

"Master Harold" ...and the Boys

Athol Fugard

Teacher's Guide

Written By Matthew Jewell

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Synopsis

The play is set in the St. George's Park Tea Room in Port Elizabeth, South Africa in 1950. Sam and Willie, two black waiters, open the scene. Willie practices dancing while Sam provides constructive criticism. Willie complains about his dancing partner, Hilda, but Sam thinks that the couple's problems are a result of Willie's beating her.

Hally, a seventeen-year-old white schoolboy and son of the tea room's owners, enters. Sam informs him that his mother called and that it sounded as if she were preparing to bring his father home from the hospital. Hally is distraught at the news, refusing to believe it. He interrogates Sam and constructs numerous reasons why it can't possibly be true. He settles in to do his homework, which leads to a discussion of "great" men and women. Hally and Sam propose radically different historical figures, but finally agree on Sir Alexander Fleming.

As they talk, it becomes apparent that Sam has been an integral part of Hally's life and that the two have shared Hally's education from "Standard Four to Standard Nine." Sam has an excellent memory and recalls his first geography lesson from Hally. The two met when both lived at the Jubilee Boarding House. Hally would hide in Willie and Sam's room from his mother. Their reminiscences on their shared time at the boarding house culminate with the recollection of the time Sam made Hally a kite.

They are interrupted by the telephone. From Hally's side of the conversation, it is apparent that his father intends to come home and that Hally is urging his mother to persuade him to stay at the hospital. Hally

briefly explains to the two men that he simply wants the best for his father and doesn't believe him to be fully recovered, then brusquely orders them back to work. He becomes moody and sullen, then turns back to his homework, which includes an essay on "an annual event of cultural or historical significance." Sam and Willie return their attention to Willie's preparation for a dance competition, eventually arguing and drawing the ire of Hally.

Sam tries to explain their interest in dancing to Hally, supplying a poetic description of the competition for which Willie is preparing. Hally's interest is slowly piqued, and he decides to write his essay about the dance. He begins to compose as Sam supplies relevant facts and descriptions. Their work is once again interrupted by the telephone.

Hally's mother is calling to say she's bringing his father home. Hally vehemently objects, complaining that he'll steal from the family to buy alcohol. After the call, Hally is dejected and angry, taking it out on Sam. He begins a vituperative rant about his father, while Sam warns him to stop before he says something

he regrets. Hally loses control, then turns suddenly on Sam and Willie. He demands that Sam henceforth call him "Master Harold." Sam warns him that he will comply, but that if Hally insists on it, their relationship will never be the same. Hally remains adamant in his demand, then viciously relates a racist joke at Sam's expense.

There is a dangerous moment while Sam and Willie contemplate physically assaulting the boy, then it passes, and Sam laments the loss of the boy he knew and helped raise. Hally is chagrined and leaves awkwardly. Sam and Willie return to Willie's dancing.



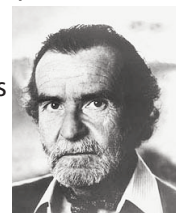
South Africa Timeline

1652	The Dutch East Indies Company founds a colony at Cape Town.
1815	The Congress of Vienna gives control of South Africa to Britain.
1816-1826	Shaka Zulu forms and expands the Zulu Empire.
1833	Britain abolishes slavery in South Africa.
1835-1840	Boers undertake “Great Trek” north and east.
1850s	Boers establish the Transvaal and the Orange Free State.
1852	Britain gives limited self-government to the Transvaal.
1860s-1880s	Gold and diamonds discovered in the Transvaal.
1877	Britain seizes control of the Transvaal.
1879	Britain defeats the Zulus in Natal.
1880-1881	First Boer War; Boers reclaim the Transvaal.
1895	Britain tries unsuccessfully to retake the Transvaal.
1899-1902	Second Boer War. The Transvaal and the Orange Free State become British colonies.
1910	Union of South Africa is established as a British Commonwealth. The Constitution places most power with whites.
1912	Native National Congress, which eventually becomes the African National Congress, forms to protest white domination.
1913	Land Act prevents natives from buying land outside reservations.
1914	National Party (Afrikaner) forms.
1934	South African Party (British) becomes the United Party.
1948	National Party wins a majority and begins instituting apartheid laws.
1960s	International pressure mounts against the South African government. South Africa is excluded from the Olympic Games.
1960	Sharpsville Massacre occurs when South African police fire on protesters; beginning of armed resistance of the government and worldwide condemnation of apartheid; ANC

1961	banned. South Africa becomes a republic independent of Britain. Nelson Mandela leads the ANC’s military wing.
1964	Nelson Mandela sentenced to life in prison.
1966	Prime Minister Hendrik Verwoerd assassinated.
1970s	Over three million people forcibly resettled to black reservations.
1976	Over six hundred killed in clashes between black protestors and security forces.
1984-89	Township revolt in South Africa leads to nationwide state of emergency.
1989	F.W. de Klerk becomes President. Public facilities are desegregated and many ANC activists are freed.
1990	ANC unbanned; Nelson Mandela freed.
1991	De Klerk repeals remaining apartheid laws.
1994	ANC wins national elections; Nelson Mandela becomes President.

Author Sketch

Athol Fugard was born June 11, 1931 in Middleburg, South Africa. His father was an English-speaker, his mother an Afrikaans-speaker. When Fugard was three, the family moved to Port Elizabeth, where many of his plays are set. He studied at Cape Town University, but dropped out to hitchhike across Africa. In North Africa, he became a merchant seaman and spent two years sailing across the Far East.



