Presents

"Master Harold" . . . and the Boys

Wednesday, November 2, 2005
10am
Bowker Auditorium

Study guides are also available on our website at www.fineartscenter.com - select Performances Plus! from Educational Programs, then select Resource Room.

The Fine Arts Center wishes to acknowledge MassMutual Financial Group for its important role in making these educational materials and programs available to the youth in our region.
Harold Athol Lannigan Fugard was born June 11, 1932, in a remote village in South Africa. The child of an English father and Afrikaner mother, Fugard grew up in Port Elizabeth, the setting for most of his plays. In 1958, he moved to Johannesburg where he worked as a court clerk, an experience that made him keenly aware of the injustices of apartheid and served as a source of inspiration for his writings. In the same year, he wrote, directed, and acted in a multiracial theater in which he organized. He has mostly dedicated his art to fighting the destructive effects of apartheid. His first play to gain recognition tells the story of two half brothers, one with darker skin than the other, called *The Blood Knot* in 1961. He went on to write *Boesman and Lena* about two people of mixed race and their struggle for survival. Others include the comedy *Sizwe Banzi Is Dead* (1972), *The Road to Mecca* (1985), *Hello and Goodbye* (1965), *A Lesson from Aloes* (1978), *My Children! My Africa!* (1988), *Playland* (1992), and *Valley Song* (1995). Many of his plays were banned in his homeland, and were premiered instead at the Yale Repertory Theatre. “MASTER HAROLD”...and the boys was written in 1982 as an atonement of a personal story when he was 17. It tells the story of racism by exploring a damaged relationship between Hally, a 17 year old white boy, and two lifelong family employees who are black. Considered one of the greatest contemporary dramatists, Fugard continues to write and produce plays.

Curriculum Connections

“MASTER HAROLD” and the boys has strong, clear connections to the objectives of an educational curriculum.

- The tie-in to Arts Education is through the live presentation of theater as art. Attendance will allow audience members to analyze and respond to qualities of art by critiquing the work and defending their preferences as informed reasons rather than opinions.

- Drama, as a genre of literature meant for performance, is best appreciated and understood through live performance. Audience members will be viewing the work of one of the greatest South African playwrights and have the opportunity to critique the plot, structure and thematic elements of Fugard’s work. They will also see the final product of production of a script taken to its fullest potential in performance.
Curriculum Connections (cont’d)

- “MASTER HAROLD” ...and the boys was written at the height of apartheid in South Africa that allowed for and supported racial segregation among the community. Although the words racism and apartheid are never used, it clearly tells a personal story of friendship and relationship between a young white boy and two black men that is destroyed by this instilled hierarchy. Anyone studying South Africa, apartheid, and racism throughout the world experience first hand how the simple nature of life, given these circumstances, can change a relationship in an instant. Further, the characters have a conversation about great leaders, philosophers, and artists in history.

- Audience members may have the opportunity to participate in a “talk back” symposium, allowing persons to speak with the artists in the production, have their questions answered about the play, and contribute to a thought-provoking environment of analysis and exploration.

Program Objectives

- To make informed judgments about art and theatre.
- To compare the effects of apartheid in South Africa to other forms of racism we experience around the world and today in our own society.
- To compare relationships thriving in a setting such as apartheid.

Program Summary

7 Stages production of Fugard’s “MASTER HAROLD” ...and the boys is a theatrical experience that allows the audience a glimpse into South Africa in the 1950s, into the height of apartheid, and into the lives of three individuals who relate to each other in friendship, mentorship, and racism. Director Del Hamilton approaches the masterpiece with the idea that the relationships between the young white boy and his two black companions are what connect the audience to the story. The heart wrenching events that take place during the one and a half hour production explore childhood memories recounting the shared laughter, the teaching, the family hurt, and the ugliness of apartheid in South Africa. Discover this amazing piece of theatre in a landmark production starring Bert Tanner, Ismail Ibn Conner, and Aaron Bean.

Vocabulary Words

- Apartheid
- Boet
- Fred Astaire
- Ginger Rogers
- Stusgod
- Welfed
- Count Basie
- Max Schmeling
- Naught
- Donner
- Joe Louis
- Nelson Mandela
- Charles Darwin
- Donner
- Joe Louis
- Nelson Mandela
- Desmond Tutu
Overview of Art Form

“MASTER HAROLD”...and the boys is a theatrical production, a live performance staged at 7 Stages Theatre. The production incorporates four live actors playing designated roles. The show will bring a script from page to stage and through performance, touch on thematic issues prevalent in the script.

Pre- and Post- Activities

Pre-show activities:

- Apartheid in South Africa

  Students will research the subject of apartheid - researching the history of South Africa beginning in 1948 through 1991. Consider the following questions: What other areas of the world have experienced a similar hierarchy? How do you think American racism influenced this movement? How does apartheid or racism affect an infrastructure in society? How do people relate, work, and interact together in a work setting? In a social setting? Students should then consider their peers and their surroundings and write a short narrative of how these relations would be different if a hierarchy like this were in place. Considering both sides of the spectrum, they should pair up and write a short dialogue, taking place in a work setting, one playing the oppressor, and one playing the oppressed.

