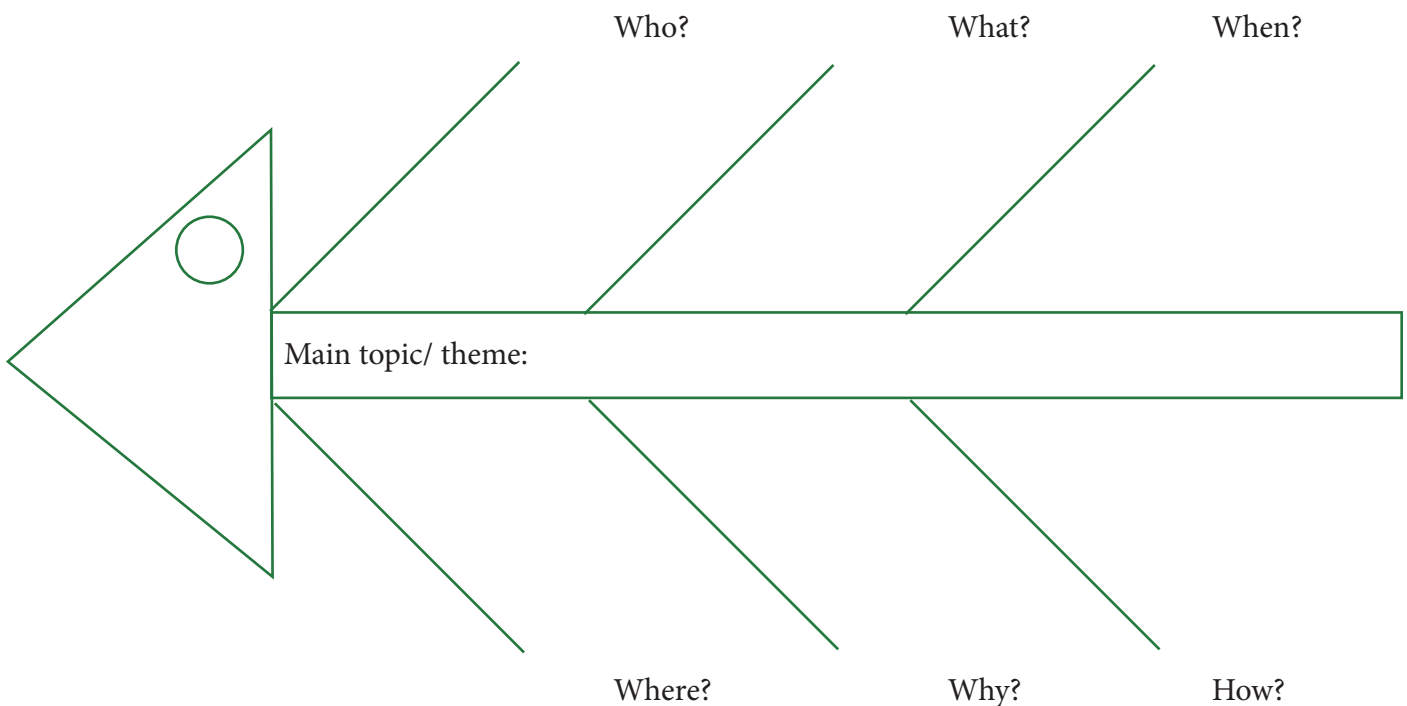
USING THE TRAILER

Watch the trailer again and answer the following questions:

- Who are the main protagonists? What is their relationship?
- When and where is the film set?
- Which conflict is presented? Which solutions are indicated?
- What do you know about this conflict?
- Can you identify certain cinematographic techniques that are used to create the atmosphere you discussed after the first viewing?



You may use the **herringbone technique** to collect your ideas.



COMPARE THE BODYGUARDS

Look at the screenshot of 00:16:22. Contextualise this scene with the movie and shortly describe what is happening.



Compare the two groups of bodyguards according to their outfit, body language, language and further aspects you may recognize.

What conclusion can you draw about the image that is evoked in the viewer?

	BLACK GROUP	WHITE GROUP
Outfit		
Body Language		
Language		
Further aspects		

Conclusion:

CHARACTER DIAGRAM

Design a character diagram of the main protagonists you have encountered so far.

Label their function and use lines, arrows or other symbols to indicate their relationship and conflicts.



CHARACTER DEVELOPMENT AND CHANGE

Throughout the movie, Francois seems to be the character that changes most. Use the table to take notes on his character development and change.

Who influences him most at the beginning of the movie?
 Who else influences him and how?
 How does he show these changes?



INFLUENCE (WHO AND HOW?)	CONSEQUENCES/ RESULTS

FORGIVENESS STARTS HERE

Watch the scene: 00:14:23-00:14:41



After watching, read the following dialogue and reflect upon Mandela's intentions. The following guiding questions could be helpful:

- Which attitude do Jason and Mandela reflect?
- Why does Jason assume that Mandela asks a lot from him?
- Why is it so difficult for Jason to accept his new colleagues?
- What are Mandela's intentions for bringing the two groups of bodyguards together?

Write an inner monologue about what may go through Jason's mind on his way back to his office.

OR

Write Jason an email and give advice of how he could be successful.

