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This Teacher Curriculum Guide

for

A Fair Country

by Jon Robin Baitz

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ABOUT THIS CURRICULUM

To the Teacher:

This curriculum package has been developed for use in conjunction with the Study Guide for the Huntington Theatre Company's production of *A Fair Country*, Jon Robin Baitz. The guide is appropriate for English, social studies, and drama classes for middle school through high school, and can be integrated into studies and activities of an historical, social, psychological, literary or interpersonal nature. Students may explore themes, characters, and issues while using their curiosity, creativity, writing skills, and analytical and critical judgment skills. The curriculum includes classroom activities, discussion questions (both group and individual), research topics which can be worked on in groups or individually with information presented orally or in writing, and suggestions for writing assignments. Teachers are encouraged to pick and choose, and to change and adapt each entry to meet the preferences and needs of individual classes and students. We recommend that the teacher read the study guide before approaching the curriculum guide, and then read the curriculum guide in its entirety. This curriculum includes the following sections:

Audience Etiquette introduces students to the concept of drama and audience etiquette.

Objectives provides the teacher with measurable goals.

Preparation introduces background information and the issues of the play without requiring special knowledge.

An Act by Act Guide helps students assess the main points of the play.

For Further Discussion encourages students to develop independent judgments about the issues and a clearer understanding of some complexities of the play, and to relate such issues to their everyday lives.

For Further Exploration allows students to explore independently and creatively some of the issues and background of the play through research.

Writing Assignments afford the students opportunities for self-expression and analytical thought and for developing their writing skills.

Questions for After Attending a Performance of the Play encourages students to consider the aesthetic and practical elements of a live performance.

Activities gives teachers and students occasions for arts integrated and interactive consideration of the play.

Quotations allow students to approach specific lines from the play in an assortment of ways.

Suggested Readings and Films encourages students to read other literature with similar themes, conflicts and characters.

Vocabulary offers a hand-out sheet without definitions for work with words and language (The definitions are supplied in the accompanying study guide).

AUDIENCE ETIQUETTE

Because many students have not had the opportunity to view live theatre, we are including an audience etiquette section with each curriculum guide. Teachers, please spend some time on this subject since it will greatly enhance your students' experience at the theatre. If a Huntington education staff member will be visiting your classroom, we will be covering some of this, but you might want to supplement or continue the discussion begun by the Huntington staff member.

1. What are the differences between live theatre and the cinema?
2. How does one respond to a live performance of a play, as opposed to when seeing a film at a local cinema? What is the best way to approach viewing a live performance of a play? What things should you look and listen for?
3. What is the audience's role during a live performance? How do you think audience behavior can affect an actor's performance?
4. How does a play script typically differ from a novel? How are the two similar? How does a stage actor approach preparing for his or her role?
5. What do you know about the theatrical rehearsal process? Have you ever participated in one as an actor, singer, director, or technical person?
6. What are some of the elements involved in producing a play -- set, costumes, lighting, actors, director, stage management, tech direction, etc.? Depending on your course, here is an opportunity to discuss the various jobs in theatre: set construction, costuming, properties, sound engineering, marketing, program writing and editing, company management, and so on.
7. How do costumes, set, lights, sound and props enhance a theatre production?
8. What is a professional stage actor's life like?

OBJECTIVES

Students will:

- identify central themes and issues in *A Fair Country* including:
 - dysfunctional families
 - family conflicts
 - personal integrity and moral choices
 - the conflict between political and domestic life
- identify personal, familial and political conflicts of their own while coming to understand those of the characters in *A Fair Country*
- relate themes and issues in *A Fair Country* to their own lives
- familiarize themselves with the historical background of apartheid South Africa as well as the Carter and Reagan Administrations in the U.S.
- understand the political, social and cultural contexts of the play's themes and issues
- participate in hands-on arts activities, including acting, visual arts and performing music and movement
- evaluate the Huntington Theatre Company's production of *A Fair Country*.

PREPARATION

Introduction

This section begins by providing opportunities for students to call upon their past and current experiences as they approach *A Fair Country*. We have attempted to create materials and activities that will allow students to relate the issues, themes and events of the play to their own lives by engaging their multiple intelligences. The activities are constructivist in nature, allowing students to discover information and explore their own thoughts, beliefs, and feelings while constructing meaning. The order of the questions and activities is intentional, and the questions and activities build on those which precede them. However, teachers should feel free to rearrange the order to meet the needs and interests of their particular students and school curriculum. We recommend that students work in teams or small groups for some of the preparation activities and selected activities throughout the curriculum guide.

Return to this section after students have attended a performance of *A Fair Country*. Relate the work done in response to this section's themes, issues and ideas after your class has viewed the play in performance.

Historical and Cultural Background

SOUTH AFRICA IN BLACK AND WHITE

The arrival of Europeans into South Africa began in 1488 with the discovery of the Cape of Good Hope by Portuguese navigator Bartholomew Dias. By the mid-1600s the Cape had a well-established Dutch settlement, which served as a refreshment station for Dutch East India Company trading ships. The early descendants of these Dutch settlers came to be known as Afrikaners, and today comprise three-fifths of South Africa's white population. British occupation of the Cape began in 1795, and resulted in a long conflict between Dutch and English settlers that continued for many years and has had a decisive impact on the identity of South Africa. The discovery of vast resources of gold and diamonds in the Transvaal during the 19th century suddenly transformed South Africa into a highly desirable economic treasure. The subsequent influx of British prospectors, and conflicting territorial claims, provoked the outbreak of the Boer War (1899-1902) between Great Britain and the South African Dutch. Following their victory, the British government created the Union of South Africa (1910), and established governmental dominance of the English-speaking white minority. Two years later, the African National Congress was organized in opposition to European control of South Africa.

Beginning in 1948, South Africa's government instituted severe new laws designed to increase the separation of races socially and geographically, restrict labor and educational opportunities for blacks, and deny them the right to own land or reside in urban areas. Legislation known as "Pass Laws" restricted freedom of movement within the country,

and required blacks to carry an identity card for controlling the influx of blacks to cities and designated white areas.

