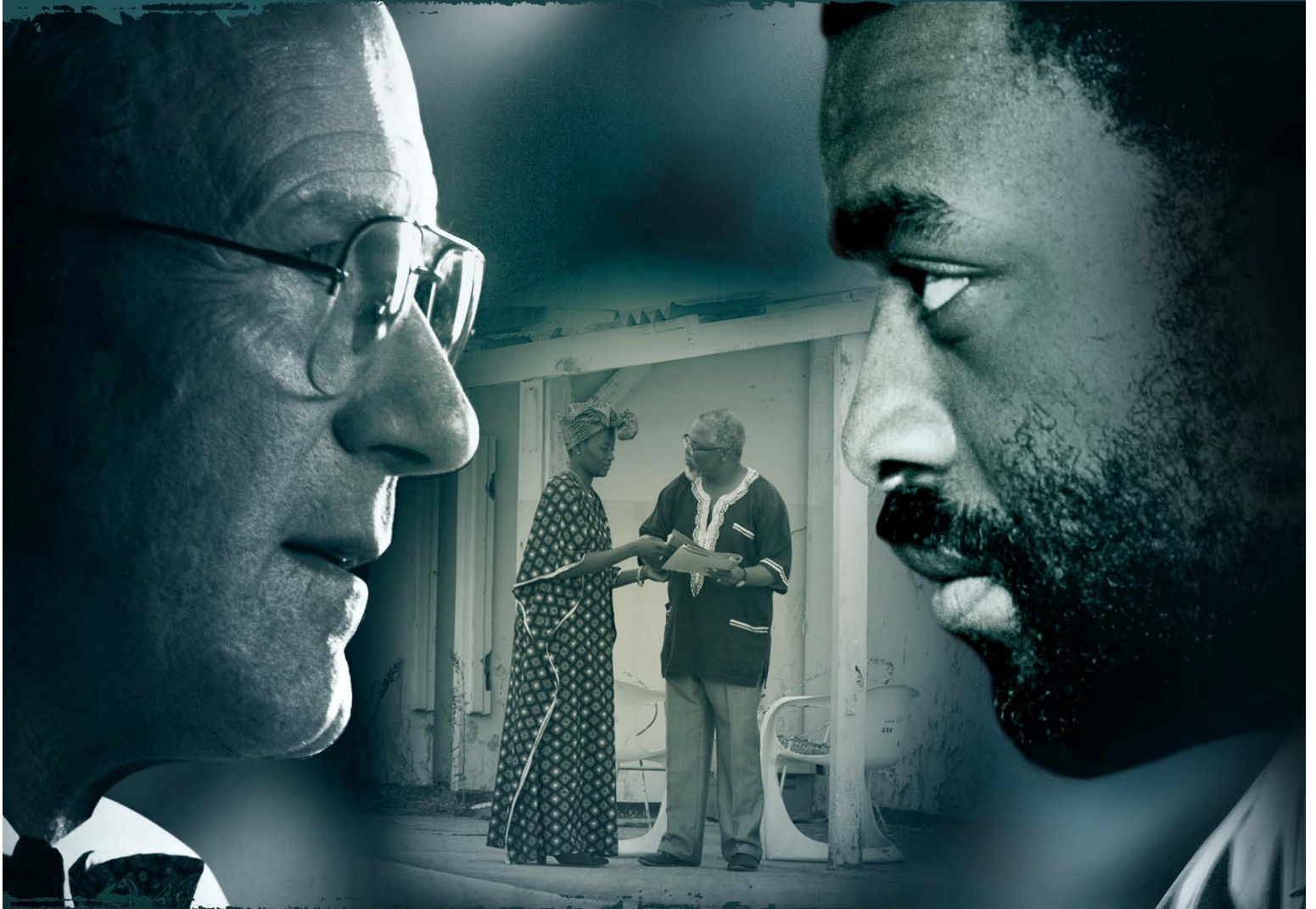


MASTERPIECETM



CONTEMPORARY



ENDGAME

Curriculum Connections

INTRODUCTION

Endgame, which premieres on PBS on October 25, 2009, is a riveting political thriller about negotiations that helped lead to the end of apartheid in South Africa and the release of Nelson Mandela in 1990. But, **as director Pete Travis says**, though it is set in the past, it is really “a movie about now...a powerfully relevant tale about our troubled times.”