In 1956 he took a job writing news bulletins for South Africa’s Broadcasting Corporation and married actress Sheila Manning. Together they founded an experimental theater group for which Fugard wrote. Two years later, they moved to Johannesburg, where he took a clerical position. Fugard made his first close black friends in Johannesburg and became aware of the extent of racial problems in South Africa, a theme that dominates his plays.

Fugard wrote his first major play, *The Blood Knot*, in 1961. After the BBC broadcast it in 1967, the South

African government revoked his passport, and he was not allowed to leave the country until 1971. He settled in Port Elizabeth in 1964 to become a full-time playwright and has continued to live in the Eastern Cape province, aside from periodic residences abroad as a playwright and director. Fugard is considered to be one of South Africa's most influential writers, and his plays have won many awards, including a Commonwealth Theatre Award and a New York Drama Critics' Circle Award for Best Play, and he has received honorary doctorates from Rhodes University, Yale University, Georgetown University, and the University of Cape Town, among others.

Critic's Corner

Athol Fugard has often insisted that his plays are not solely political commentary, that they are intense human drama and that the political dimensions result from South African drama's politicized circumstances. Human drama originates in the details of life, and the details of apartheid South African life had highly political implications. "*Master Harold*" ... *and the Boys* follows this basic formula. Drawn from Fugard's own experiences, the play focuses on the human elements, especially on Hally's torn loyalties and vacillation between hope and cynicism. That Hally's drama revolves around issues of race and identity is a byproduct of Fugard's fidelity to details of time and place. This is not to say that the political elements of the play are incidental. Rather, they form a necessary component of the whole, and Sam's vision of a smoothly integrated world remains relevant.

Bibliography

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Attridge, Derek and Rosemary Jolly, Eds. *Writing South Africa: Literature, Apartheid, and Democracy, 1970-1995*. Cambridge: Cambridge UP, 1998.

Jordan, John O. "Life in the Theater: Autobiography, Politics, and Romance in '*Master Harold*' ... *and the Boys*." *Twentieth Century Literature*. 39.4 (1993): 461+.

Killam, Douglas and Ruth Rowe, Eds. *The Companion to African Literatures*. Bloomington: Indiana UP, 2000.

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Owomoyela, Oyekan, Ed. *A History of Twentieth-Century*

African Literatures. Lincoln: U of Nebraska P, 1993.

Sutton, Brian. "Fugard's '*Master Harold*' ... *and the Boys*." *Explicator*. 59.2 (2001): 109+.

Walder, Dennis. *Athol Fugard*. New York: Grove Press, 1985.

SELECTED OTHER WORKS

Fiction

Tsotsi, 1980

Karoo and Other Stories, 2005

Nonfiction

Notebooks: 1960-1977, 1983

Cousins: A Memoir, 1994

Plays

No-Good Friday, 1958

The Blood Knot, 1961

Hello and Goodbye, 1965

Boesman and Lena, 1969

People Are Living There, 1969

Sizwe Bansi Is Dead, 1972 with John Kani and Winston Ntshona

The Island, 1973 with John Kani and Winston Ntshona

Statements after an Arrest Under the Immorality Act, 1974 with John Kani and Winston Ntshona

Nongogo, 1974

Dimetos, 1975

A Lesson from Aloes, 1969

The Road to Mecca, 1985

A Place with the Pigs, 1987

My Children! My Africa!, 1989

Playland, 1992

Valley Song, 1995

The Captain's Tiger, 1998

Sorrows and Rejoicings, 2001

Exits and Entrances, 2004

Screenplays

The Guest, 1977

Marigolds in August, 1982

MEDIA VERSIONS

VHS

"*Master Harold*" ... *and the Boys*, Warner Home Video, 1985

Objectives

General Objectives

1. To read an example of South African literature.
2. To develop critical reading, thinking, and writing skills.
3. To visualize the staging of a play.
4. To understand and deploy literary tools and terminology.
5. To read the play in an historical context.
6. To evaluate the role of literature in society.
7. To decode systems of symbols.
8. To discuss the inner life of literary characters.
9. To follow implied action.
10. To foster both an understanding and appreciation of literature.

Specific Objectives

1. To track Hally’s conflicting motivations and loyalties.
2. To evaluate Hally’s relationship with Sam.
3. To develop a picture of life in apartheid South Africa.
4. To decode the kite story.
5. To discuss the roles of race in the play.
6. To explain the literal and figurative functions of dancing in the play.
7. To contrast Sam and Willie.
8. To contrast Sam and Hally’s father.
9. To follow historical references in the play.
10. To place Hally’s behavior and opinions in relation to his personal history.

Literary Terms and Applications

Characterization: the assembly of actions, speech patterns, attitudes, and habits that defines a character. Although Fugard’s plays are often primarily political in nature, their plots are driven by detailed characterization. In “*Master Harold*” ... and the Boys, Hally’s characterization is pursued through his relationships with Sam and his father.

Dialect: the use of diction to characterize a regional, social, or economic group. Dialect is rooted in oral tradition; writers use it to show how characters speak. Generally, a dialect comprises vocabulary, spelling, and grammar that deviate from “standard” English. In “*Master Harold*” ... and the Boys, Willie’s dialect is marked by nonstandard grammar and the use of words like “Boet,” “hell-in,” and “donner.” All three characters use the dialect word “Ja.”

Foil: a character who serves to highlight another character’s traits by contrast. Willie serves as a foil to Sam.

Compared to Sam, Willie is uneducated, a bad dancer, poorly spoken, abusive to women, and subservient.