For many years, this system of segregation, known as apartheid, dominated the nation's life and international perceptions of the country. Decades of protest and civil violence against discrimination and repression, aided by world economic sanctions and many diplomatic efforts, led to the sequential repeal of apartheid laws. A new era began in 1990 with the release of Nelson Mandela after twenty-seven years in prison; the decisive step towards change occurred in April 1994 with the country's first democratic elections. More than 19 million South Africans (91 percent of registered voters) went to the polls for the first time and elected Nelson Mandela South Africa's first black president.

At the time of the events of *A Fair Country*, however, South Africa was bitterly embroiled in some of the worst conflicts in the struggle between the white government and the black citizens fighting for freedom.

Suggested Activity: One of the characters in *A Fair Country* is a young journalist who, while visiting his family in South Africa in 1977, adopts the cause of the native Africans' struggle against apartheid. Just prior to this time, in September, 1976, masses of black South Africans battled armed policeman as waves of violence and rioting against apartheid spread from Soweto to Johannesburg to Capetown in black neighborhoods and white areas. Over 400 people were killed in the clashes and the government retaliated by arresting critics of apartheid they felt held responsibility for the violence. These included Stephen Biko, a black activist whose death in 1977 while in police custody aroused international protest.

Considering the Soweto Riots or the subsequent governmental actions as journalistic topics, have students work in groups and, utilizing their research materials, choose one from the following list to create a media program in a television news/television magazine format for presentation. Each presentation should be 3-5 minutes, using video cameras, music (taped or live), graphics, pictures, etc. Consider the following worksheet as a beginning point for preparation:

INTERVIEWS/EXPERT TESTIMONY: Create at least 5 interview questions that are specific to participants or observers of the incidents. Consider the following: do you want to elicit only facts? How about opinions? Controversy? What kinds of questions will help you obtain the responses you want?

NEWS STORY/REPORT FROM THE FIELD/LIVE FOOTAGE: Brainstorm ideas for scenes that could be considered "news." Choose one idea. Improvise and then outline your scene in scripted form on paper. Script the interactions between hosts/new anchors and reporters/eye witnesses/victims "in the field." Have at least 2 questions from the anchors/hosts which are unplanned or unrehearsed.

POINT-COUNTERPOINT: Decide who is debating and on what topics (some suggestions might be prominent persons in the South African conflict, such as Prime

Minister B.J. Vorster or jailed dissident Nelson Mandela.) If the debate is between "characters," opening and closing remarks could be thought of as a monologue. Script the debate.

EDITORIAL - OPINION: Decide who is delivering the editorial and on what topic. What views and opinions are important to stress?

PREVIEW OF COMING ATTRACTIONS: Brainstorm ideas of actual or imagined events that you wish to preview. What variety of information do you wish your audience to have? Do you want to "tease" them with certain information? What tone will you set with your preview?

CARTER ADMINISTRATION/IRAN HOSTAGE CRISIS

Widely recognized as a "man of the people" during the course of his administration (1977-1981), James Earl (Jimmy) Carter reduced the ostentation of the office of the President by adopting an informal style in dress and speech. His administration was noted for its foreign policy and, more than any other president, Carter used diplomacy to promote human rights, especially with regard to the governments of South Korea, Iran, Argentina, Rhodesia (Zimbabwe) and South Africa.

Although his most notable achievement may have been with respect to the affairs of the Middle East (the Camp David accords of 1978), his greatest defeat was at the hands of Iran. On November 4, 1979, a mob of Iranian students stormed the U.S. Embassy in Tehran, taking the diplomatic staff hostage. Sanctioned by the Ayatollah Khomeini, the actions of the students were a direct response to the arrival of the deposed Shah of Iran in the U.S. for medical treatment. A standoff developed between the two nations over the issue of the hostages, and Carter tried to negotiate their release while avoiding direct confrontation with the Iranian government. Finally, near the end of Carter's term, the president agreed to return Iranian assets in U.S. banks, which he had ordered frozen, and pledged U.S. non-interference in Iranian affairs. The hostages were subsequently released on the day of Ronald Reagan's inauguration, January 20, 1981, ending a crisis which had lasted 444 days.

Have students research this era of crisis in American history. Using archived documents, news footage from 1979-1981 (ABC News' *America Held Hostage: The Iran Crisis*, for example), library media and/or interviews with teachers of history, local politicians, etc., have students characterize the Carter Administrations efforts to secure the release of the hostages. Where did the negotiators gain ground? What stumbling blocks were they unable to surmount? What effect did the Iran hostage crisis have on Carter's reputation in the international community? How did the crisis effect his bid for re-election in 1980?

Have students explore the allegations made in the 1980s that the Reagan campaign had made a secret agreement with Iran to insure that the hostages not be released before the

election. What did the congressional subcommittee investigating these allegations in 1993 find?

Explore further: How was the Reagan administration perceived in regard to foreign policy? What were the major differences between Reagan's and Carter's policies? What were the similarities?

THE UNITED STATES FOREIGN SERVICE

(excerpted from the American Foreign Service Organization web site
<http://afsa.webgen2000.com>)

Established in 1924 with the merger of the US Consular Service and the US Diplomatic Service, the United States Foreign Service is America's first line of defense. Every President and Secretary of State since the end of World War II has relied upon the critical role our diplomats play in preserving the peace. It's 9500 well-educated, highly trained and multi-lingual professionals, representative of the American people, promote US interests and values around the world through embassies, consulates and missions to international organizations.

Benjamin Franklin, Thomas Jefferson and John Adams were among America's first diplomats. Later, the diplomatic service evolved into a corps of distinguished professionals who managed America's bilateral relations with the independent countries of the world.

In 1790 there were only two diplomatic missions, London and Paris, and 10 consular posts (which promoted American business in other countries). By 1800 the number had tripled and in 1900 there were 41 diplomatic missions and 318 consular posts. In 1924 the two systems were merged. Today there are some 250 posts abroad, staffed by Foreign Service officers and specialists representing four US government agencies (State Department, Agency for International Development, Foreign Agricultural Service, Foreign Commercial Service).