JASON
Sorry to disturb you.

MANDELA
You look agitated, Jason.

JASON
That's because I've got four
Special Branch cops in my office.

MANDELA
What have you done?

JASON
Me? Nothing. They say they're the
Presidential bodyguard. They have orders.
(beat)
Signed by you.

MANDELA
Yes. They've had special training,
those boys -- with the SAS. And
lots of experience. They protected
De Klerk.

JASON
Yes, but –

MANDELA
You asked for more men, didn't you?

JASON
Yes, but –

MANDELA
In public, when people see me, they see my
bodyguards, too. You represent me, directly.
The rainbow nation starts here. (beat)
Reconciliation starts here.

JASON
Reconciliation? Madiba, not long
ago they tried to kill us! Maybe
even these four guys. They tried
and, often, they succeeded!

MANDELA
Yes, I know. (very gently)
Forgiveness starts here, too.
Forgiveness liberates the soul. It removes
fear. That is why it is such a powerful weapon,
Jason. (beat) Please try it.

JASON
Yes, Madiba. Sorry to disturb you.

COMPOSITION OF THE FILM



After you watched the whole film, identify the scenes that are part of the

Exposition

- 1.
- 2.
- 3.

Rising Action

- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

Climax

- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

Falling Action

- 16.
- 17.
- 18.
- 19.

Denouement

- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.

COMPARING AND WRITING REVIEWS

Go to **www.rottentomatoes.com** and become familiar with the design of the webpage.

- What kind of webpage is it?
- What is a Tomatometer?
- Which symbols are used and what do they indicate?



Search for the movie **Invictus**. Select two reviews labelled with a tomato and two labelled with the green splash. What do the writers criticise or praise about the movie? Argue whether you agree with them or not.

The German association of Film and Media Evaluation rated **Invictus** “especially valuable”

Collect arguments why a German organisation would rate the film like that. Read the organisation’s justification afterwards and compare your ideas.

(http://www.fbw-filmbewertung.com/film/invictus_unbezwungen)

INVICTUS THE POEM

Read the poem. Use a dictionary to make sure you understand the words.

Describe the atmosphere that the poem evokes.
How does the poet achieve this atmosphere?

Think about the situation in which the poet may have written the poem.
Searching the Internet may give your speculation a more detailed perspective.

Why did the poem become so essential for Mandela?



Invictus

by William Ernest Henley

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll.
I am the master of my fate:
I am the captain of my soul.

THE BIG GAME

Reflect on the different reactions of the spectators when Mandela enters the rugby field to greet the team before their game against England (00:18:30-00:18:45).

Compare the opening of this game to the opening game against Australia (01:12:27-01:14:54).

Who is cheering now? Which colours and flags are the visitors wearing and waving?



VOTING THE COLOURS

In one scene the National Sports Council votes to eliminate green and gold colours of the sports team and the Springbok as their icon.

Instead, national teams should all be called Proteas after the national flower (00:28:00-00:29:03). However, Mandela enters the meeting just in the moment the council sings the new anthem (00:31:28), “we should restore the Springboks“.

Collect reasons for this approach.



CLOSE VIEWING

During the rugby games, the scenes are repeatedly intercut with images of South Africans watching the game, be it in the stadium, in private or public places.

What is striking about these images?



APARTHEID LAWS



1950: Population Registration Act: South Africans had to be registered according to their racial group – White, Coloured, Black, Indian or Asian.

1950: Group Areas Act: physical separation between races, especially in urban areas, people who lived in District Six, Sophiatown or Lady Selborne, for example, where relocated to townships out of town, far away from work; non-whites “lost their homes, were moved off the land they had owned for many years and were moved to undeveloped areas far away from their place of work” (www.sahistory.org.za), had to rent instead of own, because only white people could own property, because people.

1950: Suppression of Communism Act: any group or individual who intended to change the system through the promotion of disorder or disturbance, using unlawful acts or encouraging feelings of hostility between the European and non-European races of the Union of South Africa can be prosecuted.

1951: Bantu Authorities Act: establishment of government in African reserves, so called “homelands” as independent states; Africans were assigned to one homeland according to their origin; all political rights were restricted to those homelands; they were no longer citizens of South Africa, but only of the homeland to which they were allocated; between 1976 and 1981 four of these homelands were created; blacks, who are the majority of the population had to live on a small percentage of land of South Africa; people of colour were moved out of the cities which caused much resentment, because they lost their homes, were moved off the land they had owned for many years and were moved to undeveloped areas far away from their place of work (<http://www-cs-students.stanford.edu/~cale/cs201/apartheid.hist.html>)

1953: Bantu Education Act: establishment of “a curriculum intended to produce manual laborers and obedient subjects”; many of the best schools for Africans had to close because the government denied funding to schools that rejected Bantu Education; with the Extension of University Education Act of 1959 blacks were prevented from attending “white” universities, creation of separate and unequal institutions for Africans, Coloureds and Indians; restriction of “intellectual and cultural life through intense censorship of books, movies, and radio and television programs” (www.sahistory.org.za)

1959: Promotion of Bantu Self-Government Act: extension of the Bantu Authorities Act, set up eight (later extended to ten) distinct ‘Bantu Homelands’ out of the existing reserves, each with a degree of self-government

1953: Reservation of Separate Amenities Act: Establishment of public areas for whites only; segregation of all public facilities such as post office, beaches, stadiums, parks, toilets, cemeteries, trains and busses

APARTHEID LAWS

Match the law and its description. Get together in groups of three, compare your results and speculate about the aim of each law.



