



CREATED BY **THE ENSEMBLE**

DIRECTED BY  
**DARYL CLORAN**

STARRING  
**MBULELO GROOTBOOM**  
**DAVID JANSEN**  
**HOLLY LEWIS**  
**MICHELLE MONTEITH**  
**ANDILE NEBULANE**

SET & LIGHTING DESIGN  
**LORENZO SAVOINI**  
COSTUME DESIGN  
**GILLIAN GALLOW**  
SOUND DESIGN  
**CHRISTIAN BARRY**  
CHOREOGRAPHIC CONSULTANT  
**NOVA BHATTACHARYA**  
STAGE MANAGEMENT  
**KATE PORTER**

supported by

 **SECOR**

# UBUNTU (The Cape Town Project) · Study Guide

.....

Tarragon's Education and Outreach department supports and fosters a strong relationship between, teachers, students and professional theatre artists. If there is further information that you would like about the production or more ideas about pre-show and post-show activities, please don't hesitate to contact us.

Tarragon and Neptune Theatre (Halifax) are very pleased to be presenting the world premiere of Theatrefront's *Ubuntu (The Cape Town Project)*. Ubuntu means "A person is a person through other persons" or "I am because we are". This play has been created by the ensemble and has been developed in South Africa and Canada over the last four years. Director Daryl Cloran feels the play is about "our interconnectedness with one another, whether next door or across the ocean."

A young Canadian woman begins to unravel the legacy of her mother when she meets a young South African man searching for his father. Drawn together by chance and circumstance, they relentlessly pursue the truth only to realize it will turn their lives upside down. This international collective creation, presented with spirited storytelling, music and dance, is the ideal piece for Black History Month.

In this study guide you will gain a further understanding of what has gone into creating this production, as well as information and questions to apply to discussions and activities with your class.

## Table of Contents

Page 2	<b>About The Play</b>
Page 3	<b>Director's Notes</b>
Page 5	<b>Costume Design</b>
Page 6-8	<b>The Xhosa and a Brief History of South Africa</b>
Page 9-10	<b>Glossary / Additional Resources</b>
Page 11	<b>Pre-Show Exercise #1 · Philani and Sarah Scene</b>
Page 12-13	<b>Excerpt #1 from UBUNTU (The Cape Town Project)</b>
Page 14	<b>Pre-Show Exercise #2 · Sangoma Gibberish</b>
Page 15-16	<b>Excerpt #2 from UBUNTU (The Cape Town Project)</b>
Page 17	<b>Post-show Exercise 1 · How do you communicate with your Ancestors?</b>
Page 18	<b>Post-show Exercise 1 · Secrets and the Truth</b>

### For more information, please contact:

Tarragon Theatre  
30 Bridgman Avenue  
Toronto, Ontario M5R 1X3

Phone: 416-536-5018  
Fax: 416-533-6372  
email: [info@tarragontheatre.com](mailto:info@tarragontheatre.com)

## About the Play

---

# ***UBUNTU*** *(The Cape Town Project)*

Created by the Ensemble

Directed by Daryl Cloran

*Everything needs the gaze of its beloved in order to shine.*

From the darkness, Jabba emerges. Night after night, he is tormented by disturbing dreams. Confused and alone, he turns to his grandfather, the Sangoma (or shaman), for a remedy to his troubled sleep. As his grandfather reads the bones, Jabba waits expectantly for an answer:

*SANGOMA: Jabba, these bones say you must go to Canada and bring your father home.*

*JABBA: Canada? That's impossible. I don't have the money for that.*

*SANGOMA: The ancestors will not be at peace until your father is returned to Africa. If you do not heed them, these visions may destroy you.*

Despite the Sangoma's advice, Jabba is in no hurry to make the long trip from South Africa to Canada to track down the father – Philani – who abandoned him as a child. However, when the image of his father suddenly comes upon him as he works at a restaurant, it is too much. Jabba realizes he must take up the Sangoma's quest to free himself from his father's spectre.