Though students will come away from *Endgame* understanding a great deal about how apartheid was dismantled in South Africa, the goal of the discussion questions and activities in these “Curriculum Connections” is to help educators use this film as a teaching tool for a variety of subject areas and topics, including:

- world history
- current events
- civics
- prejudice and racism
- conflict resolution
- peace, resistance, and reconciliation
- media/film studies
- English literature

Because it examines how fear, oppression, and violence can be fought through the powers of humanity, trust, and negotiation—that peace is indeed possible—the film’s message will resonate with students on issues as diverse as conflicts in their own lives to today’s “war on terror,” to the themes of often-taught novels such as *To Kill a Mockingbird* and *The Lord of the Flies*.

Endgame will be available as **streaming video** for two weeks after broadcast, beginning October 26, 2009. The film is also available for purchase from **Monterey Media Inc.**

Note: This film contains strong content and language. Be sure to preview it before showing it in class.

BEFORE VIEWING

Before viewing the film, you might try one of the activities below as a way to easily give students some basic background in the political and historical context of the film. Using the related features on this site, and depending on students' degree of prior knowledge, you might do *one or more* of the following:

Apartheid Exhibit

- 1 Create an apartheid "exhibit" using your classroom's walls, desks, boards, and screens to display primary and secondary sources that show aspects of the political system, its history, and its consequences. You should choose a mix of photos, newspaper articles, **timelines**, maps, political cartoons, interviews, television news clips, legal documents, music, or anything else (see Resources for ideas) that will help your students understand the time and place. When students enter the room, ask them to walk around the "exhibit" reading, viewing, and reacting to what they see by noting at least three different artifacts they encounter that particularly interest or affect them. Then ask students to sit down and write about why they chose the three things they did and what questions these artifacts raise about apartheid. From there, you might start a class discussion or begin a class-wide K/W/L chart on the topic.
- 2 Show just the first seven minutes of the film, from the opening until the setting changes from South Africa to England. Stop to take questions and to have students discuss what they understand and/or can infer from what they've seen. Then, establish through discussion that this scene depicts Michael Young's illegal entry into a black Soweto township during apartheid. Provide students with background on the relationship between apartheid (meaning "separateness" in the Afrikaans language) and racial segregation as depicted in this scene.
- 3 Using books, the Internet, the Resources in this guide, and the **Characters** feature, preview some of the terms, names, places, and concepts from the film, including:

Names: P. W. Botha, Thabo Mbeki, Michael Young, Professor Willie Esterhuyse, Nelson Mandela, Winnie Mandela, Oliver Tambo, Frederic W. DeKlerk, Willem DeKlerk, Neil Barnard, Consolidated Gold Fields

Places: Africa: Cape Town, Johannesburg, Mozambique, Soweto, Stellenbosch University, Zambia; England: London, Mells Park, Somerset

Concepts: apartheid, homelands, township, economic sanctions, African National Congress, the National Party of South Africa, the National Intelligence Agency of South Africa, Afrikaners, Boers, “market forces,” power sharing, majority rule, terrorism

The Evils of Racism

Explain to students that Robert Harvey (the author of the book *The Fall of Apartheid*, on which the film *Endgame* was based) defined apartheid as “one of the most evil systems the twentieth century has evolved—institutional racism—on a par with Nazism...” Have students research the ways in which racism was institutionalized by the South African government by reading **the series of discriminatory laws enacted during apartheid**.

Next, have students analyze past or present examples from other cultures or countries that have experienced institutional racism. For example, students could examine the Jim Crow laws that were enacted between 1876 and 1965 in the United States, or they could study the caste system in India. After they have researched these, ask them which movements or parties worked to abolish these institutional forms of racism? What barriers did they face? In what ways does a culture bear the scars of institutional racism even after discriminatory laws have been abolished?