When serving abroad, Foreign Service personnel analyze and report on political and economic developments, including agricultural trends, humanitarian and social conditions. They identify export markets, negotiate international agreements, and interpret US policies and interests for foreign governments, opinion leaders and publics. They provide a wide range of services to American tourists, businessmen and residents. They issue visas to foreign nationals, provide development assistance, and arrange cultural exchanges.

The Foreign Service also addresses many of these issues through the United Nations and its specialized agencies, and in regional organizations like NATO and the Organization of American States. Specialists include professionals in the areas of security,

communications, information and financial management; medical doctors and technologists, nurse practitioners, administrative assistants, security engineers and maintenance personnel. Also, about 7700 foreign nationals who are hired locally play a significant role in furthering US policy objectives.

Suggested Activities:

Research in detail the history of the US Foreign Service. Explore the specific roles diplomatic officials play in international arenas. You may wish to contact Foreign Service personnel (retired or active) in the Boston area. Make your reports in writing, orally, or through the use of mixed media.

and/or

Defend or refute the following quotations by Secretary of State Madeleine K. Albright based on your research:

“The job of the Foreign Service today is done with hands on and sleeves rolled up. It is rarely glamorous, often dangerous, and always vital.”

“...In a turbulent and perilous world, the men and women of the Foreign Service are on the front lines every day, on every continent, for us. Like men and women of our armed forces—no more, but no less—they deserve, for they have earned, the gratitude and full backing of the American people.”

THE VOICE OF AMERICA

The Voice of America first broadcast anti-Hitler informational issues in Eastern Europe in 1942, countering Nazi propaganda among the German people. By the time World War II ended, the VOA was broadcasting 3,200 programs in 40 languages every week. When the United States Information Agency was established in 1953, the VOA became one of its units. Under the USIA, the VOA's function was to promote understanding of the United States and American values. During the Cold War it targeted its message at the communist countries of eastern and central Europe. Its daily broadcasts (in English as well as foreign languages) included news reports, stories, and discussions of American cultural and political events, as well as editorials setting forth U.S. government policy.

In 1994, the USIA relinquished control of the VOA to the newly established International Broadcasting Bureau. It is estimated that the VOA reaches an audience of 85 million people per week. It also operates television programming and Internet services.

Using the Internet, have students locate and download programming that illustrates the mission of the VOA. Using excerpts from such transmissions, have students take sides and debate the virtues of promoting American values and policy internationally.

Introducing the Issues

Family Relationships /Dysfunctional Families

Have each student list the members of his/her family along with what he or she perceives each family member's role is within the familial structure. Responsibilities to consider are:

- Who provides financially for the family?
- Who is the primary caregiver?
- Who takes care of household upkeep?
- Is there a "head" of the family?
- Upon whom do you depend the most? Who takes care of you emotionally?

Next have students consider the types of conflicts which are likely to arise within a family. What personal experiences might they be willing to share? When conflicts arise within a family, how do/should family members deal with them? What are healthy ways to cope with conflict? Unhealthy ways? What behaviors do people use to avoid coping with conflict? At what point are people forced to confront a situation with which they do not wish to deal?

In small groups, have students discuss how a young person could (or should) deal with each of the following situations:

18. the absence of a parent due to the demands of the parent's career
19. an emotionally unhealthy parent due to an unhappy situation in the parent's life
20. a sibling whose values do not match one's own
21. a parent who avoids facing family problems or concerns
22. a parent who has lied or betrayed a confidence
23. a parent lacking necessary communication skills to function as an effective parent

Service Roles

Ask students, in a free write session, to define the concept of service. Have them consider: the different types and natures of service, whether or not compensation for service must be necessarily monetary in nature, how we recruit people into our service or find ourselves in a service position to others, and by what means we may relieve ourselves of such service.

Next, in class discussion, explore the ways in which we treat people in a service capacity. (Remember; there are many levels of service.) What are some attitudes? Do Boston (or Marblehead or Worcester, etc) consumers feel different when service is performed by someone from a "third world" culture (i.e., Latin, Arabic, or others whose first language

is not English)? Do we stereotype those who serve us in gas stations, restaurants or convenience stores by race and social class?

Apartheid and its Ramifications

In small groups, have students choose one of the following topics and create a multi-media presentation that will illuminate how apartheid's policies affected both South Africa and the international community:

- Politics—which prominent American (or international) politicians visited South Africa under apartheid? What was the purpose of their visits?
- Culture—Which entertainers did or did not perform in South Africa during the apartheid years? What were their reasons for going or not going?
- Intellectual Freedom—Which artists and writers were officially banned in apartheid South Africa? Which writers were sentenced to “internal exile?”
- Trade/Commerce—What was the influence of wealthy U.S. and European corporations on the situation in South Africa under apartheid? What are economic sanctions? What was the “divestment strategy” as implemented by politicians in the U.S.? What was its purpose? Does America have any economic sanctions against any nations today? Why?
- Athletics—Were South African sports teams banned from international competition (the Olympics, Goodwill Games, etc.)? Why? Which American sports stars refused to play in South Africa or with participants from South Africa (golf, tennis and soccer, for example)? What is the status of South African athletes today?

AN ACT BY ACT GUIDE

What does the title *A Fair Country* mean? Are there several meanings? Jon Robin Baitz's original title was *Dutch Landscape*. Why do you suppose he changed the title? What does the original mean in the context of the play?

Act One, Scene One—Southern Mexico, 1987

The play opens with Gil at work in the jungles of Mexico. What is he doing? What is his occupation? Why is he alone?

How does he react to Patrice's appearance? How did she arrive?

What is Patrice's motivation for this surprise visit?

Act One, Scene Two—Durban, South Africa, 1977

Who is Edna? Where has she been taken and by whom? Why does Hilton enter with a bag of her clothes?

Why doesn't Patrice want Gil to call someone from the consulate?