Once he arrives in Canada, Jabba quickly finds the office of Dr. Michael Byrne thanks to an old photograph that came with one of his father's letters. Although Michael appears in the photo with Philani, he does not remember him – or so he says:

*I may very well be in a photograph with this man, but at U. of T. there are thousands of international students. Especially in biology. I have my picture taken with them at graduation services or at end of year gatherings. Smile, freeze, click, next. . .*

Unsure of what to do, Jabba leaves. As Michael retreats into his work, we move back in time to an early meeting between Michael and his promising young student, Philani. Despite what he has told Jabba in the previous scene, Michael knows Philani quite well, and even went so far as to help him get a job in the library, where Philani meets a young biologist named Sarah.

In the present, Jabba also takes a lucky trip to the library: he meets Libby, Michael's daughter – the woman who haunts his dreams and, Jabba believes, leads the way to his father. She, however, is mourning the loss of her mother and has no time for a strange foreigner and his banal come-ons:

*JABBA: I know you.*

*LIBBY: I don't think so.*

*JABBA: I dream of you.*

*LIBBY: I'm really not in the mood.*

*JABBA: No, that's not what I mean.*

*LIBBY: It's closing time. Pack up your things.*

*JABBA: I don't have anywhere to go. I came in here because it was raining.*

*LIBBY: Well you can't stay here. This is a library, not a hotel.*

As the play weaves back and forth between the past and present, we watch Philani and Sarah fall in love, Jabba grapple with the ghost of his father, and Libby sort through her mother's possessions and past. Among them she discovers a key to a mausoleum with an unusual name engraved on it: Philani Ngqolomsila. How this key came to be in her mother's possessions, she does not know, but it becomes abundantly clear that this mystery is tied up with Jabba's quest. In a desperate bid to discover the truth, she delivers the key to Jabba, determined that the vault will give up its secrets and set them both free from the past.

.....

**The *Ubuntu* Study Guide was written and contributed to by:**

Andrew Lamb, Director of Education and Outreach  
Amanda Kennedy, Marketing and Outreach Associate  
Andrea Romaldi, Literary Manager  
Gillian Gallow, Costume Designer  
Kyle Orzech, Education and Outreach Co-op Student

## Director's Notes

---

Ubuntu is a South African term that, loosely translated, means: "A person is a person through other persons" or "I am because you are." It is a deeply held belief in one's connection to community and ancestry. We chose to call this production ubuntu because this one word illuminates both the content of the play and the creative process itself.

It all began in 2004 when I traveled to South Africa. I wanted to bring a troupe of Canadian actors to Cape Town to work collaboratively with South African actors to create a play. Mannie Manim, the Director of Cape Town's Baxter Theatre Centre was excited about the idea and agreed to work with us. I put plans together to return and start work on a production.

In 2005, five members of Theatrefront's ensemble traveled to Cape Town (three actors, a playwright and myself as the director). We spent a month working at the Baxter with four fantastic South African actors, collectively creating an original production. We started with nothing. No script. No story. Our plan was to develop a common theatrical language, to find the meeting point between two cultures, to learn about ourselves while learning about people from the other side of the world. And to try to make a play. At the end of the month a South African audience got the first look at what would eventually become *Ubuntu*.

When we returned from South Africa, Richard Rose invited us to continue developing this project in association with the Tarragon. Since then, our South African partners have come to Canada for three development workshops. We improvised, we sang, we danced, we shared stories, we shared languages, we challenged each other's assumptions about life and theatre and ultimately, from this raw material, we made a play.

The process has been both exhausting and exhilarating. We have lost many nights of sleep worrying that work visas were not going to come through on time. We have had many moments of frustration. We have also had incredible creative breakthroughs and discovered we were capable of opening ourselves to something uncharted and pretty wonderful.

I would like to extend a sincere personal thank you to Richard Rose, Camilla Holland and the Tarragon team for their tireless work and generous support of this project. There are many times they could have walked away from this ridiculously complicated international endeavour. Yet here we are – and it is thanks to them.