Cross-Curricular Sources

DVD/VHS

Meetings with Remarkable Men, Parabola Books, 1979 (Actor: Professor Skridlov)
Gandhi, Sony, 1982 (Actor: Gen. Smuts)
The Killing Fields, Warner Home Video, 1984 (Actor: Dr. Sundesval)
Boesman and Lena, Kino Video, 2000 (Play author)
Tsotsi, Miramax, 2005 (Book author)

Fiction

Chinua Achebe, *Things Fall Apart*
Ama Ata Aidoo, *Changes: A Love Story*
J.M. Coetzee, *Life and Times of Michael K*, *Disgrace*
Nadine Gordimer, *A World of Strangers*, *The Conservationist*
Christopher Hope, *A Separate Development*
Alan Paton, *Cry, the Beloved Country*
Ngugi wa Thiong’o, *The River Between*, *Petals of Blood*

Nonfiction

Joseph Lelyveld, *Move Your Shadow: South Africa, Black and White*
Sindiwe Magona, *To My Children’s Children*
Don Mattera, *Sophiatown*
David Mermelstein, Ed., *The Anti-Apartheid Reader: The Struggles Against White Racist Rule in South Africa*
Alan Paton, *Cry, the Beloved Country*

Plays

Lueen Conning, *A Coloured Place*
Femi Euba, *Abiku*
Pamela Green, *The Syringa Tree*
Harol Kimmel, *The Cell*
Matsemela Manaka, *Children of Asazi*
Gcina Mhlophe, Maralia Vanrenen, Thembi Mtshali, *Have You Seen Zandile?*
Percy Mtwa, *Bopha!*
Percy Mtwa, Mbongeni Ngema, and Barney Simon, *Woza Albert!*
Mbongeni Ngema, *Asinamali!*
Ferdinand Oyona, *Houseboy*

Poetry

Breyten Breytenbach, *Lady One*
Ingrid de Kok, *Seasonal Fires*
Lenrie Peters, *Selected Poetry*
F.T. Prince, *Collected Poems: 1935-1992*

Themes and Motifs

Themes

- Racism
- Class
- Politics
- Hope
- Education
- Family
- Dancing

Motifs

- Oscillation between conflicting loyalties and emotions
- Absent characters with critical influence
- Escaping undesirable circumstances through fantasy, dancing, alcohol, etc.
- Racism as an insidious force at the personal, interpersonal, and social levels

Meaning Study

1. WILLIE: She was scandalizin' my name,
She took my money
She called me honey
But she was scandalizin' my name.
Called it love but was playin' a game. ... (p. 4)
(Willie opens the play singing, while Sam reads a comic book. The song's lyrics introduce one of the play's main themes: romance. At the literal level, romance refers to relationships, something on which Sam has advice for Willie. At the figurative level, romance is a transformation of reality. In terms of dancing, the romanticized act restructures the world into one with "happy endings" and no collisions. Directly applied to apartheid South Africa, romance is a restructuring of an unfair social structure. If one reads the song lyrics with "She" referring to white South Africa an "me" referring to black South Africa, then the song is about the elision of black identity by the hypocritical white-dominated society.)
2. SAM: You hit her too much. One day she's going to leave you for good.
WILLIE: So? She makes me the hell-in too much. (p. 7)
(Willie's violence towards women is thoughtless, reactionary, and justified by blaming its victims. This violence is a microcosmic representation of apartheid South African society in general, with Willie analogous to white South Africa and the women he beats analogous to black South

Africa. This analogy is supported by the similarity of Hally's verbal abuse of Sam later in the play. It, too, is reactionary and blames the victim. These similarities across scale seem to argue that Willie has internalized the structure of his society and applies it to his own personal relationships.)

3. HALLY: We don't exactly burn people at the stake anymore.
SAM: Like Joan of Arc.
HALLY: Correct. If she was captured today, she'd be given a fair trial.
SAM: And then the death sentence. (p. 15)
(This exchange between Sam and Hally mirrors the cycles of hope and cynicism to which Hally is bound. He begins by speaking of social progress, using Joan of Arc as an example, then dissolves into cynicism and despair. The political reading of this passage is an indictment of the apartheid South African justice system, which was systematically unjust. While one (Joan of Arc) might be afforded the illusion of a trial, the result (death sentence) would be the same. That the conversation questions the "fairness" of trials is significant because it sets up the use of the same word later in Hally's racist pun.)
4. SAM: I looked at the chapters in the beginning and I saw one called "The Struggle for Existence." Ah ha, I thought. At last! But what did I get? Something called the mistletoe which needs the apple tree and there's too many seeds and all are going to die except one. ... (p. 19)
(Sam is speaking of his disappointment with Darwin. It highlights the differences between Hally's and Sam's perspectives. Sam came to the book and saw a chapter entitled "The Struggle for Existence" and hoped for writing on his own struggle for existence. Hally's evaluation is more academic, less personal. Sam's disappointment also stems from the content, the idea that "there's too many seeds and all are going to die except one," which contradicts his social vision of inclusiveness. The interdependence of the species in the chapter mirrors his social metaphor of dancing, in which partners are codependent and necessary.)
5. HALLY: Not many intellectuals are prepared to shovel manure with the

peasants and then go home and write a “little book” called *War and Peace*. (p. 21)
(Hally’s comparison of himself to Tolstoy implicitly labels Sam and Willie as “peasants.” Despite their close relationship and personal history, Hally has internalized his society’s norms and considers himself magnanimous for treating “peasants” as people. This offhand remark contrasts sharply with his childish excitement while reconstructing his memories of days spent in Sam and Willie’s room. These contrasts depict Hally as a torn individual. This is typical of Fugard’s drama, which roots social commentary in highly human drama.)