How does Patrice explain the incident between herself and Edna?

How does Gil feel about what happened to Edna? Name two things he says or does which reveal how he really feels.

How does Patrice characterize her relationship with Edna? What does she mean when she says that "I may have forgotten the rules for a second. I may have forgotten that she is the maid and I am the mistress."

How does Patrice handle Gil's questions about "Zulu rage" and Edna's violent behavior? Why does she blame his curiosity on his Allie's presence in the household?

What is Patrice's response to Gil's assertion that the neighbors heard the commotion? How do her impressions of her neighbors change the tone of the conversation? Why do you think this is important for Patrice?

At the end of the scene, Patrice and Gil dance on the veranda. How are we to interpret this dance? What does this say about the way in which they have dealt with the "Edna" situation?

Act One, Scene Three—Togo International Airport, West Africa, same day

Who is Hodges? What is his relationship to Harry? Why is Harry pleased to see him?

What is Harry's occupation? Where has he been? Where is he going?

How does the tone of Harry and Hodges' conversation reveal the nature of their careers respective to their families? What do they say (or not say) about their wives and children that reveals how they value their families vs. career success?

How does Hodges characterize President Carter, relative to the previous Presidents he has worked under?

What does Harry want from Hodges? Why hasn't he gotten favorable responses for his requests for transfer?

What position does Hodges offer Harry to entice him? What is the price of this "promotion?"

How does Harry react to Hodges "invitation" to provide access to the black political activists? (After reading Act Two, compare this response to his account to his family.)

What is the subtext (real meaning behind the words) when Hodges says, "Harry, you know how these things work. We're all grownups here."

Act One, Scene Four—Durban, South Africa, the next day

Why does Gil tell Allie that Patrice is terrified of him? Why is she afraid of Allie's "brilliant insight?"

Is Allie serious when he invites Gil to live with him in New York? Consider that they've just exchanged sharp words, what do you think Allie's motivation for this offer could be?

How do the two brothers treat Hilton when he brings them coffee? Who do you feel treats him more humanely? Why do you think so?

When Gil declines Allie's offer, he states that it would be impractical. What specific reasons does he give for not accompanying his brother back to the U.S.? Do you believe what he says? Why or why not?

How would you describe Harry's greeting of his two sons? Would say he was warm? Fatherly? Confident? Or something else?

When Allie begins interrogating Patrice about her treatment of Edna, how does she respond? What does Harry attempt in order to defuse the situation? Is he successful?

How does the conflict between Allie and Patrice escalate? Explain the "breach" in the family from both of their perspectives. What happens when Allie accuses Patrice of

using people and expresses his concern that Gil not become a “handmaiden?” How does Patrice react? What does Gil do?

As Allie leaves to bring Edna her clothes, Harry hands her money so that she can make bail? How do you interpret Harry’s action? What does this say about Harry and his relationship to his wife and children?

What does Hilton want when he enters just before the end of the act? Does this constitute a betrayal of Edna, or the Xhosa?

Act Two, Scene One—The Hague, Holland, New Year’s Eve 1980

Who is Van Eden? What is his relationship to Patrice? Why does he tolerate her erratic behavior?

Why did the tenants sign a petition requesting that the Burgess family move out of their building? How does Van Eden respond to Patrice’s inquiry about his wife’s involvement with the tenant’s committee?

What is Gil’s condition when he arrives at the New Year’s Eve Party? Why do you think he is in this state?

Gil apologizes to Van Eden. Why? What is Van Eden’s reaction?

Why does Patrice say, “My husband and I have not fought as much in years as we have over this last election?” When she waves her invitation to the Reagan inauguration at Van Eden, she says, “Isn’t that wonderful?” Do you believe her? What are her true feelings? Why do you think so?

How does Allie behave when he first enters the room? How does Patrice respond towards him?

Why does Carly tell Allie to “chill out, relax?” What can we infer about their relationship by their behavior towards each other?

Why did Allie go back to South Africa? Explain the difference between Carly’s and Allie’s views of South Africa. Why did the South African government expel Allie?

What does Allie accuse Harry of? As the tension rises between Allie and Harry, how do the others attempt to defuse the situation?

Suddenly Patrice abandons her defense of Harry and joins Allie in the attack; what changed her mind?

Act Two, Scene Two—The Hague, a few hours later

How does Harry try to explain himself to Allie? In what ways does he defend his actions?

The previous evening Allie had addressed his father using the terms “Pop” and “Dad.” How does he now address him? What does this say about Allie’s feelings? How has the nature of their relationship changed?

As he leaves, Gil implies that he has no feeling at all for his father and then tells her mother he can no longer be “in service” to her. How does she respond to him?

After Allie and Gil leave, Harry and Patrice have their first real conversation. What does Harry reveal about himself here? How does Patrice respond to him? How would you characterize her feelings for Harry? Love? Pity? Both? Neither?

Act Two, Scene Three—Southern Mexico, 1987

After Patrice tells Gil the circumstances of Harry’s death, he relates to her how he identified Allie’s body in South Africa. Are there any similarities in the way the two men died, essentially alone? Why do you think Allie kept returning to South Africa, despite Gil and Carly’s best efforts to dissuade him?

How do Gil and Patrice scare off the looter? What connection do they make in doing so? What may we infer about their relationship as the play ends? Why do you think Patrice really came to Mexico?