Neptune Theatre has also been a great supporter of this work – co-producing last year's development workshop, and this premiere. When *Ubuntu* closes at the Tarragon it is headed directly to Neptune Theatre for a run in Halifax. Thank you to Doreen Malone and Ron Ulrich for believing in us.

This production has been created through four workshops in two countries over four years with over 20 different artists participating. It is a truly international creation that presents the universality of our struggles and the responsibility we all hold to reach out to each other – whether we live next door or across the ocean. I am so proud to have directed this production – I hope very much that you enjoy it.

Sincerely,

Daryl Cloran, Artistic Director, Theatrefront

## Costume Design

---



Costume Collages by designer Gillian Gallow for Michael (above), Philani (below left) and Sarah (below right). As *Ubuntu* is a collective creation by the ensemble the designer choose not to produce strict sketches, but these collages for each character to help her communicate and guide the performers as costumes were chosen.



## The Xhosa and a Brief History of South Africa

---



The Republic of South Africa is located on southern tip of the continent of Africa. To the north of South Africa lie Namibia, Botswana, Zimbabwe, Mozambique and Swaziland. Dutch traders landed at the southern tip of modern day South Africa in 1652 to establish a stopover point on the spice route between the Netherlands and the East, founding the city of Cape Town, which is the present day legislative capitol of South Africa.

---

The Xhosa people of South Africa are the second largest ethnic group in the country, behind the Zulu. It is estimated that around the 2<sup>nd</sup>-century AD, the Bantu, the ancestors of the Xhosa, migrated into southern Africa where they became the first indigenous people of that land.

Some of the unique features of the Xhosa and native South-African tribes include their distinct language, consisting of signature lateral “clicks,” their characteristic dress, and the fact that their early political structure was not that of a traditional united nation. The Xhosa was comprised of a network of related clans or tribes. They were comprised of sovereign chiefdoms and only loyal to the monarch of their clan. Inevitable contact was made with the Europeans in the late 1700s and resulted in almost immediate conflict. These specific Europeans were of Dutch origin and were pastoral people, like the Xhosa. This meant that each of their economies was dependant on cattle and crops. Turmoil between the two communities ensued, resulting in disputes over land

ownership. Feuds over grazing lands and raids increased in number and severity and by 1779 the state of their relations had deteriorated beyond repair. In the next century alone, nine wars would take place, aggravating the Xhosa's turmoil, and fuelling their inevitable distrust of the Europeans and ultimately their near-destruction as a people.

In 1795 the Xhosa's situation worsened with the arrival of the British, who took control over the cape. At first taking a more serene approach than the Boers had before them, the British attempted to persuade certain chiefs of the Xhosa clan to split their land evenly. Those that did not comply with these wishes were to be defeated in what would become the Third and Fourth Frontier Wars. The tribes that *did* relocate did nothing to stop this invasion and watched as their cousins were slaughtered. The Xhosa people were then plunged into civil instability among themselves and certain tribes were now accusing others of treason. Chiefs that were against the colonization of the British forces attempted to overthrow those chiefs that sided with them. The British were unconcerned with this civil war because, being the larger power, they assumed that regardless of who became the victor, the Xhosa's land would fall under their rule.

By 1820, disputes between British and Xhosa powers were reluctantly settled and the whole of Eastern cape was under England's control. Weakened by years of fighting among themselves and with the British, the Xhosa were now often targeted by other tribes, including the Zulu. War between the tribes of South Africa ran rampant; all the while the British were calling the land theirs. By the late 1820's 5,000 British settlers arrived in the cape, hoping to prosper in what was being called a place of unlimited opportunity and free land. However, what they discovered was a nightmarish vista of war and turmoil that was mounting between the aboriginal tribes.

During this time a small Xhosa initiative also began, determined to make a stand against the oppressive British forces. The force was led by Maqoma, the son of a previous chief. Once Maqoma's effort was known, Xhosa people began congregating in the "ceded territory" which the Empire had allotted for them. Talks of a revolt began. Many tribes recognized the leader's royalty and joined in the effort. From here Maqoma's kingdom flourished; his people were finding their strength once again. In 1834 a British patrol, which was responding to the transgression, shot and wounded the brother of Maqoma. This was seen as an act of war and the newly strengthened Xhosa took up arms. So began the Sixth Frontier War. It proved to be a very long and successful campaign for the Xhosa, but the British were simply too strong and eventually drove Maqoma into the Amatola Mountains. The Xhosa maintained a stronghold in the mountains and the usual life of war and unrest continued throughout the country.