6. HALLY: Why did you make that kite, Sam?

SAM: (Evenly) I can’t remember. (p. 31)
(The stage note of “Evenly” is a clue that Sam is not being totally forthright. At the end of the play, he reveals that he does remember and that his motivation was twofold. First, he made the kite out of simple compassion, an effort to delight a neglected and ashamed child. Second, the kite story is a lesson about racism. It ends with Sam leaving Hally alone at the “white’s only” bench. The kite is similar to dancing, a metaphor for a romantic escape from brutal circumstances.)

7. SAM: It’s beautiful because that is what we want life to be like. But instead, like you said, Hally, we’re bumping into each other all the time. (p. 46)

(Sam’s idea of dancing is the central social metaphor of the play. It is not accidental that the play begins and ends with Willie and Sam dancing. The dance stands for integration, mutual dependency, and flow. “Bumps” are things contradictory to the dance’s internal logic: conflict and antipathy. At the personal level, “bumps” are fights, both verbal and physical. At the social level, they are social injustices and international disagreements. Sam’s idea of dancing is partially escapist, a retreat into a world as it should be. But it is also a social vision, an idea of what the world ought to be.)

8. HALLY: Nobody knows the steps, there’s no music, the cripples are also out there tripping up everybody and trying to get into the act. ... (p. 51)
(Hally is momentarily convinced by Sam’s expla-

nation of dancing and excitedly begins writing an essay on it. The final phone call acts as a catalyst, sending him back to his radical cynicism, of which the above lines are an expression. “Cripple” here literally refers to his father, who is physically disabled. It also refers to all impediments to “dancing,” implying that the reality is that Sam’s vision of social justice and integration is impossible.)

9. SAM: You’re ashamed of so much! ... And now that’s going to include yourself. That was the promise I made to myself: to try and stop that happening. (p. 58)

(Sam reveals his perspective on his relationship with Hally, which is a reversal of their student/teacher dynamic. Just as Hally as taught Sam what he learns at school, Sam has tried to teach Hally what he needs to know to be a compassionate, complete human being. In this conversation, Sam’s role as a father-surrogate becomes explicit, and Hally feels forced to choose between a socially unacceptable but personally preferable father-substitute and a socially acceptable but personally humiliating biological father.)

10. SAM: You don’t have to sit up there by yourself. You know what that bench means now, and you can leave it any time you choose. (p. 60)

(These lines conclude the extended kite/bench metaphorical story. Sam warns Hally that racism socially isolates those with power just as much as the disenfranchised, that it is a socially destructive force. He urges Hally to “leave” the position he has occupied by repeating his father’s racist joke.)

Comprehension Study

1. How is Sam portrayed as a Christ-like figure?
(Sam is first associated with Christ at the beginning of the play. He stoically describes being caned by police, which elicits a “Jesus!” from Hally. The association is strengthened when Sam selects Jesus Christ as one of his “great” men and women, which draws Hally’s scorn. When Hally recounts seeing Sam whittling a “cross” of wood in his room (for the kite), the comparison begins to become explicit. It culminates in Sam’s carrying Hally’s father (a cross) and bearing Hally’s angry abuse.)

2. Describe Hally's oscillations and conflicts.

(Hally is torn between conflicting loyalties and obligations, and oscillates between polar emotions. Generally, he is torn between social and personal relationships and obligations. He feels most close to Sam, a surrogate-father, and feels ashamed of his real father. That Sam is a black man in apartheid South Africa adds a social dimension to this tension. Hally's feelings about his father are conflicted as well, oscillating between love and shame. He also wavers between hope and extreme cynicism. He alternates between making presumptuous speeches about "progress" and declaring that life is nothing but a series of disappointments.)

3. Compare the "great" literary/historical figures that Hally and Sam select.

(Sam generally chooses people who helped others like Abraham Lincoln and Jesus Christ, while Hally selects people of more academic "importance" like Charles Darwin and Tolstoy. The person on whom they agree, Sir Alexander Fleming, represents a medium between the two. His invention of penicillin fulfills Sam's requirement of social contribution and Hally's expectation of "progress" for its own sake.)

4. Describe the influence of characters absent from the stage.

(Three characters completely absent from the stage are critical to the plot: Hally's mother, Hally's father, and Hilda. Hally's mother's calls interrupt the dialogue and precipitate bouts of cynical defeatism. His father is the defining person in his life. His absence, which is chronic, both physical and spiritual, is the foundation on which his relationship with Sam is built. His imminent return sparks a crisis for Hally, which results in his verbally assaulting Sam. Willie's relationship with Hilda is the reverse of Hally's with his father. Hilda, Willie's dance partner, is absent because he abuses her.)

5. Analyze the symbolism of the kite.

(Initially described as a "cross" of wood, the kite is partially a symbol for social salvation, hope for something better than the realities of apartheid. That Sam leaves it tied to a "white's only" bench furthers the metaphor. The kite (hope) flies above but is tethered to the bench

(immediate social realities). Later, when Sam speaks in detail of having made it, it also comes to symbolize his care for and of Hally as a child.)

6. Interpret dancing as the central metaphor of the play.

(Dancing literally weaves the entire play together. It begins and ends with dancing, and Willie dances in the background sporadically throughout the play. At the interpersonal level, dancing is literally the flow of motion between to synchronized people. Figuratively, it "romance," happiness, and life without friction, an escape from the oppressive realities of day-to-day life. It carries these significations at every level of magnification. At the national level, it is the ideal of peaceful coexistence between white and black South Africans. At the international level, it is the elision of disputes between countries in favor of mutual respect. The opposite of dancing is "bumping," a failure of dancing, and by extension, friction and conflict between people, peoples, and nations.)