1950: Population Registration Act	To be able to identify people, officially mark their identity, easier to enforce separation by law, social and political rights, educational opportunities, and economic status were largely determined by the group to which an individual belonged, with this law it became easier to grant and deny access to the public sector, mixed marriages were illegal, with this law people could not pass as a member of a different group.
1950: Group Areas Act	Aim was to remove “black spots” from areas in which White lived, segregation of non-whites and whites, remove non-whites from developed areas (residence and business).
1950: Suppression of Communism Act	Attempt to minimize the influence of groups that opposed the government’s apartheid policy, secure the authority of white politics.
1951: Bantu Authorities Act	Further separation of society, restrict travel and rights of residency for blacks, denationalization of nine million South Africans, they needed a passport to enter South Africa, becoming aliens in their own country, at the same time legal base for self-determination within the homeland reserve areas.
1953: Bantu Education Act	Prevent blacks from higher education but prepare black students for unskilled labor market, segregation of society, keep white universities white, similar to living areas and amenities, the law also allowed to support white and non-white schools differently, 30% of black schools did not have electricity, salary for black teachers was very low, as a consequence there was a lack of trained teachers in black schools.
1959: Promotion of Bantu Self-Government Act	Grant independence to the homelands and thereby depriving the Blacks of their South African citizenships (thus effectively increasing the percentage of Whites in South Africa), political rights of people of colour were restricted to those homelands, no legal representation in parliament.
1953: Reservation of Separate Amenities Act	Further segregation of society, prevent blacks from mixing with whites.

APARTHEID LAWS

Generally, these laws can be read in a rather positive, but also negative tone: on the one hand they secured certain rights of non-whites (self-determination), but first and foremost these laws secured the rights, power and influence of the Afrikaner and South Africa's white population.



Students should be made aware of the fact that the apartheid laws generally aimed at reducing the influence and visibility of people of colour in South Africa; the different laws deny blacks and Indian etc. the same rights that white South Africans have and put them in inferior positions, the laws were motivated by racists and discriminatory attitudes of Afrikaners toward the coloured population.

The laws formed a legal foundation for enforcing racism and discrimination.

The titles partly use euphemistic expressions such as “self-government” which may sound positive, but the law as such supports a racist attitude and secures the authority of the white minority over South Africans of other cultural backgrounds.

FURTHER HISTORIC TOPICS

Depending on the interests of the class, this presentation can also be altered and flexibly applied. Especially the last topic could be interesting for all students. As a teacher you could also decide to have the students chose a certain song that became a protest song and ask them to prepare a presentation on this specific song, including an analysis of the lyrics and their cultural-political significance. Here you could also include songs from the movie's soundtrack.

Examples could be:

9000 Days – Theme song Invictus – Performed by Overtone and Yollandi Nortjie

Colorblind – Performed by Overtone and Yollandi Nortjie

Nkosi Sikelel iAfrika – national anthem, written by Enoch Sontonga

Talkin 'bout a revolution – Tracy Chapman

Brothers In Arms – Dire Straits

Free Nelson Mandela – Jerry Dammers

Biko – Peter Gabriel

They Dance Alone – Sting

Sun City – Steven Van Zandt

Mandela Day – Simple Minds

I Just Called to Say I Love You – Stevie Wonder

Amazing Grace, sung – Jessye Norman

DOCUMENTARY STYLE FLASHBACK

Prepare a detailed overview of the scenes (00:02:08-00:04:18) and collect the information about the events of the time offered (partly within the scene, as voice overs, etc.).

Do you think this is authentic footage and original material? How does the film achieve this impression? Define the cinematographic techniques and their effects. Additionally, pay attention to certain music that is used.

SCENE	CONTENT
1	Press conference during which de Klerk, President of South Africa at the time, announces that Mandela will be released from prison on February 11, 1990 (year not mentioned).
2	Footage of Mandela walking through a crowd of cheering South Africans – voice-over: as Mandela steps into the car, the announcer says that he will now come to the top-news of the day, when the screen stills shows Mandela’s release, he already refers to violent street fights.
3	Cut to heavy street conflicts of blacks, voice-over announces that Mandela’s release caused violence to erupt between the ANC and black rival groups all over the country, apparently the government provided those rival groups with weapons, South Africa seems to be on the edge of a civil war .
4	Cut to massive gathering in Durban where Mandela tries to convince supporters of the ANC to remain peaceful – his demand to through weapons into the ocean is met with cheering and support.
5	Cut to election day, voice-over: after four years of negotiation, blacks are finally allowed to vote in national elections, calm music, 1994 .
6	Oath of Office: “I, Nelson Rolihlahla Mandela, do hereby swear to be faithful to the Republic of South Africa” – merged with Mandela’s Inauguration address as President of South Africa – voice-over: excerpt from Mandela’s inauguration address “Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another and suffer the indignity of being the skunk of the world.”
7	Cheering blacks marching down a street in celebration fading out to a black screen.