During the next twenty years, the Seventh and Eighth Frontier Wars were fought. Little by little the Xhosa's will was broken and without land, cattle or opportunity, they succumbed to the British forces. For the first time, Xhosa in the thousands were looking for work in Cape Colony. By the end of the 19<sup>th</sup> century, after disease, cattle killings, land raids, starvation, and war, the Xhosa was shattered. They offered little resistance in the Ninth and final Frontier War. The war ended in 1878, and the Xhosa were effectively defeated.

The British forged a series of laws that aimed to control the African people. The right of African people to vote was limited and made virtually impossible. Many other laws restricted the Xhosa's land ownership, their right to own business and their freedom of movement. Inter-racial marriages were forbidden and ethnic identity cards were given out. In the years to come, with the outbreak of

the First and Second World Wars, the Xhosa would be forced to work in labour camps, mining ghettos, subjected to poverty.

In 1912, the African National Congress was formed (the first Black political party in Africa). The Union of South Africa was a self ruled British colony from 1910. It declared total independence from Britain in 1931 and the Republic of South Africa was formed in 1961.

The National Party, the governing political party of South Africa from 1948 to 1990, continued to peruse discriminatory apartheid (meaning *separateness*) policies. Aparthied was a system of legal racial segregation that classified inhabitants and visitors into racial groups (black, white, coloured, and Asian). Education, medical care, and other public services, we segregated and black people services were greatly inferior to those of whites, and, to a lesser extent, to those of Indians and coloureds. The 'black schools' prepared young blacks for lives in the labouring class.

During 1944 the ANC Youth League was established and a young Nelson Mandela became a pre-eminent member. By 1952, the ANC had a chance to exercise true political action, and called for the appeal of six Apartheid laws. Made up largely of Xhosa members, the ANC continued to demand equal rights throughout the fifties and sixties. These political conflicts eventually became violent, both in terms of the ANC's demonstrations and the government's retaliation. Those who were part of the union were met with beatings, deportations, house arrests and imprisonment among other things. In 1963 Mandela was arrested for the second time and imprisoned.

Late in 1989, the National Party won the most bitterly contested election in decades, pledging to negotiate an end to the apartheid system that it had established Early in 1990, the African National Congress was legalised, and Nelson Mandela was released after twenty-seven years of imprisonment and pleaded for a peaceful transition. This was a final prayer to the country in hopes that 300 years of violence would come to an end. The turmoil greatly decreased as negotiations continued between the ANC and the Natinoal Party, and in 1994 Nelson Mandela was elected president. Thabo Mbeke, a Xhosa and ANC veteran, followed Mandela in 1999.



**The City of Cape Town**



**A Sangoma**

## Glossary

---

**African National Congress (ANC)** has been the ruling political party of South Africa since 1994. From 1960 to 1990 the ANC was banned, simply being a member was a criminal offence under the Apartheid legislation of South Africa. During this time, the ANC was often viewed as a terrorist organization by Western nations and was criticized for its willingness to resort to violence in its attempts to overthrow the National Party and their policy of legal racial segregation. It is for this reason Michael expresses concern for Philani's safety in sending money to the ANC.

A **Sangoma** is a practitioner of herbal medicine, divination and counseling in the Zulu, Swazi, Xhosa and Ndebele traditions in southern Africa. They perform a holistic and symbolic form of healing, embedded in the beliefs of their culture that ancestors in the afterlife guide and protect the living. Sangomas are highly revered and respected in their society, where illness is thought to be caused by witchcraft, pollution (contact with impure objects or occurrences) or by the ancestors themselves, either malevolently, or through neglect if they are not respected, or to show an individual her calling to be a Sangoma. A Sangoma is called to heal by an initiation illness, often psychosis, headache, intractable stomach pain, shoulder or neck complaints.