7. List distinctive features of each character's speaking patterns.

(Each character has a distinctive speaking pattern that places him in a hierarchy of race, class, and education level. All are South African, marked by such usages as "Ja." Hally's speech is the most educated, sometimes stiffly academic, marking him as of the ruling class in apartheid South Africa and thus white. Willie is at the opposite end of the spectrum. His grammar is nonstandard and he uses dialect words like "Boet" and "Haaikona," marking him as uneducated and thus at the bottom of the social hierarchy, thus black. Sam is between the two poles. His grammar is standard, but he has difficulty pronouncing words like "magnitude." The most telling difference between Sam's and Willie's speaking patterns is that Willie calls Hally "Master Harold," while Sam calls him "Hally," speaking as he would to an equal. Hally's insistence at the end of the play that Sam call him "Master" is an insistence that he speak like Willie does, like a black man under apartheid.)

8. How is the play specific to South Africa, and what elements transcend setting and time?
(This is a broad question to which there isn't a specific correct answer. Details of the play are

from 1950 South Africa. The dialect, references to places and names, and school grade levels are South African. Details like the music referenced and contemporary events (e.g., “the war”) date the play. The relationships between the black men and Hally and their terms of address for him mark the play as set in apartheid South Africa. However, the references to apartheid policies in the play are vague enough to relate to segregation in America as well. Although the play is firmly rooted in specifics, as are most Fugard dramas, the main themes transcend the setting and time and speak to basic elements of the human experience. Hally’s internal divisions and the personally and socially destructive effects of racism are as relevant now as they were when the play was written.)

9. Break down the play’s structure.

(There are two ways of thinking about the play’s structure. First, it resolves into three main parts divided around Hally’s presence. The play begins with Sam and Willie alone. The center and most lengthy section includes Hally, and a final short section follows his departure. This is a useful way of thinking about the play’s structure because of the different behavior Sam and Willie exhibit when Hally is not present. The beginning and end scenes constitute a “black” space in which Sam and Willie may act naturally, and the central section constitutes a “white” space, a space dominated by a white boy and, by extension, white South African judgments and power relations.

Another way of looking at the structure is to divide the play around the phone calls. This is a useful model through which to view the play because it highlights the rise and fall of Hally’s mood swings. The first call occurs before the play begins. Hally is informed of it and dismisses the notion. The conversation lightens as Hally exhibits childlike joy at his memories of the time he spent in Sam and Willie’s room. The second call interrupts this conversation and turns Hally sullen and cynical. He slowly rises from this emotional mire and eventually begins to excitedly compose an essay about dance as a metaphor for life. The third phone call interrupts this conversation and results in Hally’s complete loss of control and attack on Sam. The phases begin with a sullen and cynical Hally, progress

towards an idea of hope and compassion, are interrupted, and repeat. The first cycle begins before the play and the third cycle extends beyond the end of the play.)

10. Why does Willie promise to stop beating Hilda at the end of the play?
(There is no “right” answer to this question, but two replies present themselves from the text. First, Willie seems inspired by Sam’s nonviolent reaction to Hally’s verbal abuse and spitting. Second, Hally’s outburst and vicious attack finally make Willie understand the need for “romance.” He begins the play claiming not to know what “romance” is. Sam explains that “romance” is “happy endings,” hope and escape. At the end of the play, Willie seems to find a new, deeper self-consciousness and vows to treat Hilda well.)

How Language Works

1. Willie’s lyrics often carry thematic importance. While Sam teaches him to dance, he sings, “You the cream in my coffee./You the salt in my stew./You will always be my/necessity” (p. 9). These lines reflect the play’s theme of symbiosis, both between races and genders.
2. In fits of pique, Hally often speaks to Willie and Sam as one might to children: “Act your bloody age! Cut out the nonsense now and get on with your work” (p. 13). This mode of speaking is indicative of the master/servant relationship. It is revealing that Hally only overtly reverts to it in moments of anger.
3. Sam’s enthusiasm for education is highlighted in his conversations with Hally: “Magnitude! Magnitude! Show me how to use it” (p. 17).
4. Hally often throws off implicitly racist remarks without thought: “I mean, seriously, what the hell does a black man know about flying a kite?” (p. 29). Even when not conscious of the master/servant relationship, he assumes certain limits to Sam’s knowledge and experience.
5. Hally’s initial thesis about the dance competition assumes that black South Africans are inherently primitive, that white “civilization” is a

vener over an intrinsically savage people: “The war-dance has been replaced by the waltz. But it still amounts to the same thing: the release of primitive emotions through movement” (p. 43).

6. Hally’s sides of the phone conversations are written so that one may insert the unheard text: “Because I don’t want to. I’ll see him when I get home! Mom! ... Welcome home, chum! ... What’s that? ... Don’t be silly, Dad. You being home is just about the best news in the world” (p. 49). The mother presumably passes the phone to the father in the initial pause. In the second and third, the father seems to have intuited or overheard Hally’s objections and is asking about them.

Across the Curriculum

Drama

1. Act out scenes from the play. Discuss the difference between reading the play and experiencing it. Identify elements of the play that seem primarily literary or theatrical.
2. Choose one character and read his lines aloud. Make a list of defining characteristics and discuss the character in relation to the themes of the play and the other characters. Make a list of speech patterns peculiar to that character.
3. Rewrite the play’s stage directions to contemporize it. How would you change the setting and music? Would the basic themes translate to a contemporary setting?
4. Design a playbill for the play. Include visual art, information on the director and cast, admission price, times and dates, and all other relevant topics.

Art

1. Sketch drawings of what you consider to be the most significant moments of the play. Indicate the significance of each drawing in its title. Present and discuss the drawings in class.
2. Create characterization mural for a major character from the play. Include a portrait and depictions of significant ideas, places, objects, people, and events related to him.