DOCUMENTARY STYLE FLASHBACK

Inform your students that “Truth Claim and Reliability” is created through the following modes of representation:

- Correspondence: statements and details of film are represented in accordance with actual or historical facts, events and persons
- Coherence: the film constitutes a well-argued, non-contradictory whole
- Illumination theory of truth: to become enlightened, to see and hear and understand more, to become inspired and gain insight or perhaps indulge in an act of recollection (Helff 2013: 179)

TECHNIQUE	CONTENT
Cut screen, vintage-like colors, authentic clothing, partly blurry footage	Seems like a news report from the original year, difficult to say whether the press conference is imitated or original footage.
Voice-over when Mandela walks through a crowd of cheering people and enters his car and during the street fight	Imitation of a news report on TV, seems very authentic, but one can identify Morgan Freeman as the actor; however, it could be a montage of the original footage with Freeman merged into the original news report. Dead child in medium shot – rather unusual for modern coverage, usually, nowadays TV news do not show uncovered dead people – supports assumption that this could be original footage
Hand-held camera	Lively, authentic impression, people look like ordinary people being filmed in action, partly unclear pictures and fast movement support eye-witness position as in news reports on TV.
Background music (calm, majestic, humble, festive, relaxed, pleasant, intimate, full of hope, emotional, sentimental, soothing, moving), instruments: silent woodwinds, strings; volume increases, seems loudest when Mandela give the speech at his inauguration as President	This feature would be unusual for original footage but allows to conclude that the scenes were at least cut for the movie; again, Freeman can be identified as playing Mandela – these parts are not authentic material.
Steady camera in last scene	could be authentic footage of a news reporter, reminds of news on TV, eye-witness report.

DOCUMENTARY STYLE FLASHBACK

- Because of the cut screen, vintage-like colors, partly gloomy light and blurry pictures these scenes appear to be original footage
- The voice-over and hand-held camera remind of TV news broadcasts
- However, the scenes in which one can clearly hear background music and identify Morgan Freeman playing Mandela interrupt the impression of authentic material

SUCCESSFUL MANIPULATION OF THE VIEWER?

Watch the movie until "...makes him an easy target" (00:04:22).

Pause the movie and ask students to do the following task:

What is your impression of the two men in the car? Speculate about their identity and character. Consider the cinematographic techniques.

After the opening epilogue, a scene shows Mandela getting up from bed. Two black men wait in the car when a gate to a huge house opens, and Mandela steps out. One of them whispers "...makes him an easy target" and the two exit the car in a haste. The long shot of Mandela exiting his house and the close-ups of the black men in the car increase a suspicious atmosphere in which it is likely for the viewer to assume that the two men actually aim at attacking Mandela.

Continue watching the scene. Who are the men in the car and what is their job?

This impression is only dispersed when the men greet Mandela "Molo, Tata" (Xhosa greeting, "Hello, father"); both are bodyguards protecting him on his regular morning walk.

Critically reflect upon this scene and the way the two men are depicted.

This scene provokes a stereotypical image of blacks as robbers who plan to attack the person exiting the house. As this image is corrected in the next cut, the director here plays with the viewers' preconception and deconstructs the image immediately after it was raised.

Again, continue watching the scene. Can you identify further features that support the primary image or that try to evoke a certain opinion in the viewer?

The depiction of his walk is then continuously interrupted by intercutting to a minivan that races through the streets, nearing Mandela. The driver of the minivan is not shown but the fear and nervousness in the bodyguards' faces could allow assuming that this could be an attacker. In both scenes, the director decided to play with certain stereotypes revolving around black people to create certain images in the viewer only to deconstruct those, as the minivan turns out to deliver the newspaper.

A critical viewing with students could go into a little more detail as the driver of the minivan is not shown. If students are caught in the stereotypic depiction of blacks, pausing the scene shortly before the minivan stops, the teacher could ask students to speculate who is going to step out of the van. They could then argue for a person who is going to attack Mandela. Yet, in specifying their image of this person, they could indeed argue for a black person who opposes Mandela's friendly terms and reconciliation plan with the representatives of the former apartheid and therefore wants to prevent him from further engaging in peace-talks; or for a white person, driven by hatred, aiming at killing Mandela for racial reasons.

INSPIRATION

Shortly explain to the students that Pienaar is the captain of the national rugby team, called the Springboks. Mandela invited him to tea to talk to him about the upcoming rugby World Cup.

Complete Mandela's last sentence. In who or what did he find inspiration?

The dialogue revolves around the question "What inspires people to be larger than life?" Students' answers to this question could vary. For example, they could come up with issues such as music, family, past experiences, hope and dreams, art, or quotes.

They could also identify various things as Mandela's inspiration, such as his family and children, his belief in justice, his hope that democracy will win, or also music and art. In case they already know that Invictus is a poem, they may also fill this in.

How do you think is this scene realized on screen? Draw a sketch illustrates the situation (interior, exterior, decoration of the room, light etc.).

Watch the scene afterwards and compare your ideas.