**Muti** is a general term for traditional medicine throughout Southern Africa.

**Ubuntu**, (oo-BOON-too) is a word with origins in the Bantu languages of Southern Africa. Ubuntu is seen as a traditional African concept, and refers to

“A person with Ubuntu is open and available to others, affirming of others, does not feel threatened that others are able and good, for he or she has a proper self-assurance that comes from knowing that he or she belongs in a greater whole and is diminished when others are humiliated or diminished, when others are tortured or oppressed.” - Archbishop Desmond Tutu

“In Africa, a person is identified by his or her interrelationships and not primarily by individualistic properties. The community identifies the person and not the person the community. The identity of the person is his or her place in the community. In Africa it is a matter of 'I participate, therefore I am'... Ubuntu is the principle of 'I am only because we are, and since we are, therefore I am'. Ubuntu is African humanism... For Africans, to be human is to participate in life and respect the conditions that make life possible. To participate in life means ultimately to participate in the fellowship of the community. African community-based society does not designate a communal or collectivist society, but rather one reminiscent of an organism. The collectivist society inevitably places the emphasis on the individual and his or her needs. African society emphasizes solidarity rather than activity, and the communion of persons rather than their autonomy.... That personhood is identified by an individual's interaction with other persons does not eliminate personal identity... It simply says that my personal identity comes to the fore in my interaction with, and place in, my community.”

- Toit, CW (ed) 1998. *Faith, science & African culture: African cosmology and Africa's contribution to science*. Pretoria. Research institute for Theology and Religion, University of South Africa.

“A traveller through a country would stop at a village and he didn't have to ask for food or for water. Once he stops, the people give him food, entertain him. That is one aspect of Ubuntu but it will have various aspects. Ubuntu does not mean that people should not address themselves. The question therefore is: Are you going to do so in order to enable the community around you to be able to improve?”  
- Nelson Mandela

The **African Eve**, or the **Mitochondrial Eve** is the name given by researchers to the woman who is defined as the most recent common ancestor for all currently living humans. She is a woman who is believed to have lived in Eastern Africa 140,000 years ago which all living humans can trace their ancestry back to, through the maternal line. The Mitochondrial DNA evidence provides another support for the Out of Africa hypothesis of human origins.

## Additional Resources

---

Xhosa History and Society

<http://www.rhi.org.za/index.php?ref=articles&do=rd&artid=5>

South Africa's Official Gateway to the Nation

<http://www.southafrica.info/>

The Xhosa People

[http://www.southafrica-travel.net/history/eh\\_xhosa.htm](http://www.southafrica-travel.net/history/eh_xhosa.htm)

The Xhosa Alphabet

<http://www.omniglot.com/writing/xhosa.htm>

Theatrefront's website on Ubuntu

[http://www.theatrefront.com/current\\_season/capetown.asp](http://www.theatrefront.com/current_season/capetown.asp)

The Ubuntu Experience (Nelson Mandela Interview on the meaning of Ubuntu)

<http://www.youtube.com/watch?v=Dx0qGJCm-qU>

## Pre-Show Exercise #1 · Philani and Sarah Scene

---

In the story of *Ubuntu (The Cape Town Project)* Jabba is searching for his father Philani. This scene is a flashback to when Philani and Sarah first met in the library at the University of Toronto. Use this accessible scene to help your students begin to explore the relationships in the play and different interpretations of the same scene.

---

### **All you need:**

Enough copies of the EXCERPT #1 for students to share.

### **In pairs:**

Have the students read and rehearse the scene between Philani and Sarah.

### **Scene sharing:**

Have each group present their scene to the rest of the class. Allow this to open into a discussion about interpretation and how each group has a slightly different perspective on this first meeting.

## EXCERPT #1 FROM UBUNTU (The Cape Town Project)

.....

*Sarah checks out her book and turns to leave.*

Philani: You know, you are the only person who ever takes that book out.

Sarah: I'm sorry?