3. As a group, sketch sets for performance of scenes from the play. Include exact dimensions, scenery, and major props. Discuss the importance of the props and setting to the meaning of the play.
4. Collecting images from clippings and the internet, make a collage of life in South Africa during the 1950s. Include images of significant political, social, and literary figures; important events; places; and other relevant scenes.

Journalism

1. Compose a review of the play. Examine online and print literary reviews and mimic the general format. Include a plot summary, comparisons to other literary works, and a judgment of its literary merit.
2. Write a travel article on contemporary Port Elizabeth. Describe the city, daily life, places of interest to tourists, and the local cuisine.
3. Research and write a newspaper article on a contemporary issue in South Africa. A list of South African online news sources can be found at <http://www.abyznewslinks.com/safri.htm>.
4. Host a talk show with Hally set forty years after the events of the play. Include questions about his memories of Sam and Willie, the tea room, Port Elizabeth, Sam’s influence on his life, and events that occurred after the end of the play.

Film

1. Watch the 1985 film version of ‘Master Harold’ ... and the Boys (Warner Home Video). How does seeing the play performed as a film change your understanding of lines and events? Make note of deviations from the original script and discuss possible reasons for them.
2. Using a digital camera, act out and record a section of dialogue from the play in a contemporary setting.

Social Studies

1. Make a timeline of apartheid in South Africa.

Include dates for significant people, events, and laws.

2. Research and give a presentation on Nelson Mandela. Provide his personal history, importance in South African politics and society, international reputation, and images.
3. Make a historical map of South Africa. Using different colors and shadings, illustrate pre-colonial political entities, the founding of the colonies, expansion, British and Dutch holdings and changes of ownership, border shifts, and contemporary South Africa.
4. Choose one of the major native tribes of South Africa (Khoikhoi, Xhosa, San), and make an illustrated guide to their history, customs, language, food, and lifestyle.

Language

1. Using a computer design program, illustrate a glossary of theatre terms. Include act, actor, backstage, baffle, black box, blackout, casting, centre stage, character, comedy, company, dénouement, deus ex machina, dialogue, director, downstage, dramatic irony, dramatis personae, dress rehearsal, ensemble, entrance, epilogue, exit, exeunt, flashback, forestage, groundling, in the round, melodrama, mime, monologue, morality play, off-stage, plot, producer, prologue, props, raked stage, repertoire, satire, scene, scenery, set, soliloquy, stage, stage directions, stage hand, stage left, stage right, theatre of the absurd, tragedy, tragic-comedy, upstage, and wings.
2. Keep a reading journal as you read. List every phrase that seems important or particularly aesthetically appealing. Discuss your selections with your classmates.
3. Research and give a presentation on the Bantu family of African languages. Provide a map of distribution across Africa, lists of major languages and their locales, grammatical and morphological features common to the family, and examples of words and pronunciations.
4. Research and make a guide to Afrikaans. Include the history of the language's development,

distribution of speakers, Afrikaans writers, important or interesting features of the language, basic pronunciation, and recorded or net-based sound samples.

Composition

1. Rewrite the ending of the play as you see fit. What do you change? And why? Discuss your alternate endings in class.
2. Choose two characters from the play and write an essay comparing/contrasting them. Be sure to consider their personalities, relationships with other characters, family affiliations, actions, attitudes, and functions in the plot.
3. Select what you consider to be the most significant scene in the play and write an essay explaining it. Incorporate direct quotes, paraphrases, and MLA style citations.
4. Rewrite the play as a short story, following the actual events of the play as closely as possible. Does rewriting the play change your understanding of the events and/or themes? Do you keep the setting the same, or do you make it contemporary? How do your changes affect the meaning of the act?
5. Compose jazz song lyrics that relate to the play's theme of divided loyalties. If necessary, choose a big-band jazz standard and rewrite the lyrics to the same music.
6. Identify the climax of the play and write three poems, one from each character's perspective concerning his feelings/reactions/motivations at that moment in the play. Read the poems aloud in class.

Literature

1. Read a scholarly article on *“Master Harold”... and the Boys* and argue for or against the author's interpretation of the play. Support your arguments with quotes from both the play and the article.
2. Write an essay in which you argue that the play's main themes are either universally applicable or specifically rooted in 1950 apartheid South Africa. Does the play read as a complete work of art outside of its time and setting?

3. Choose a South African author (a good list is available at <<http://www.answers.com/topic/list-of-south-african-writers>>), read one of his/her works, and present it to the class.
4. Play a characterization game. Pick a character and read his or lines aloud until someone guesses the character’s name. Then pick another character and start again. Each correct answer counts as a point. Discuss how it’s possible to tell characters apart based on 1) how they speak and 2) about what they speak.

Alternate Assessment

1. Read another Athol Fugard play, choosing from the list supplied in the “Selected Other Works” section of this guide. Discuss the thematic similarities to “Master Harold” ... and the Boys, as well as similarities/differences in structure, language, and style.
2. Attend a performance of “Master Harold” ... and the Boys. Discuss how the director’s interpretation of stage directions and characters changed your understanding of the play.
3. Read *Cry, the Beloved Country* by Alan Paton. Discuss how Paton’s representation of life in South Africa differs from Fugard’s.
4. Edit the play to be set in Alabama in 1950. How would the set be changed? What dialect words would be change and to what? What would the analogue of “master” be? Would the music be the same? Once changed, does the content of the play hold true?

Standardized Test Preparation

Vocabulary

1. Make a list of ten adjectives from the play and list synonyms and antonyms for each word. In complete sentences, describe the differences between each selected word and its synonyms.
2. Choose five words from the play. Using an Oxford English Dictionary (or <<http://www.oed.com>>), list the word’s etymology, its first recorded usage in print, and its alternate usages.