FOR FURTHER DISCUSSION

1. Why does alcohol play such an important part in the play? Which characters use alcohol as a means to escape or to avoid conflict?
2. Explore the concept of “service.” How do we treat people who are in a service capacity to us? Have you ever seen or experienced yourself mistreatment from someone in a superior social or economic class position? Can you be in service to someone without being in his/her employ? For example, How does Gil take care of Patrice? How would you define their relationship during the time period of the play? What does the concept of service mean to each of the Burgess family?
3. Who would you say is the protagonist in *A Fair Country*? Why do you think so? Cite specifics from the play to support your position.
4. How does each character in the play try to control his/her fate? What are the consequences of these efforts?
5. How would you define "courage"? Are there other definitions? What characters do you see exhibit courage in *A Fair Country*? Support your answers with examples from the play.
6. Which characters in *A Fair Country* attempt to change someone else's opinion regarding a moral issue, or justify his/her own behavior? Are they successful? Do you agree with the reasoning or rationale expressed?
7. *A Fair Country* takes place in three time periods: 1977, 1980 and 1987. What events occur or what scenic elements are present in the play to suggest the realities of these time periods?
8. We (as a country) have decried the notion of apartheid and celebrated its demise in South Africa. However, do we have a “de facto” apartheid in the United States (or Massachusetts or even Boston)? Are there people separated by race and social class into certain areas, neighborhoods, or occupations?
9. What would cause you to break your relationship with one (or both) of your parents? What if you believed they were lying? Cheating? Betraying a confidence or trust? Can you think of anyone who is “not speaking” with a parent out of anger? What do you think it would take to reconcile them?
10. Patrice had to choose between a career and a role as wife and mother. What do you think were the expectations she had of the choice she made? Why was it so difficult for her? Why is she so unhappy in the choice she has made? Do you think she would have experienced the same conflict today? Why or why not? Do you know anyone who has

had to make a decision between career and family? Would Carly's relationship to Allie have been any different than Patrice's to Harry? How do you think Allie regards women generally? What references in the play make you think so?

11. Do you agree or disagree with the way this play portrays "the harsh realities of political life?" How do politicians/diplomats today deal with career and family? Does political success require a person to place family life second? (Hillary Clinton and British Prime Minister Tony Blair are both examples of the family vs. politics conflict.)

12. Trace the symbolism of the broken pot in the play. How often does it appear? How do you interpret it? Look also for other symbols: light, sunset, Van "Eden," etc.)

13. Imagine life for Hilton, Edna or Van Eden, all of whom spend their lives "in service." Reconstruct what life would be like for them in South Africa, Suriname, or the Hague. What is the cost of "a life in spent in service?" In what ways does Van Eden's life parallel Harry's? Does each man's choice of career cause loss? How do their lives differ?

14. Discuss Patrice's statement about people who are in service to others:

"Why should they want to serve anything at all when they have no reason to respect any of the institutions offered to them?"

Can you apply her take on this dilemma to your own experiences, or to other people you may know?

15. Discuss the character of "the looter." This is a small character in the play who never actually appears on stage, but whose influence is greatly felt by Gil, and then Patrice. Why is he so important to the structure of the play? What purpose does he serve in the tenuous relationship between mother and son?

After discussing the relevance of the looter to the play, you may wish to explore this topic more thoroughly. Investigate the problem of "looting." You may wish to have students work individually or in small groups, researching news media and internet sources. (The August, 2000 issue of *National Geographic* contains material about the looting of archaeological sites. Explore the conflict between our need to preserve the past and people's present need to escape poverty.

16. Discuss the ambiguity of the final scene of the play, where Gil and Patrice are sitting by the fire in Southern Mexico. This is the playwright's final statement and he intends that the audience take something away with them. What did you take away? How do you understand the last scene?

17. Use questions raised in the post-show discussion with the actors to form the basis for class discussions. (If you do not stay for the post-show talk, use questions asked in

this guide or frame your own. For example: We all know people like Patrice. Why do we tolerate someone who is apparently so manipulative and self-serving? How or why do we give this power?)

You might energize the discussions by using the “Harvard Debate” technique. Frame questions so that they have two answers. Students will initially place themselves on one side of the room or another based on the answer they feel is most valid for them. When they hear something that changes their mind, they move to the other side. You may find that they even move as they are debating the question—changing their minds in mid-thought.

18. What does the term “coming-of-age” mean? Is *A Fair Country* a “coming-of-age” play? For whom: Gil? Allie? Patrice?

19. Define the term irony. How can you interpret the following ironies from the play: the title, the “New Year’s” party and the fireworks. Can you find others?

20. Discuss Baitz’ rationale for presenting the play as a flashback from an opening scene. What do you think he intended us to think about the relationship between Gil and Patrice?

FOR FURTHER EXPLORATION

1. Arthur Miller's classic American tragedy *Death of a Salesman* chronicles the downfall of a man torn between his job and family. Read Miller's play, and compare and contrast this play to Jon Robin Baitz's. Specifically, focus on the relationships presented in the two plays between sons and fathers and how a man's choices "for his family" may adversely affect the relationships he has with family members.
2. After initial workshop productions in Los Angeles in 1989 and New York in 1994, *A Fair Country* was produced at the Lincoln Center in 1996. It has since been produced at theatres across the country, including in Boston at the SpeakEasy Stage Company in 1998. Via the internet, research some of these productions or contact the marketing departments of the theatres and request educational and marketing materials for their production. Also, compare and contrast what reviews report about the previous productions. After you have seen the Huntington production, include it in your analysis.
3. The subject of family (dysfunctional or otherwise) is one oft-visited in American theatre. Read one of the following plays about families by prominent U.S. playwrights: *The Glass Menagerie*, *A Raisin in the Sun*, *The Piano Lesson*, *Pterodactyls*, *All My Sons*, *Cat on a Hot Tin Roof*, or choose another play that deals with the workings of the family. Compare and contrast the family in the play you have read with the Burgess family.
4. Go on-line and find out how one obtains a job in the diplomatic corps. Who gets these positions? What are the requirements? How do social position and personal wealth impact the diplomatic world?
5. In the published text of *A Fair Country*, the author uses a portion of the poem, "Refugee Blues," by W.H. Auden, as an epigraph.