DURING VIEWING

Stakeholders

Choose one of the following points of view to follow as you watch the film: the South African government as represented by P. W. Botha; the African National Congress; Michael Young and Consolidated Gold Fields; Nelson Mandela; and Professor Esterhuysen. As you watch, keep a three-columned list headed “goals,” “fears,” and “assumptions.” Try to determine both what long- and short-term *goals* your individual or group has for South Africa, as well as what *fears*, spoken or unspoken, guide decision-making. Keep a simultaneous list of what *assumptions* your stakeholder(s) seems to make about the other groups. At what point for each does trust have to override fear?

Political Thriller

- 1 Transforming years of complex political history into a two-hour film was no easy task. Not only was there the challenge of “how to keep a contemporary audience watching a film where they already knew the ending,” as **screenwriter Paula Milne** **notes** in her article, “Endgame: New Beginnings,” but there was also the fact that the “action” in this story is largely centered around people negotiating across a table. In the end, the filmmakers chose to dramatize the events as a political thriller, and the result is something **critic Caitlin Moran** in *The Times* called “an episode of 24 without the clock, or Jack Bauer, but the entire fate of South Africa, instead.”

How did the filmmakers accomplish this? As you watch, notice what elements of thrillers—from the music to the camera angles to quick cuts between scenes to spy-movie plot devices—they employed. How does the film compress the events and complexities of 1985–1990 so that they are understandable but also suspenseful? How does interspersing scenes showing “real life” events happening in Africa against the backdrop of negotiations in England enhance the dramatic interest of what is said around the conference table?

- 2 Apply these cinematic techniques to a slice of American or world history by re-imagining a key conflict, negotiation, or crisis in history as a political thriller like this one. Storyboard an important scene or scenes to show how you could invite viewers into the underlying drama and significance of key events by borrowing some of the “tricks” the filmmakers used here.

AFTER VIEWING

A Powerful Weapon

- 1 One of the most important ideas in *Endgame* is the notion that, as Professor Esterhuyse puts it, “Talk is not cheap. It’s all we have left.” At what moments in this film is this most clear? How is talk the tool that moves the professor and Thabo Mbeki from their early enmity to their deep alliance by the end? How is negotiation shown to be a tool that is ultimately stronger than violence?
- 2 What other examples, from the news, from literature, or from your own life, might you point to in support of the notion that negotiation—“talk”—is a powerful weapon against misunderstanding? For example, how do events ranging from the 2009 presidential “**beer summit**” (after a confrontation between a black Harvard professor and a white police officer) to a program promoting **beach outings for Israeli and Palestinian children** help both parties see each other as more than stereotypes? How are **conflict resolution programs in schools** similar? Do you think such efforts are successful in general? Why or why not?
- 3 At the end of the film we learn that such diverse groups as Sinn Fein in Ireland and Hamas in Palestine have learned from the ANC about how to negotiate with a government in power that opposes them. What parallels can you draw between the situations of those groups and that of the ANC? To what extent did negotiation work in those contexts? What lessons from this film about negotiation might apply to other global conflicts? Why?
- 4 When asked what he thought young people could learn from *Endgame*, **Michael Young** said, “In conflict resolution you never ever, ever get a settlement based on the barrel of a gun. At some point, a proper discussion has to take place and people have to share the pain equally. If you can do that...then there’s a message of hope for us all.” Do you agree or disagree? Why or why not? Did the film leave you feeling hopeful about the future?

Money Talks

- 1 “If it is true that money talks, then let it speak clearly.” In *Endgame*, this is Thabo Mbeki’s way of urging the international business community to protest apartheid’s inhumanity by disinvesting in the South African economy. The anti-apartheid disinvestment campaign of the 1980s led people around the world to reevaluate their own economic ties to the country that created apartheid. Students began to question their universities’ investment practices, and voters pressured lawmakers

into passing legislation prohibiting local and national government investment in South African businesses. How did outside economic pressure and disinvestment from multinational companies (e.g., General Electric, General Motors, IBM) contribute to decisions made by the South African government? Do you think it's true in general that "market forces can succeed where politics fail," as Mbeki says in the film? If so, what other examples could you give?