- Intimate and calm atmosphere, maybe in an office or in a quiet corner of a hallway or larger room*
- Intercuts of seeing both at the same time or only one of them*
- From the perspective of the actor who speaks and also from the perspective of the one who listens*
- Changing shoulder shots – make you feel you are there, that they also talk to the audience*

USING THE TRAILER

Impressions, feelings and atmosphere: individual answers

Possible: relaxed but simultaneously exciting, calm but also lively, encouraging, emotional, sentimental

Rhythmic music = calm

Change of slow and fast shots = relaxed and exciting, encouraging and sentimental

Images of politics and sports = uniting two rather different areas, tense

Recitation of poem "Invictus" from an off-voice over a black screen = secretive, suspense

Who? Nelson Mandela and the captain of the national rugby team, the President's advisors and the whole rugby team, including family and friends, their relationship does not really become clear, they will have something to do with each other, but how exactly remains unclear

What? Mandela tries to use rugby for establishing a unity of South Africa after the end of apartheid

When? Before the rugby World Cup, 1994-1995

Where? South Africa

Why? After the apartheid South Africa is still divided, but needs to regain power as one nation and overcome former fears, discrimination and racism

How? Uniting the nation through winning the World Cup, being an example to others and inspire others to become larger than life

Conflict: "Black aspirations and white fears", social divide of black and white South Africans

Solution: Inspiration to greatness, sports as a means to unite the nation, cheering people = endeavor could be successful

Intercuts of different episodes of the movie – politics and sports – fade-in and fade-out plus the soothing rhythmic music creates a certain balance and harmony in between the different images that are offered.

COMPARE THE BODYGUARDS

A similar depiction can be observed in a later scene which could be analyzed using a screenshot (00:12:51 or 00:13:21). Here, students compare the two groups of bodyguards according to their body language and outfit. These observations should again lead them to draw conclusions about the image that is to be evoked in the viewer and how it is deconstructed.

	BLACK GROUP	WHITE GROUP
Outfit	<i>leather jackets, no jacket, suit and tie, more individual, relaxed</i>	<i>Wear similar grey suits, tie, strict</i>
Body Language	<i>Crossing arms in front of their body, expression of resentment, rejection, more reserved, wait-and-see attitude, suspicious</i>	<i>Arms at the side of their body, more or less open posture</i>
	<i>Both show serious and strict attitudes but express them differently, white bodyguards can be more relaxed because they have the Presidents orders and can be sure of his support while the black bodyguards are taken by surprise</i>	
Language	<i>Speak English only</i>	<i>Etienne greets them with only saying "Jason Tshabalala?" which reminds of a police investigation, Speak English and Afrikaans (which the blacks do not necessarily understand)</i>
Further aspects	<i>Need to look up to the whites, inferior position</i>	<i>Larger than the black bodyguards = more powerful</i>

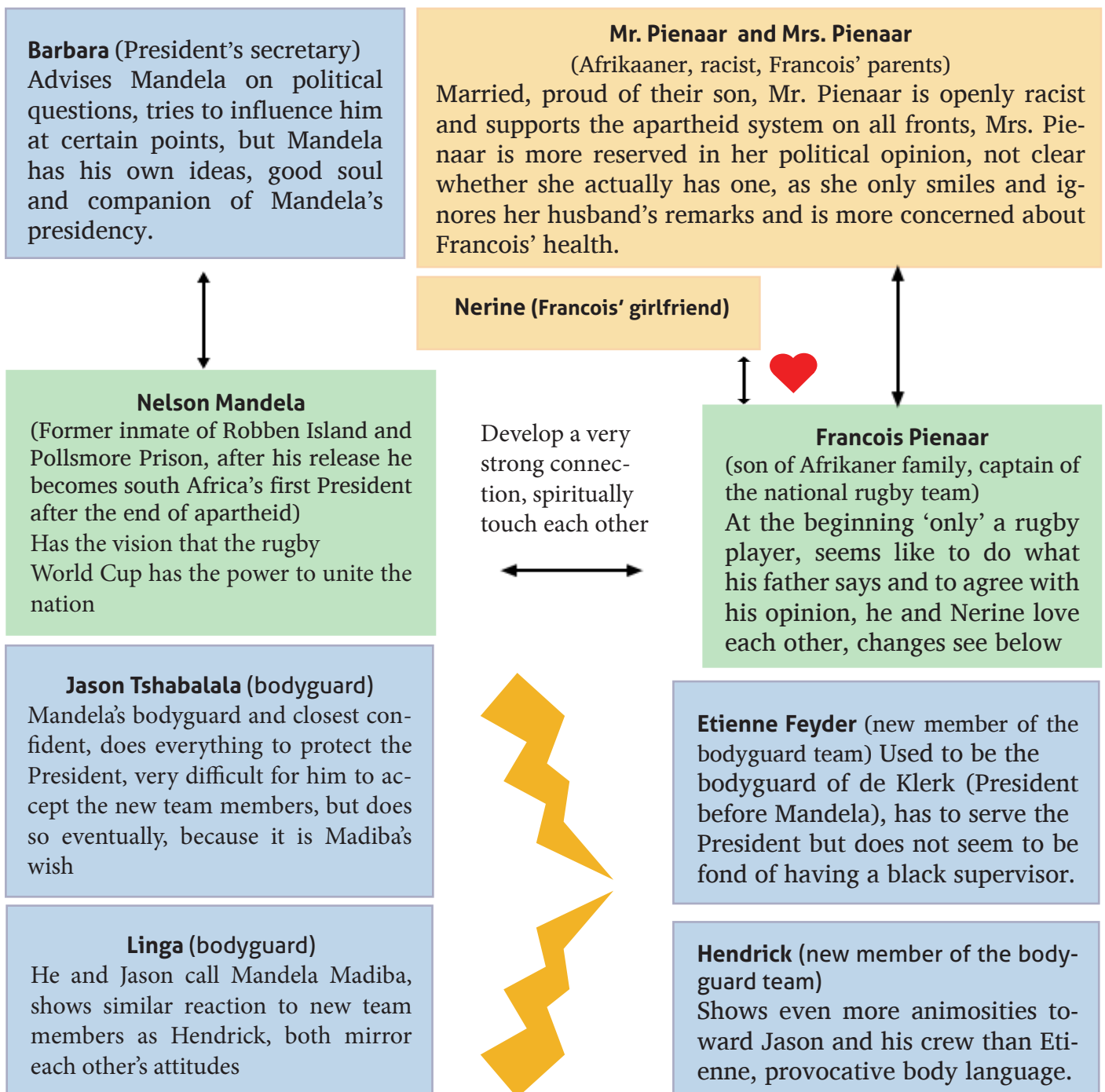
This scene occurs when Mandela's old and new bodyguards meet for the first time. It plays with preconceptions and images of black and white, e.g. when Etienne, the head of the white bodyguards addresses Jason as if he is a perpetrator. Furthermore, the black security men are shorter than their white counterparts and need to look up to the white men. This establishes as physical dominance of the whites over the blacks and, thus, a hierarchy that visually allows white men to remain in power positions (the silent minutes remind of a stare-down popular during press conferences of box fights).