Grammar

1. Correct grammatical errors in Willie’s lines, and

describe the type of errors corrected.

2. Explain the difference between Simple, Compound, Complex, and Compound-Complex sentences. Then find and list three examples of each, noting how each example fits the sentence type.

Critical Thinking

Using the following list of common analogy patterns, create a test of twenty analogies from the poem. Trade tests with a partner, take them, and then switch back to grade.

Action and Meaning (*shiver : cold*), Age (*puppy : dog*), Antonyms (*large : small*), Cause and Effect (*explosive decompression : pulmonary embolism*), Class and Member (*rodent : rat*), Defining Characteristic (*genius : intelligence*), Definition (*visage : expression*), Degree (*angry : livid*), Function (*keyboard : typing*), Gender (*bull : sow*), Group and Member (*whale : pod*), Location (*sunset : west*), Manner (*laugh : snicker*), Part and Whole (*lens : glasses*), Relation (*father : son*), Symbol and Symbolized (*heart : love*), Synonyms (*happy : merry*), Time Sequence (*incubate : hatch*), Tool and Purpose (*knife : cut*), Worker and Work (*engineer : build*), Worker and Place (*sailor : ship*), Worker and Product (*photographer : photograph*), Worker and Tool (*photographer : camera*)

ex: bench : racism

- a) brandy : alcohol
- b) Sam : Willie
- c) kite : hope
- d) equality : tea house

The correct answer is c. The “white’s only” bench symbolizes racism, just as the kite symbolizes hops. The patter of analogy of Symbol and Symbolized.

Writing

1. Compose an essay about Hally’s conflicting loyalties in “Master Harold” ... and the Boys. You should have an introductory paragraph with a thesis statement, a body with at least three main ideas and a topic sentence in each paragraph, and a conclusion.
2. Compose a one paragraph plot synopsis of the play, summarizing what you consider to be the most important elements of the plot. Read your synopses aloud and discuss how one determines the significance of an event in a piece of literature.

Vocabulary Test

Circle the definition that *best* fits the word.

1. disconsolate

- a) gloomy, dejected
- b) violently agitated
- c) refusing advice
- d) undiplomatic, blunt

2. morbid

- a) desiccated
- b) without a viable future
- c) preoccupied with unwholesome thoughts
- d) disgusted

3. oscillate

- a) to waver
- b) to produce a high pitched noise
- c) to complain
- d) to face adversity

4. mirthless

- a) hopeless
- b) humorless
- c) graceless
- d) sightless

5. intrepid

- a) subterranean
- b) disposed to making broad statements
- c) ruthless
- d) fearless

6. vestige

- a) small room of uncertain purpose
- b) habitual action
- c) shared history
- d) trace of something that no longer exists

7. flotsam

- a) disrespect
- b) floating debris
- c) fast-paced dance
- d) animal waste

8. lavatory

- a) bathroom
- b) kitchen
- c) chopping room
- d) small bedroom in a tenement

9. edifying

- a) pointing out the obvious

b) narrowing one's focus

c) intellectually, spiritually, or morally instructional

d) calling attention to a dreaded event

10. sulk

- a) to complain vocally
- b) to be sullenly withdrawn
- c) to be in denial of a disadvantageous state of affairs
- d) to rebel

11. brusque

- a) polished
- b) abrupt, rude
- c) crumbly
- d) stiff, unyielding

12. appalled

- a) uncomprehending
- b) goaded to anger
- c) physically ill
- d) dismayed

13. despot

- a) unsavory character
- b) person subject to whimsy
- c) ruler with absolute power
- d) slave, servant, worker

14. tirade

- a) object of dread
- b) long angry speech
- c) musical score
- d) silent communication

15. deportment

- a) manner of conduct
- b) ejection from a country
- c) accent
- d) personal history

Comprehension Test A

Part I: Character Identification (30 points)

Name the character(s) who fit(s) these descriptions.

- _____ 1. suggests Abraham Lincoln as a “great” figure
- _____ 2. is physically disabled
- _____ 3. repeats a racist joke
- _____ 4. calls from the hospital
- _____ 5. dances with his pillow
- _____ 6. reputedly has trouble with the quickstep, but none with the waltz
- _____ 7. breaks a bottle of brandy
- _____ 8. remembers his first geography lesson
- _____ 9. is dubious of dancing as an art
- _____ 10. is alcoholic
- _____ 11. is unusually bad at checkers
- _____ 12. made a kite
- _____ 13. bares his backside
- _____ 14. suggests Leo Tolstoy as a “great” figure
- _____ 15. is preparing for a dance competition

Part II: Fact or Opinion (20 points)

Mark the following statements either T for true, F for false or O for opinion.

- _____ 1. Hally’s mother is weak willed.
- _____ 2. Sam is oversensitive about his dancing prowess.
- _____ 3. Sam is a better dancer than Willie.
- _____ 4. Willie studies geography in his spare time.
- _____ 5. Hally is devoutly religious.
- _____ 6. Sam considers himself a father figure to Hally.
- _____ 7. Willie complains about the skill of his dance partners.
- _____ 8. Hally’s mother is in the hospital with pneumonia.
- _____ 9. Sam has an unusually good memory.
- _____ 10. Hally neither enjoys nor excels at school.

Part III: Stage Directions Identification (20 points)

Name the character to whom the stage directions apply.