- Athol Fugard’s writings

  Students should read works by Fugard and discuss how they relate to racism and the events taking place in South Africa during apartheid. For example, Blood Knot, MASTER HAROLD ...and the boys, and My Children! My Africa! Consider the following questions: How did Fugard use his art to make his views public? How did the government respond to such expression? How did Fugard respond to the government for their actions toward him? How did the community respond to such expression? Overtime, how did his stories change?

Post-show activities:

- Critical Writing

  Following the production and discussion about the show, students should write a critique of the production, discussing their reaction to the text after having read it versus seeing it onstage, the performances of the actors, the effectiveness of the technical elements of the production and their overall opinion of the production.
Post-show activities (cont’d):

- Discussion of “Men of Magnitude”

Hally and Sam have a discussion about historical “men of magnitude” according to their opinion. Students should compare and contrast the ideas listed below and create a chart of men throughout history that can be considered “men of magnitude.”

- What are the similarities in the “men of magnitude” discussed?
- What differences did you find in the men that Hally chooses and the men Sam chooses?
- Do you agree with the choices that the characters make? What men would you add to this list?

Resources

"MASTER HAROLD” ...and the boys
by Athol Fugard

Notes from WASHINGTON STATE UNIVERSITY:

The Longman Anthology of Drama and Theatre: A Global Perspective
Michael L. Greenwald, Roger Schultz, Roberto D. Pomo
A Study Guide to
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Apartheid, social and political policy of racial segregation and discrimination enforced by white minority governments in South Africa from 1948 to 1994.

The term *apartheid* (from the Afrikaans word for "apartness") was coined in the 1930s and used as a political slogan of the National Party in the early 1940s, but the policy itself extends back to the beginning of white settlement in South Africa in 1652. After the primarily Afrikaner Nationalists came to power in 1948, the social custom of apartheid was systematized under law.

The implementation of the policy, later referred to as "separate development," was made possible by the Population Registration Act of 1950, which put all South Africans into three racial categories: Bantu (black African), white, or Coloured (of mixed race). A fourth category, Asian (Indians and Pakistanis), was added later. The system of apartheid was enforced by a series of laws passed in the 1950s: the Group Areas Act of 1950 assigned races to different residential and business sections in urban areas, and the Land Acts of 1954 and 1955 restricted nonwhite residence to specific areas. These laws further restricted the already limited right of black Africans to own land, entrenching the white minority's control of over 80 percent of South African land. In addition, other laws prohibited most social contacts between the races; enforced the segregation of public facilities and the separation of educational standards; created race-specific job categories; restricted the powers of nonwhite unions; and curbed nonwhite participation in government.

The Bantu Authorities Act of 1951 and the Promotion of Bantu Self-Government Act of 1959 furthered these divisions between the races by creating ten African "homelands" administered by what were supposed to be reestablished "tribal" organizations. The Bantu Homelands Citizenship Act of 1970 made every black South African a citizen of one of the homelands, effectively excluding blacks from South African politics. Most of the homelands, lacking natural resources, were not economically viable and, being both small and fragmented, lacked the autonomy of independent states.

Though the implementation and enforcement of apartheid was accompanied by tremendous suppression of opposition, continual resistance to apartheid existed within South Africa. A number of black political groups, often supported by sympathetic whites, opposed apartheid using a variety of tactics, including violence, strikes, demonstrations, and sabotage - strategies that often met with severe reprisals by the government. Apartheid was also denounced by the international community: in 1961 South Africa was forced to withdraw from the British Commonwealth by member states who were critical of the apartheid system, and in 1985 the
governments of the United States and Great Britain imposed selective economic sanctions on South Africa in protest of its racial policy.

As antiapartheid pressure mounted within and outside South Africa, the South African government, led by President F. W. de Klerk, began to dismantle the apartheid system in the early 1990s. The year 1990 brought a National Party government dedicated to reform and also saw the legalization of formerly banned black congresses and the release of imprisoned black leaders. In 1994 the country's constitution was rewritten and free general elections were held for the first time in its history, and with Nelson Mandela's election as South Africa's first black president, the last vestiges of the apartheid system were finally outlawed.

Alonford James Robinson, Jr.  
See Also Afrikaner; Mandela, Nelson Rolihlahla; De Klerk, Frederik Willem.
NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.**
  Many of our performances sell-out. This means we can have up to 1,600 students to seat. Please help us by arriving at least **30 – 15 minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

- **PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.**

- The staff of the Fine Arts Center need your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

- At the conclusion of the performance please remain in your seats until your school group is dismissed.

*We hope that you and your students enjoy your theatre experience!*
PARKING POLICY

FOR GROUPS NOT TRAVELING BY SCHOOL BUS

We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just $1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in either the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER

BOWKER AUDITORIUM
In Stockbridge Hall

Bowker Auditorium

School Bus Parking: Students should be dropped-off behind Stockbridge Hall which is accessed via the road to the Campus Center Parking Garage off of Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: We recommend parking in the Campus Center Parking Garage which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. Available lots and pricing (current as of 9/1/04) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413)545-0190

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue
Lot 25 – next to Mullins Center with 3 & 5 hour meters

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the South: (Springfield, Holyoke) I-91 north to Route 9. East on Route 9 over the Coolidge Bridge and through Hadley. Left at Route 116 (across from Staples) heading north toward campus. Right at first exit at “University of Massachusetts” bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions from “From the South” above.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Call the Programming Office if you require permits at (413) 545 – 0190. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.