However, this is immediately reversed when Etienne announces "Captain Feyder and team reporting for duty, sir." When Jason, the head of the black bodyguards asks "What duty?" Etienne replies that they are the Presidential bodyguard. We've been assigned to this office" (00:10:55). The outfit indicates that the white bodyguards are stricter and maybe sued to more formal behavior when on duty. This is also reflected when they rather address Mandela as "Mr. President" compared to Jason calling him "Madiba", his tribal name.

CHARACTER DIAGRAM

Design a character diagram including the main protagonists you have encountered so far.

Nelson Mandela - Barbara - Francois - Mr. Pienaar - Mrs. Pienaar - Nerine - Eunice - Jason Tshabalala - Linga - Etienne Feyder - Hendrick



INFLUENCE (WHO AND HOW?)	CONSEQUENCES/ RESULTS
<i>Father and family</i>	Seems to agree with apartheid ideas, at least he does not speak up against his father's racist and discriminatory remarks, viewer doesn't really know what he really thinks
<i>Phone call from the Union Building in Pretoria</i>	Is impressed and insecure when Mandela invites him to tea, does not know what to expect, his father seems to be shocked and suspicious
	"Inspiration dialogue", is heavily impressed by Mandela's personality and aura, has never met anyone like him, is overwhelmed by Mandela's very being, captivated and awe-struck even when he is the car again
	This impression stays with Francois, Mandela seems to spiritually surround him during his function as captain of the rugby team
<i>His team mates</i>	When the rugby president announces that the team will have to do coaching clinics in townships all over the country as part of the PR buildup of the World Cup, the team thinks that this is a waste of time and want their captain to talk to the rugby president, but Francois refuses and says "Times change. We need to change, too." He understood the power that lies with rugby and is willing to act accordingly, also if this against the team's opinion, but they follow him
<i>Invictus poem</i>	Francois is taken aback by Mandela's ability to forgive his former enemy and uses him as an example for his own actions, through putting Mandela's words into practice and onto the field he becomes one of the heroes of the nation

FORGIVENESS STARTS HERE

After watching the scene, read the dialogue and reflect upon Mandela's intentions. Why is it so difficult for Jason to accept his new colleagues?

It is difficult for Jason to accept Etienne and his partners because they were the same people that were responsible for enforcing the apartheid laws. He does not believe that they changed their attitude toward blacks and now stand on the same side as them. He does not trust his former enemies.

Write an inner monologue about what may go through Jason's mind on his way back to his office.

OR

Write Jason an email and give him advice of how he could manage the situation. Individual answers which could include:

For the inner monologue

- o Being angry at Mandela because he asks too much*
- o Thoughts about how he is going to explain that to his team*
- o Being angry at himself for not being able to leave the past behind, but at the same time thinking that he can justify his attitude because of the past and the way people of colour were treated during apartheid*
- o Not understanding how Mandela can show such compassion when he was in prison for so long*

For the email

- o Remind Jason of showing humanity*
- o He should see Mandela as an example and remind himself that he trusts Mandela*
- o Tell him that it is alright to be angry and suspicious, he should try to trust the situation and his new colleagues to give them a chance*

COMPOSITION OF THE FILM

Exposition

1. *Intro: white rugby versus black soccer, Mandela released, racist coach*
2. *Mandela's morning walk, political changes and Pienaar family's reaction*
3. *Mandela takes office, all members of staff equal, everyone can remain in their positions*