*Say this city has ten Million souls,
Some are living in mansions, some are living in holes:
Yet there's no place for us my dear, yet there's no place for us.*

*Once we had a country and we thought it fair,
Look in the atlas and you'll find it there:
We cannot go there now, my dear, we cannot go there now.*

*In the village churchyard there grows an old yew,
Every spring it blossoms anew:
Old passports can't do that, my dear, old passports can't do that.
The consul banged the table and said:
"If you've got no passport you're officially dead":
But we are still alive, my dear, we are still alive.*

Pass out copies of Auden's entire poem and have students identify the central images. Ask them to discuss how the qualities of the poem reflect elements of the play. Research Auden's life and exiles in America and Europe. Why do you think he wrote "Refugee Blues?" What aspects of Auden's life relate to any of the characters in the play? To us? Why do you think Baitz chose to preface his work with this particular poem?

6. Research the history of the *Voice of America*. What is its function? To what department of the U.S. government did it belong at the time of the play? To what department does it now belong? What newsworthy radio stations, etc. are included as parts of VOA (for example, Radio Marti in Florida, which has steadily broadcasts American propaganda toward Cuba)?

7. If you were assigned to be dramaturg for a production of *A Fair Country*, or a member of a team researching production context for the director and actors, name the materials you would provide at the first rehearsal (e.g., information on South Africa, the U.S. diplomatic corps, the Iran hostage situation, and so on). What images, photographic or otherwise, would you display in the rehearsal hall? Bring in some of these pictures and hang them around the classroom.

8. After researching the hostage crisis during the Carter administration (see **Historical/Cultural Background** section), relate the hostage situation both to events and characters of *A Fair Country*. Are the people in this play "hostages" in any sense of the term?

9. Read Thoreau's "Civil Disobedience." Research the ways in which this essay tremendously affected Ghandi in the struggle for civil rights in India; then how Ghandi's work influenced Martin Luther King and, in turn, Nelson Mandela.

10. What are the "unities" in drama? What is "the well made play?" Cite examples of plays that conform to the unities. What are some plays that do not? In your opinion, does *A Fair Country* succeed without the unities of time and place?

11. Research some of the references to art in the play: modernism, 17th century Dutch painting, Mondrian. Of what importance are these references in the context of the play? What do you feel was gained or lost in changing the title of the play from its original *Dutch Landscape* to *A Fair Country*?

12. What is the "third world?" What are the "first" and "second" worlds? How do recent events like NAFTA and the China trade controversy help us understand the lives and situations of characters like Edna or Hilton? Van Eden? Allie?

13. Read Sophocles' *Oedipus Rex* and compare the "Oedipal conflict" in the two plays. Can you think of other plays that contain a similar theme? Why do you think Gil is in so

much conflict with his father? Is it merely his absenteeism due to career, or is there something else? Are all of the issues related?

14. Many of the allusions in the play may not be familiar to young people today. Research some of the following references and see if they deepen students' understanding of the play: Eva Braun, Andrew Young, Sidney Poitier, *Guess Who's Coming to Dinner?*, "Tijuana terra cotta."

Similarly, have students research geographical locations to see how knowledge of these place may enrich their appreciation of the play: the Hague, Suriname, Durban, Georgetown, the East Village.

15. Research the life and works of Jon Robin Baitz. How do characters and events of *A Fair Country* relate to his life?

16. Look up the literary term "foil" and its association in a dramatic work. How is Allie a foil for Gil? Are there other characters in the play who might function as a foil?

WRITING ASSIGNMENTS

1. Write an essay in which you explore the meaning of the title, *A Fair Country*. Where is this “fair country?” Are there any places in the world which, in your perspective, seem to be “fair countries?”
2. Write an obituary for Alec Burgess. Write and deliver a eulogy for Allie in Harry’s voice.
3. Read Mr. Baitz’s plays *The Substance of Fire*, *The Film Society*, *Mizlansky/Zilinsky*, or *Amphibians*. Write a position paper that identifies a continuum of themes that might represent Mr. Baitz’s “voice” as a writer and artist.
4. Write a letter to a friend about a character from *A Fair Country*. Pretend that you have just met him or her. Describe your first impressions of the person you select.
5. Pretend that you are one of the characters in *A Fair Country*. Write a journal entry about having your maid arrested, watching your mother’s mental stability deteriorate, or making a decision that would compromise your principles for the sake of your immediately family.
6. Choose a character from this play and create a biographical time line of the ten most important occurrences in his or her life. Choose only ten events that are most focal for that character, understanding that you must prioritize. One event might be very traumatic, such as the death of a loved one; another may be something as simple as a child's surprise party. Each list should cover its character's childhood and finish with the end of the play. Events should be ordered in sequence beginning with the earliest recollection. You may draw from information in the play, research, or events that you might envision happening. This exercise can also be fun to do for yourself.
7. Write a comparison paper detailing the lives of Martin Luther King and Nelson Mandela. What did they have in common? How were they different? Compare also the American civil rights movement to the anti-apartheid struggle in South Africa.
8. Write a monologue for any of the characters of this play, revealing her or his innermost thoughts. Rehearse and perform your monologue or direct a classmate to perform your monologue.
9. Write an essay analyzing a central theme presented in *A Fair Country*: family secrets, forgiveness, betrayal, personal integrity, etc.
10. Write a critical examination of the performance by one of the actors in the Huntington production of the play. Consider how well the character you choose was portrayed through the actor's use of voice, body language, mannerisms (especially a “signature” gesture), and movement. Consider also how well the actor “played off” the

other performers. Was this a solo performance or was this actor a team player? Give examples for each of your criticisms. Remember that being critical does not mean only being negative; be sure to include both the things you believe were done well and those you think were done not so well.

11. Divide students into small groups to write sequels to the play. In the study guide's interview with the playwright, What do you think will happen to Gil and Patrice? How has each character's journey been influenced by the people and events around them? Encourage students to share, discuss, revise, and perform their plays.

12. Often, when people near to us die, we wish that we could have shared certain thoughts with them. Write a journal entry in which one of the surviving Burgesses records his/her thoughts on their relationship with Alec, his death, their future without him, etc. What do you think Patrice or Gil would write about Harry after his death?

14. All of the characters in *A Fair Country* have secrets, experiences they wish to keep private. Some secrets are revealed and some are not. Write a monologue for one of the characters that explores such a secret. Why does this character desire to keep information from the others? Is there one character in particular s/he would not want to discover his/her secret? Why?