Philani: I looked on your file. Sarah Bowen. You took that book out 18 times in the last year and a half.

Sarah: I have? That many? Oh. Is there a maximum number of times that I....?

Philani: No, no, not at all. It's nice to know that *someone* is enjoying "Auk Music: Mating Calls of the Auk and other extinct Birds". I feel like we should give you the book since it spends most of its time in your house.

*Awkward pause. Sarah tries to think of something to say.*

Sarah: Do you work here full time?

Philani: No, part-time. I'm a student.

Sarah: What do you study?

Philani: Viruses.

*Sarah takes a quick step back. They laugh.*

Philani: And you, Sarah Bowen? Do you study mating calls?

Sarah: It comes with two cassette tapes of bird song, you know. They're quite beautiful.

Philani: I'm sure they are.

Sarah: I actually do study birds. Endangered bird species. Mating Calls are just a hobby.

Philani: What about endangered birds do you study?

Sarah: Well, I'm working on my thesis now; it's about how evolution and ecology affect the long distance migratory routes of endangered bird species. Migration is risky because the endangered birds are in such a concentrated grouping.

Philani: Really?

Sarah: Yeah, like the passenger pigeon for example, although now it's extinct. Did you know that passenger pigeons migrated in flocks that were 2km wide and 500 km long. The flocks sometimes took days to pass overhead and that they contained up to a billion birds!?

Philani: That's a lot of bird poop.

*They laugh.*

Sarah: What kind of viruses do you study?

Philani: The kind that make human beings as endangered as your birds.

*Sarah nods. They stand together, thoughtful.*

Philani: I hope you don't mind my teasing you about the book. I just found it curious. I added it to the list of things I wonder about you.

Sarah: What do you mean?

Philani: Well, I wonder why you always sit in the same chair when you come in here to read. In that chair by the large print section. And I wonder if you know that green coat brings out your beautiful blue eyes. I wonder what you like to do for fun, if you ever go out dancing, and if you've ever tasted South African samp and beans.

*Awkward moment. Sarah is very touched, but also self-conscious*

Sarah: Oh. Uh. Well I... You see there's this - I have this -

Philani: *(thinks it's a rejection)* Its OK, I just thought I'd -

Sarah: No. I don't. It's not. It's that - I sometimes-. You see I always sit in that chair, *(moves towards it)* in the chair by the large print section, because when I sit there I can see my kitchen window. *(She points up to it)* There. Where I live. That's what I'm looking at. My kitchen window.

## Pre-show Exercise 2 · Sangoma Gibberish

---

Use this exercise to have your students present the scene in their own gibberish language as this scene is presented without English in our production.

---

### **All you need:**

Enough copies of the EXCERPT #2 for students to share and space to rehearse.

### **Read scene:**

Have your students read the English in the scene.

### **In pairs or small groups:**

Have your students block and rehearse the scene in English. Then have your students do the exact same scene they have rehearsed in gibberish.

### **Scene sharing:**

Have each group present their scene for the rest of the class. Allow this to open into a discussion about the challenges of this scene, and how the story could be made clearer (ie. using body language and physicality to convey the story).

## EXCERPT #2 FROM UBUNTU (The Cape Town Project)

.....  
*Jabba enters his tent holding his head, in visible pain.*

Jabba: Ndiyakhala mntu omkulu (*Elder, I am crying*)

Sangoma: Hlala phantsi (*Sit down*)

Jabba: Ndiya qaqanjelwa mntu omkhulu (*I'm in pain, elder*)

Sangoma: Hlala phantsi (*Sit down*)

*Jabba sits.*

Sangoma: Kukho into ekuhluphayo (*Something is bothering you*)

Jabba: Ewe Mntu omkhulu (*Yes Elder*)

Sangoma: Vuthela apha (*blow here*)

*The Sangoma holds out a sack. Jabba blow on the bones in the Sangoma's sack.*

Sangoma: Ndibona indoda, Ndibona indoda. khupha lonto epokothweni isepokothweni. (*I see a man, I see a man. Take that thing out of your pocket. It's in your pocket.*)