Rising Action

4. *Bodyguard crew extended to include white colleagues, conflict Jason and Mandela*
5. *Game against England, blacks cheer for England, whites for Springboks*
6. *Mandela recognises the cheering conflict, suggestion to change the symbols of rugby, insufficient performance, small boy doesn't want the Springboks' jersey, because rugby resembles apartheid system, different attitudes toward Springboks due to racial divide, NSC decision to drop the symbols*
7. *Mandela joins the NSC meeting and gives a speech in favor of keeping the symbols and colors*
8. *Springboks lose again, Mandela visits future trade and investment partners, Mandela's family issues indicated*
9. *Mandela thinks his pay check is too high, Francois invited to tea with the President*

Climax

10. *Francois and Mandela meet, inspiration dialogue (= inciting incident)*
11. *Mandela's and Zindzi's conflict*
12. *Springbok practice, are to go on a township tour*
13. *Practice with township children, Chester is their hero*
14. *One week till the World Cup, Mandela writes "Invictus" on a piece of paper, team is to sing the new anthem but refuses*
15. *Mandela's interview on TV, played rugby himself, times change and he fully supports the Springboks, visits the team's practice and gives Francois the poem*

Falling Action

16. *First game of the World Cup against Australia, Springboks win, banquet and party*
17. *Morning run to a boat, team visits Robben Island, "Invictus" from the off while Francois walks through the prison and imagines Mandela there*
18. *Mandela collapsed in front of his house, needs to rest, Chester is back on the team, games against Samoa and France, Mandela interrupts meeting in Taiwan to get the result, NZ is favorite to win the World Cup after their performance against England, Springboks are confident to make it anyway, bodyguards play rugby together*
19. *Francois brought tickets for the final, also one for Eunice, Springboks do not really have a chance against the All Blacks*

COMPOSITION OF THE FILM

Denouement

20. *Morning run, black and white, young and old cheer for the Springboks, follow them, Jason is worried that something could happen as majority in the stadium are Afrikaners who may not agree to political changes in the country, society still divided, plane over stadium*
21. *Preparation for the game, some sing and some do not sing the new anthem, empty streets all over the country*
22. *Game (1), All Blacks' haka, boy and car outside the stadium (as the game continues, the men in the car do not pay attention to the boy, move closer until they celebrate together after the game)*
23. *Game (2), rough, almost brutal slow-motion images*
24. *Game (3), visitors sing Shosholoza, Francois "this is our destiny", gain pride and strength from the song*
25. *Final kick and last seconds of the game, Springboks win, eruption of euphoric joy*
26. *Pandemonium, Francois: "We had the support of 42million South Africans", Mandela hands him the trophy, thanks on both sides for what they have done for the country*

Closing credits with original photographs, song: 9000 days

COMPARING AND WRITING REVIEWS

Go to www.rottentomatoes.com and become familiar with the design of the webpage. What kind of webpage is it?

A webpage that offers reviews of movies written by critics and moviegoers, public as well as professional opinion

What is a Tomatometer?

Rates the quality of the movie according to the opinions of film and TV critics, represents the percentage of positive ratings

Which symbols are used and what do they indicate?

Red tomato: *denotes a good movie, a movie needs to have 60% positive ratings in order to be valued as good and receive a tomato*

Green splat: *indicates a negative rating, 59% or less*

Certified Fresh: *indicates movies with many ratings*

Certified Fresh movies “must have a steady Tomatometer rating of 75% or better. Movies opening in wide release need at least 80 reviews from Tomatometer Critics (including 5 Top Critics). Movies opening in limited release need at least 40 reviews from Tomatometer Critics (including 5 Top Critics). A TV show must have a Tomatometer Score of 75% or better with 20 or more reviews from Tomatometer Critics (including 5 Top Critics).

If the Tomatometer score drops below 70%, then the movie or TV show loses its Certified Fresh status. In some cases, the Certified Fresh designation may be held at the discretion of the Rotten Tomatoes editorial team.”

Full popcorn bucket: *users rated the movie with 3.5 stars or higher*

Tipped over popcorn bucket: *users rated the movie with less than 3.5 stars*

Plus sign: *appears for movies that have not received audience ratings or reviews*

Search for the movie *Invictus*. Select two reviews labelled with a tomato and two labelled with the green splat. What do the writers criticise and praise about the movie? Argue whether you agree with them or not.

Various options

Tomato: movie is noble and compassionate, invests emotions; Morgan Freeman is an outstanding actor in this role, inspiring movie about an inspiring individual, tells a moving story

COMPARING AND WRITING REVIEWS

Green splat: not really truthful, too allegorical, neither a sports movie nor a biopic, too much of a standard, overindulging, the movie turns the story into a cinematic cliché

Argumentation: individual. Students should refer to the review, state their opinion and offer justifications and references to the movie

The German association of Film and Media Evaluation rated Invictus „especially valuable.” Why would a German organisation rate such a film like that? Find reasons and arguments.