15. Use a word web to create word choices for poems. Write the given word in the center of your page, along with a simple definition of the word. (Suggested words for themes in *A Fair Country*: **secrets, loyalty, patriotism, traitor, family**, etc.) Then write the words and phrases that come to mind by association in your web: radiating outward from your central word. Once your web is complete, write your poem in whatever meter you choose.

Another strategy for creating word choices in preparation to writing poetry is to write your words and phrases on small cards or pieces of paper (post-it notes work well for this). You can then use these words in the same manner as do the commercial “refrigerator magnet” words for writing poems. You’ll need to add the extra words: articles and prepositions (a, an, the, on, to, etc.) and word endings (ly, ed, s, es, etc.)

16. Write a review of the HTC production of *A Fair Country*. Have it published in your school paper. Be sure to send us a copy.

17. Pretend you are a journalist. After imagining interviews with Patrice, Gil, Hilton, Edna and the police officers, write your account of the events which led to Edna’s arrest.

18. Write a self-examining journal entry of Harry’s, written when he is near death. Explore any recriminations, defenses, or chastisements for his actions and the subsequent loss of his family. Likewise, have him speak to his relationships with the two women in his life: Patrice and Goldie, the waitress with whom he shared his final years.

19. There is an unwritten code of journalistic integrity that states that a journalist will not betray his/her sources. Write a position paper stating your views on this issue when the code comes into conflict with the law. Cite current or recent cases in which news reporters have been arrested, tried and/or jailed for refusing to name sources. Can you connect this issue in any way with the betrayal of Allie's friends by Harry?

QUESTIONS FOR AFTER ATTENDING A PERFORMANCE OF THE PLAY

Note to teachers: Before your class attends *A Fair Country* in performance, pass out these questions to your students and go over question 1 with them. Encourage the students to look for the production elements relevant to the other questions. Individual students might be assigned to be responsible for individual questions.

1. Above the stage of the Huntington Theatre there is an inscription that states: "To hold as 'twere the mirror up to nature." There is also an inscription in the theatre's entryway that says "All the world's a stage and all the men and women merely players; they have their exits and their entrances and one man in his time plays many parts." From what plays are these lines? What do you think they mean? Why do you think the original owners of the theatre had these quotations inscribed? With these quotations in mind, consider the following questions while watching a performance of *A Fair Country*.

2. After viewing *A Fair Country*, reply to the following questions:

About the Play and Production

- A. What was your overall reaction? Were you moved? Shocked? Empathetic? Explain your reactions. How was the play structured? Did it build to a single climax? Was it episodic? Did this structure help or hinder your understanding of the play? Was the dialogue interesting? Appropriate? Were you aware of imagery and symbolism during the course of the play?
- B. Was the pace and tempo of the production effective and appropriate?

About the Characters

- A. Did the characters touch you personally in some ways? Did you care about them?
- B. Were the characters three-dimensional and believable?
- C. Were the motivations of the characters clear?
- D. What qualities were revealed by the actions and speech of the characters?
- E. Did the characters change/develop/undergo transformation during the course of the play?
- F. In what ways did the characters reveal the themes of the play?

About the Set

- A. Was the set usable and workable?
- B. Was the set compatible with the production as a whole? Were there any features of the set that distracted from the action of the play?
- C. Did the design reflect the themes, type and style of play as written by the author?
- D. Were the artistic qualities of unity, balance, line, texture, mass and color used effectively?
- E. Did the set provide appropriate environment and atmosphere?

F. Was the set used to present any symbolic images or did it simply represent the space in which the action of the play occurred? Did it contain elements of both a "realistic" and a "symbolic" approach?

About Lighting and Sound

A. Did the lighting establish mood and atmosphere? How? Was the illumination sufficient? Did the lighting harmonize with, and contribute toward, the unity of the production?

B. Were the music and sound effects appropriately conceived? Did the music set an appropriate "mood" for the play?

About Costumes/ Makeup/ Hairstyles

A. Were all of these elements correct in terms of the period fashion? Were they suitable in terms of character and storytelling for the production?

B. Did the costumes and make-up serve to illuminate the themes, type and style of the play? Did they express any particular choices of interpretations in this production?

ACTIVITIES

Note: No one class could be able to do all of the activities in this section. This section provides a variety of opportunities to choose among for students to extend and exhibit their knowledge through the arts. The teacher might have the entire class do some of them, small groups do some, and individuals do others. Allow students to make choices among the activities. What is most important is to provide time for students to talk about and explain not only their products but the process as well. As often as possible, videotape or take pictures of student work; and, above all, display student work. Some of the activities refer to the text of the play. A scene is provided in the study guide.

Warm Up Activities

Sculptor/ Sculpted

Arrange the class in pairs. Explain that one student will be the sculptor and the other the artist's medium, in this case, clay. The participant designated as the clay will stand sit or kneel in a neutral position. The sculptor will then mold the "clay" to a mood, position or attitude of a character in a specific episode of the play. Tell your artists to be as creative as they wish. The artwork may be abstract, presenting a symbol or theme from the play, or it may be realistically representational of an actual character in a moment taken from the script.

The following introductory exercises are excerpted from the International Schools Theatre Association publication, "Drama and the Active Study of Literature" by Tim Williams.

Five Minute Performances

Arrange the class in small groups. Tell each group it is going to have to present the story of the play in exactly five minutes. They can use whatever methods seem appropriate -- action, prose narration, mime, movement, song, background music, pictures or whatever. Point out that each group must select the most important features, events, and purposes of the play. Send the groups away for a class to discuss and practice. At the next lesson have them perform their five minute versions to the rest of the class, and then compare versions in terms of what was missing, interesting, important, surprising, in common, and emphasized. Discuss why the versions may have differed.