- 2 How can you make money "talk" in your own life? Whom do you "do business" with or economically support through your spending habits? Look at the labels on the clothing you wear and on the food you consume. In what countries were these products manufactured, and by what companies? Choose one product you purchased whose origins you can trace and create a written report. Do you agree with the policies and practices of the manufacturer and the country where it was made? What do you know about the working conditions in the manufacturing plant? Would you ever choose to boycott a particular brand in order to protest unfair labor practices or other human rights issues?

Dramatic Irony

- 1 Explore the idea of "dramatic irony" in film—a situation where viewers are aware of circumstances that the characters in the film are not. Can you think of any recent films you have seen where this technique has been used? Create a class list.
- 2 One of the ways in which director Pete Travis created a suspense-filled film out of the negotiations between the ANC and South Africa's National Party was to employ dramatic irony. For example, viewers are well aware of the fact that National Intelligence agent Neil Barnard is orchestrating simultaneous negotiations with Nelson Mandela and other factions of the ANC, while Mandela is oblivious to this fact. Another dramatically ironic scene takes place when Michael Young is leaving his Consolidated Goldfields office in London and is swarmed by angry anti-apartheid protestors who have no idea that Young is, in effect, brokering negotiations to try to end apartheid.

Choose a conflict of historical significance you've studied that involves different factions or parties, and think about which parties or people were kept uninformed during different phases of the conflict. Then, try to envision how you could theatrically portray this event or series of events using dramatic irony. Try capturing the scene on video, or create a storyboard of the sequence you've imagined.

Freedom Fighter or Terrorist?

- 1 The threat of violence was a double-edged sword for Thabu Mbeki and the ANC. The political group did not want to be stereotyped as cold-blooded terrorists, but they also felt that they could not concede the armed struggle until the ANC was

allowed to operate as a legitimate political party within South Africa. Mbeki went from being denounced as a terrorist to being elected as South African president. WordNet defines *terrorist* as “a radical who employs terror as a political weapon.” Research Mbeki’s life and activities. Do you think he ever deserved the label “terrorist”? Do you think director Pete Travis portrayed Mbeki as a terrorist? Why or why not? Do you think terrorism is ever justified? When, if ever, do you think governments should negotiate with terrorists? Why?

- 2 Could other controversial figures or parties, in history and today, be seen as “terrorists” by some and as “freedom fighters” or “activists” by others? Were the Minutemen who waged a kind of guerilla warfare during the American Revolution terrorists? Were the French who stormed the Bastille terrorists? The U.S.–backed Afghan mujahideen who fought Soviet forces in 1979? The American Black Panther Party? Activists who commit violence in the name of ecological, environmental, or animal rights causes? Choose a particular controversial figure or group from current events or history and write two paragraphs, one arguing for their status as terrorists and the other arguing for their status as freedom fighters.

Invisible Heroes

- 1 Perhaps you have heard some version of this famous quote, attributed to the Reverend Martin Niemöller, about the Holocaust in Germany: “First they came for the Communists, and I didn’t speak up, because I wasn’t a Communist. Then they came for the Jews, and I didn’t speak up, because I wasn’t a Jew. Then they came for the Catholics, and I didn’t speak up, because I was a Protestant. Then they came for me, and by that time there was no one left to speak up for me.” How does this quote relate to *Endgame*? Who “speaks up” and who refuses to speak up about apartheid? What does Professor Esterhuysen mean at the end when he says to Michael Young, “It takes a big man to make himself invisible”?
- 2 In 1993, Nelson Mandela and F. W. DeKlerk shared the Nobel Peace Prize. In his speech accepting the prize, Mandela echoed this idea: “We stand here today as nothing more than a representative of the millions of our people who dared to rise up against a social system whose very essence is war, violence, racism, oppression, repression and the impoverishment of an entire people.” What “invisible heroes” have there been at other key moments in history—people who dared to rise up despite risk to themselves or their loved ones? When have you ever spoken up about something you felt wasn’t right?
- 3 Research an event that interests you to find a person or group whom you believe to have played a key role but to have been overlooked, and create an encyclopedia or textbook entry that highlights this person’s or group’s role.