- _____ 1. He goes to the jukebox, puts in a coin and selects a record
- _____ 2. He drops his trousers and underpants
- _____ 3. deposits his school case and takes off his raincoat

- _____ 4. absorbed in the comic book, does not respond
- _____ 5. He struts around like a little despot
- _____ 6. Using a few chairs he recreates the room as he lists the items.
- _____ 7. Although a mildly comic figure, he reveals a reasonable degree of accomplishment
- _____ 8. He is obviously a much more accomplished dancer
- _____ 9. Intellectually outraged
- _____ 10. He mispronounces the word “magnitude”

Part IV: Essay Questions (30 points)

- 1. Discuss the symbolism of the kite story.
- 2. Contrast Willie and Sam.
- 3. What can you infer about apartheid in South Africa from the play?
- 4. Discuss the importance of absent characters in the play.
- 5. Characterize the relationship between Sam and Hally.

Comprehension Test B

Part I: Identification (30 points)

Identify speakers of quotations.

- _____ 1. I looked at the chapters in the beginning and I saw one called “The Struggle for Existence.”
- _____ 2. If there is a God who created this world, he should scrap it and try again.
- _____ 3. It’s beautiful because that is what we want life to be like.
- _____ 4. There’s a nice little short story there. “The Kite-Flyers.” But we’d have to find a twist in the ending.
- _____ 5. Three nights now she not come to practice.
- _____ 6. You know what that bench means now, and you can leave it any time you choose.
- _____ 7. You’re sitting on the floor giving Willie a lecture about being a good loser.
- _____ 8. Winston Churchill didn’t do particularly well at school.
- _____ 9. I donner you. ... Struesgod!
- _____ 10. Is all bad in here now.
- _____ 11. Ja. When magistrates sentence you to “strokes with a light cane.”
- _____ 12. What the hell does a black man know about flying a kite?
- _____ 13. Ja. Then I want to hit him.
- _____ 14. You’re only a servant in here, and don’t forget it.
- _____ 15. Tolstoy may have educated his peasants, but I’ve educated you.

Part II: Short Answer (20 points)

Provide an answer to each of these questions:

- _____ 1. Where is the dance competition to be held?
- _____ 2. In what year is the play set?
- _____ 3. Which Shakespearean play has Hally read?
- _____ 4. About what is Hally’s assigned essay?
- _____ 5. Why doesn’t Sam put money in the jukebox?
- _____ 6. Where is the play set?
- _____ 7. What does Hally’s mother ask him to bring home from the shop?
- _____ 8. Why hasn’t Hally yet acquired a science textbook that he needs?

- _____ 9. To what kind of music do people dance at the competition?
- _____ 10. Where does Hally attend school?

Part III: Fill-in (20 points)

Fill in the words that complete each statement.

- 1. The play has _____ speaking characters and _____ setting.
- 2. The “twist” in the kite story is that _____ could not sit on the _____.
- 3. Hally thinks he can easily pass _____, but will only squeak out a fifty percent in _____.
- 4. Hally used to hide under _____ bed because _____ had a suitcase under it.
- 5. Hally’s _____ put a lock on the _____ because people were using it without paying.

Part IV: Essay Questions (30 points)

- 1. Characterize Hally’s feelings toward his father.
- 2. Discuss the use of the word “master” in the title and the play.
- 3. Analyze Sam’s explanation of dancing to Hally.
- 4. What does Sam’s selection of “great” historical figures reveal about his character?
- 5. Examine each character’s distinctive speaking patterns.

Answer Key

VOCABULARY TEST

1. A
2. C
3. A
4. B
5. D
6. D
7. B
8. A
9. C
10. B
11. B
12. D
13. C
14. B
15. A

COMPREHENSION TEST A

Part I: Character Identification (30 points)

1. Sam
2. Hally's father
3. Hally
4. Hally's mother
5. Willie
6. Hilda
7. Hally
8. Sam
9. Hally
10. Hally's father
11. Willie
12. Sam
13. Sam
14. Hally
15. Willie

Part II: Fact or Opinion (20 points)

1. O
2. F
3. T
4. F
5. F
6. O
7. T
8. F
9. T
10. T

Part III: Stage Directions Identification (20 points)

1. Willie
2. Sam

3. Hally
4. Sam
5. Hally
6. Hally
7. Willie
8. Sam
9. Hally
10. Sam

Part IV: Essay Questions (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Identification (30 points)

1. Sam
2. Hally
3. Sam
4. Hally
5. Willie
6. Sam
7. Sam
8. Hally
9. Willie
10. Willie
11. Sam
12. Hally
13. Willie
14. Hally
15. Hally

Part II: Short Answer (20 points)

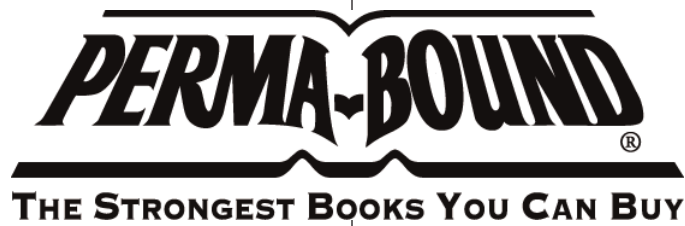
1. New Brighton
2. 1950
3. *Julius Caesar*
4. annual event of cultural or historical significance
5. He only has bus fare.
6. St. George's Park Tea Room, Port Elizabeth, S. Africa
7. bottle of brandy
8. His father borrowed the money his mother gave him for the book.
9. big band jazz
10. Port Elizabeth Technical College

Part III: Fill-in (20 points)

1. three, one
2. Sam, bench
3. English, Mathematics
4. Sam's, Willie's
5. mother, telephone

Part IV: Essay Questions (30 points)

Answers will vary.



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617 East Vandalia Road • Jacksonville, Illinois 62650
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