The movie could be seen as an example for overcoming a racial divide and preconceptions and prejudices of other people, praise sports as a means of unifying a nation, students could refer to the soccer World Cup in Germany of 2006, the Olympic Games and the philosophy behind such events

- *could also refer to the actors and the quality of their play, to Mandela as an example of humanity and the essential role he played in history, not only in South Africa*

Read the organisation’s justification afterwards and compare your ideas. (http://www.fbw-filmbewertung.com/film/invictus_unbezwungen)

individual

INVICTUS THE POEM

Read the poem. Use a dictionary to make sure you understand the words.

pit – Grube, Schacht

unconquerable – unbesiegbar

In the fell clutch of circumstance – hier: Im Angesicht der Pein/des Schicksals

under the bludgeonings of chance – hier etwa im übertragenen Sinn: trotz Knüppelschlägen/Schicksalsschlägen

wrath – Zorn

menace – Gefahr, Bedrohung

strait the gate – hier etwa im übertragenen Sinn: egal wie schmal der Grat, eng das Tor, unpassierbar der Weg

how charged with punishments the scroll – hier etwa im übertragenen Sinn: wie aufgeladen/voll die Liste/Strafregister/Sammlung an Taten

Describe the atmosphere that the poem evokes.

How does the poet achieve this atmosphere?

- *Majestic, intimate, powerful, energetic, motivating, strong, lyrical I in charge, faithful*
- *Threatening environment mirrored with faith and belief (black pit vs. god; horror, wrath, tears vs. unbowed, unafraid)*
- *controlled rhyme scheme, strong monosyllabic nouns*

Think about the situation in which the poet may have written the poem.

Searching the internet may give you a more detailed perspective.

- *After an illness, after facing severe injustice*

Why did the poem become so essential for Mandela?

- *It supported him in not losing faith, in keeping sane, provided him inspiration not to give up, even if his body may be broken, his will and conviction will not be*

THE BIG GAME

Reflect on the different reactions of the spectators when Mandela enters the rugby field to greet the team before their game against England (00:18:30-00:18:45).

Mainly whites, some who cheer, some who “boo“, some who remain completely silent

- *some could also be English people who support the end of apartheid*
- *Some blacks who cheer*
- *Mandela has just been elected, whites are the minority of the society, his election represents the choice of the majority who are black, many whites are not in favor of this political and social change and do not support him*

00:20:23-00:20:59 – During the game, blacks cheer for England, not South Africa, as they do not identify with the Springboks but see them (animal and colors) as a symbol for apartheid (00:24:05)

Compare the opening of this game to the opening game against Australia (01:12:27-01:14:54). Who is cheering now? Which colours and flags are the visitors wearing and waving?

More and more flags of the South African nation can be seen, more people of colour in the stadium, seems as if Mandela’s plan already shows first success

VOTING THE COLOURS

In one scene the National Sports Council votes to eliminate green and gold colors of the sports team and the Springbok as their icon.

Summarise the reasons for this approach.

The national team should keep their name, emblem and colors, because Afrikaners are no longer the enemy but partners. If they take away the Springbok, they take away part of their identity, Mandela wants to show compassion and generosity to restore peace, the Springboks are one important brick to rebuilt the nation (00:35:19); the white minority still controls army, police and much of the public sector, Mandela knows that he needs them in order to address other social and economic issues.

many close-ups of faces: see their emotions, reactions, intimacy

CLOSE VIEWING

During the rugby games, the scenes are repeatedly intercut with images of South Africans watching the game, be it in the stadium, in private or public places. What is striking about these images?

The cuts show South Africans watching the game, but mainly separate – blacks in a pub, whites with their family. While they watch the same game and support the same national team across the racial divide, they are still separate in the actual process of watching. The film offers only a few interracial images. Yet, blacks used to prefer soccer and consider rugby the sports of the white minority and elite, but now they cheer for the Springboks and identify with their struggle against other nations.

1-MINUTE TALK

1minute-talk in groups/warm-up for one of the final lessons of dealing with the movie
Students form groups of four and pick a term from a hat.

They read the term for themselves and think about how this term relates to the film.
After reflecting upon this, they share their ideas with the group.

Terms could include: fear, anger, family, duty, responsibility, love, hate, reconciliation, forgiveness, revenge, prejudice, racism, strength, sports and politics etc.

4 CORNERS

Further activities

Options and alternatives for “4 corners”:

4 Quotations

- o Francois: “Times change, we need to change as well”,
- o Mandela: “Thank you for what you have done for your country.” Francois: No, Mr. President. Thank *you*”,
- o “I thank whatever gods may be / For my unconquerable soul. / I am the master of my fate / I am the captain of my soul”,
- o Colleague: “According to the experts, we’ll reach the Quarter Finals, and no further.” Mandela: “According to the experts, you and I should still be in jail.”

4 Central screenshots

- o The first encounter with the Pienaar family,
- o First meeting of black and white bodyguards,
- o Final handshake of Mandela and Francois after the Springboks won the World Cup (“I want to thank you for what you have done for our country.” – “No, Mr President, thank you for what you have done for our country”.)
- o Zindzi and Mandela argue about reconciliation, Mandela blames Zindzi for being selfish and not serving the interest of the nation (0 reconciliation), while Zindzi cannot forget about the injustices of apartheid and having to grow up without a father