South Africa Today

How have things changed for white and black South Africans since Nelson Mandela first became president? In small groups, research various aspects of life in South Africa today. Report back to class to create a chart that outlines conditions “Then” and “Now.” How have conflicts between the different parties and factions evolved since the passing of the 1996 Constitution of the Republic of South Africa?

Handout: Beyond Endgame

Copy and distribute the handout at the end of this guide, “Beyond Endgame: Applying Ideas from the Film to Life, Literature, and History,” to use with individuals or small groups. The activity uses quotations from the film and asks students to choose one to defend or refute, using examples from literature, history, current events, or personal experience.

RESOURCES

Background Information

African National Congress

www.anc.org.za/

www.anc.org.za/ancdocs/history/

The official site of the ANC has a section containing documents and images that focus on the role of the ANC and its allies in the struggle to end apartheid.

Apartheid History

www.channel4.com/programmes/endgame/articles/history-of-apartheid-part-1-of-2

This brief, two-part history of apartheid was created by Britain's Channel 4 for their showing of the film *Endgame*.

Apartheid Museum Educational Resources

www.apartheidmuseum.org/supplements/

Produced by the South African Apartheid Museum, in collaboration with the Gauteng Department of Education and the Provincial South African History Project, this teacher's guide provides many approaches to teaching apartheid history, including photographs and oral testimonies.

The Heart of Hope: South Africa's Transition to Democracy

www.omalley.co.za/

This site is dedicated to South Africa's transition to democracy and includes an extensive collection of University of Massachusetts Professor Padraig O'Malley's interviews with many key personalities who influenced South Africa's political history.

"Lives: South African Rites"

www.nytimes.com/2009/07/19/magazine/19lives-t.html

This short, first-person essay from the *New York Times Magazine* describes a same-sex, interracial couple getting married in Johannesburg in what were formerly processing rooms for apartheid.

"The Long Walk of Nelson Mandela"

www.pbs.org/wgbh/pages/frontline/shows/mandela/

A two-hour PBS *Frontline* biography, this documentary explores Mandela's life through the perspectives of Mandela's friends, political adversaries, and fellow prisoners (and jailers) on Robben Island.

"Mandela Is Named President, Closing the Era of Apartheid"

www.nytimes.com/1994/05/10/world/mandela-is-named-president-closing-the-era-of-apartheid.html

The election of Nelson Mandela as the first black president is announced in this May 10, 1994, *New York Times* article.

Nobel Peace Prize: 1993

http://nobelprize.org/nobel_prizes/peace/laureates/1993/index.html

This Nobel Prize Web site page links to the press releases, biographies, and Nobel lectures associated with Nelson Mandela and F. W. de Klerk's shared 1993 Nobel Peace Prize.

"South Africa: A Profile"

http://news.bbc.co.uk/2/hi/africa/country_profiles/1071886.stm

Produced by the BBC, this profile of South Africa gives an encyclopedic overview of the country's history and current leaders.

"South Africa: A Timeline"

http://news.bbc.co.uk/2/hi/africa/country_profiles/1069402.stm

This BBC timeline of South African history chronicles key events from the fourth century through 2009.

"South Africa after Ten Years of Freedom"

www.pbs.org/newshour/extra/teachers/lessonplans/world/safrica_4-13.html

This *NewsHour* lesson explores South African history and thematically links events to other areas of the world where economic sanctions and truth and reconciliation commissions have proved relevant.

South Africa Government Online

www.gov.za/

This is the official site of the South African government.

South African History Online

www.sahistory.org.za/

This site, produced by a nonpartisan people's history project, documents the history and cultural heritage of South Africa.

“South Africa’s New Era: Mandela to Go Free Today”

www.nytimes.com/1990/02/11/world/south-africa-s-new-era-mandela-go-free-today-de-klerk-proclaims-ending-chapter.html

This February 2, 1990, *New York Times* article recounts F. W. de Klerk’s announcement of Mandela’s release after 27 years of imprisonment.

“Thabo Mbeki”

www.guardian.co.uk/world/1999/may/29/southafrica

This 1999 *Guardian* article provides an extensive biographical profile of Thabo Mbeki.