Jabba: Zininzi izinto ezise– (*There are a lot of things in-*)

Sangoma: Qongqotha ipikotho zakho! (*Empty your pockets!*)

*Jabba empties his pockets on to the floor. He has the photo in his pocket, the Sangoma points at the photo.*

Sangoma: Lendoda, ngubani lendoda (*This man, who is he?*)

Jabba: Philani (*pause*) Utata wam (*My father*)

Sangoma: Jabba, ukude, kuyabanda konke ku gqunywe ngengubo emhlophe . . . . (*Jabba, Philani is somewhere far away. It is cold. Everything is covered in a white blanket.*)

Jabba: e Kanadah (*Canada*)

*The Sangoma points at the necklace Philani is wearing in the photo.*

Sangoma: Uyayibona lento? *(Do you see this?)*

*The Sangoma uses his stick to pull an identical necklace that Jabba is wearing from under his shirt collar. Jabba touches the necklace and points at the photo.*

Sangoma: Jabba, kukho into, kukho intongalenda. Ufuna uhambe, uhambe uyo kumthatha. *(Jabba, there is something, there is something with this man. He wants you to come, to come and get him.)*

Jabba: *(confused)* Hayi khona . . . . *(No . . . .)*

Sangoma: Kufuneka uyokumlenda apho akhoyo. *(You must go get this man, wherever he is.)*

Jabba: Njani, mntu omkhulu? *(But, my Elder, how?)*

Sangoma: Jabba, hamba. Kunyazelekile, Jabba. *(Jabba, go. You need to go Jabba.)*

Jabba: Njani? *(How?)*

Sangoma: Jabba, kukho into enditsalayo *(Jabba, there is something pulling me)*

*The Sangoma rises slowly*

Jabba, sapha isandla sakho *(Jabba, give me your hands.)*

*The Sangoma cuts Jabba on the wrists with razors. He then wraps the wounds in thin pieces of fabric.*

Sangoma: Hamba *(Go)*

Jabba: Njani? *(How?)*

Sangoma: Kufuneka uhambe *(You must go)*

Jabba: Njani, mntu omkhulu? *(But, my Elder, how?)*

Sangoma: *(Screams)* Hamba! *(Go!)*

*Suddenly the tent falls away. The Sangoma disappears with it. Only the pot is left.*

*Discouraged, Jabba walks to the pot and picks it up*

## Post-show Exercise 1 · How Do You Communicate with Your Ancestors?

.....

As you have seen the connection to ancestors is a strong theme carried through the South African characters in the play. Use this exercise to have your students explore and share how they connect to their ancestors.

.....

### **All you need:**

Paper and pencils

### **In pairs:**

Have your students interview each other about their family backgrounds and what they know about their ancestors. Encourage your students to take notes on what their partner tells them.

### **Write a short scene:**

Based on the interviews have your students write a short two person scene where some of this information is discussed. They may also write a scene based on a ritual or custom that was discovered in the interview (ie. lighting of candles, reciting of poems or stories).

### **Scene sharing:**

Have each group read or present the scene to the rest of the class

## Post-show Activity 2 · Secrets and the Truth

---

There are a number of secrets and truths that are revealed in the course of the play. Use this exercise to have your students write a scene where a character has a high stakes secret that is revealed during the scene.

---

### **All you need:**

Paper and pencils

### **In pairs or small groups:**

Have your students brainstorm high stakes secrets that could be revealed during a scene. Then have them choose one to use for the scene. Once they have decided on this, they should pick a location and character relationships for the scene and write it. When the scene is complete, have your students rehearse it to be read or presented to the class.

### **Scene sharing:**

Have your students share their scenes with the rest of the class. Allow this to open into a discussion on how the stakes of the scene and/or secret could be heightened to make the scene even more dramatic.

**Move fast  
on those mountains  
train from South Africa.  
You are running away  
on those mountains  
train from South Africa.**

**- Shosholoza, a South-African folk song, In the Zulu language  
"Shosholoza" translates to go forward or make way for the next man.**