About the Film

“Endgame”

<http://www.variety.com/index.asp?layout=festivals&jump=review&id=2478&reviewid=VE1117939448&cs=1>

This *Variety* magazine film review of *Endgame* contains a brief plot summary of the film and comments on the film’s cinematographic techniques.

Endgame on Channel 4

<http://www.channel4.com/programmes/endgame/episode-guide/series-1/episode-1>

Created by Britain’s Channel 4, this Web site features information about the film *Endgame*, including an overview, timelines of apartheid history, still photos, and more.

Harvey, Robert. *The Fall of Apartheid: The Inside Story from Smuts to Mbeki*.

Palgrave, 2001. The film *Endgame* was based on segments of this written account of the negotiations between the ANC, various Afrikaner academics, and the South African government during the 1980s.

Related Organizations

These organizations may be helpful to you as you prepare lessons about South Africa and apartheid.

BlackPast.org

<http://www.blackpast.org>

This online reference center provides extensive materials on the history of people of African ancestry in the United States and around the world, including an online encyclopedia, speech transcripts, bibliographies, and timelines.

Educators for Social Responsibility

www.esrnational.org/

This organization provides curriculum materials and teacher training programs that focus on issues of peacemaking and conflict resolution.

Facing History and Ourselves

www.facinghistory.org

Known for its work on creating comprehensive curricula on the Holocaust and the Armenian genocide, FHO offers classroom strategies, resources, and lesson plans, and professional development about race, identity, conflict resolution, social action, and related topics.

The New York Times Learning Network

www.nytimes.com/learning/issues_in_depth/20080328.html

This online learning resource contains several lessons and related articles on South Africa, apartheid, Nelson Mandela, and Africa today.

Teaching Tolerance

<http://www.tolerance.org>

A project of the Southern Poverty Law Center, this group is dedicated to reducing prejudice and to anti-bias education. Its magazine (*Teaching Tolerance*) and Web site contain classroom activities and resources.

Beyond Endgame: Applying Ideas from the Film to Life, Literature, and History

As Professor Esterhuysen says, “Life has a habit of pushing us into the arms of philosophy.” How do the issues raised in *Endgame* resonate today? When have similar questions about the uses and abuses of violence, money, and power been raised in other societies or at other times in history? How and when has “humanity” triumphed over “the need to dominate”? Why?

Take one of the following quotes from *Endgame* to defend or refute and write an essay in which you give as many examples from literature, history, current events, or your own personal experience as you can to support your position.

- “The need to dominate is often a consequence of survival.”¹
- “A person’s humanity is measured according to their relationship with others.... These people who commit these crimes [of apartheid] have lost their humanity and are as much victims...as we are.”²
- “[People need to] see each other as men rather than enemies.”³
- “You must defeat terrorists before you negotiate with them.”⁴
- “Fear is the first weapon of the oppressor. It blinds us all from seeing the humanity of others.”⁵
- “Without trust we will achieve nothing.”⁶
- “Talk is cheap.”⁷
- “Talk is not cheap. It’s all we have left.”⁸
- “The issue of violence is irrevocably connected to the other issues we wrestle with....Only when we can participate in a truly democratic process will our armed struggle become obsolete.”⁹
- “Money talks.”¹⁰
- “Market forces can succeed where politics fail.”¹¹

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REBECCA EATON IS EXECUTIVE PRODUCER OF MASTERPIECE. FUNDING IS PROVIDED BY PUBLIC TELEVISION VIEWERS.

ENDGAME IS A DAYBREAK PICTURES PRODUCTION PRESENTED BY CHANNEL 4, TARGET ENTERTAINMENT GROUP, AND MASTERPIECE. THE SCREENPLAY IS BY PAULA MILNE, BASED ON THE BOOK *THE FALL OF APARTHEID* BY ROBERT HARVEY. THE DIRECTOR IS PETE TRAVIS. THE PRODUCERS ARE HAL VOGEL AND DAVID AUKIN. THE EXECUTIVE PRODUCERS ARE LIZA MARSHALL FOR CHANNEL 4, ARWEL REES FOR TINOPOLIS, IAN JONES AND ALISON RAYSON FOR TARGET, AND REBECCA EATON FOR MASTERPIECE.

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