Still Life

This is especially useful if you're trying to talk about relationships between characters. Ask a willing student to stand before the class in a pose that she or he thinks is in some way characteristic of one of the characters. It could be pleading for forgiveness (kneeling and supplicant), or despairing (head bowed or weeping), or looking behind or ahead, or defiantly confronting someone. The student will look no doubt hopelessly bemused and embarrassed to begin, but get the rest of the class to make suggestions, either by saying something or by simply coming and moving the student to what seems a

better position, without speaking. Add another student character to the tableau. The way that the second student stands in relationship to the first person is significant. He or she may represent a spurning or supporting character, an enemy or a friend, or may be ambivalent or unrelated. Ask students if this tableau seems to visually support a moment from the play. Next ask small groups of students to each present a version of the same moment in the play. Try to get the students to justify what they do. Ask the other members of the class if they understand each tableau, and if they can identify particular moments, crises, characters, and groupings.

Interviewing

Have students research all they can find out about a character and then have another student interview them. The questioning could focus on biographical details; motives for action; understanding of events; life before, after or outside the action in the text; justification for what has been done or said. The questioners could be police officers, psychiatrists, friends, other characters in the text, or lawyers (with a judge, jury, prosecutors and defenders, and a decision at the end of the class.) Different groups could interview the same character and compare results. A variation of this exercise is to get two students to prepare the same character for one particular point in the text and then have them interviewed one after the other.

Creating Characterization

1. Ask your students to think honestly about themselves: their own personalities and characteristics. Tell them that as they think of themselves, to try to see themselves as:
 - a. a musical instrument With what instrument do you most closely identify?
 - b. a flower If you were a flower, what would you be?
 - c. a color What color (tone or hue) best describes you?
 - d. a song With what song do you closely associate?
 - e. a type of music What style of music best represents you?
 - f. a food What food would you be if you were edible?
 - g. an animal If you were a non-human animal, what would you be?
 - h. a car What make and model of car are you? (Be honest)

This exercise can lead to a discussion about how an actor develops his character. If you like, have the students then do the above exercise in considering you, another teacher, the Principal or the Assistant Principal in charge of discipline.

2. Now teachers should ask their students to choose a character in *A Fair Country* each would like to portray. As though they were preparing for their roles in rehearsal, ask them to answer the following questions about their characters:

- a. What do I want in the play? What is my overall objective?
- b. What is in the way of what I want in the play? What are my obstacles? Who is/are my obstacles? Does what gets in the way of what I want change throughout the course of the play? How?

- c. Does my character change during the course of the play? What is my character's journey, or plot of transformations?
- d. What are the contradictions inherent in my character?

Now have them apply the criteria from exercise #1 to the character they have chosen from the play.

3. Have students imagine that they have been chosen to play one of the characters in this play. Have them make notes individually on how they would approach their roles. Ask students to consider what research would be necessary, what physical and psychological qualities might be best to work on, character movement, and speech patterns (for example, consider Hilton's South African dialect or Van Eden's Dutch upbringing).

Improvisation and Role Play

1. Have students improvise some moment from *A Fair Country* and then test the effects of changing something -- tone of voice, some important trait in a character, or a vital remark. How does such a change affect the selected moment? What repercussions would such a change have on other aspects of the play? Students could improvise what happens before or after some point, or what happens after the play's end. Both these exercises help the class understand how a work of art always involves an interrupted process, or a decision to stop what could be endlessly revised. See if the students can identify some of the writer's main points of choice or decision in their story.

2. Have each student select a line from the play that best captures the essence of a particular character. Have students present their lines and explain the reasons for their selections. After each character is completed and all the chosen lines have been read aloud and explained, discuss the rationale for choices.

3. Have students find parallels between situations in *A Fair Country* and situations in their own lives, such as: being betrayed by a family member, facing difficult decisions like choosing between siblings, finding oneself in an awkward social situation (Van Eden or Carly), being barraged with criticism. Ask students, individually or in small groups, to play out a scene or monologue which highlights a personal experience involving one of these elements.

4. Have students role-play the following situations. Ensure that more than one group tackles each of the situations so that a variety of approaches and/or resolutions are illustrated:

- you find out a parented lied or cheated (or in some other way betrayed you)
- you find out your brother or sister (or your child) is gay

5. Improvise situations wherein people mistreat others who are in a service role to them. Some examples of such roles might be:

- grocery clerks
- gas station attendants
- waiters/waitresses
- secretaries
- paper carriers

After viewing these improvisations, discuss the difference between being impolite, disrespectful, and abusive to others.

5. In *A Fair Country*, characters very often break the ordinary rules of conversation by not answering questions, abruptly changing the subject, and avoiding issues they'd rather not face. Improvise a situation wherein two or more people are forced into a discussion about a topic (or topics) which are controversial, potentially embarrassing, or conflictive in some way. Find as many ways as you can to duck the issues that arise in conversation as possible. Then either discuss or write about what you observed (either from the perspective of participant or audience).

Acting

1. Have students act out the scene provided in *A Fair Country* Study Guide. Before they begin, have the students consider what experiences of the characters might be like experiences of their own, and how the characters' feelings might resemble feelings of their own. Try to have students relate their own personal truth to specific lines of the dialogue. Have students videotape their performances as a project.

2. Find and read aloud key speeches from the study guide extract of Jon Robin Baitz's script. During this exercise, in order to explore possible divergent interpretations of the script, ask several different students to prepare and present the same portion of a scene. Afterwards, compare and contrast the different interpretations.

3. Have two, three or four of your more ambitious students stage one of the seven scenes from the play, casting their classmates in the various roles. Elements to consider: who stands where, who moves when and where, gestures, voice tone, music, props, emotional impact.

4. Have students develop scenes around the characters and events that are made reference to by Baitz's script but are never actually seen on stage in *A Fair Country*. (For instance, they may develop scenes between Edna and Patrice, Harry with Allie and the South Africans, or Gil and his archaeological colleagues.)

Visual Art

1. Ask students to bring in a photograph from a newspaper or magazine that might suggest a character from *A Fair Country*. Ask the students to write or explain orally what they see in the chosen photo that suggests Gil, Patrice, Harry, Allie, Carly, Hilton, Hodges or Van Eden.
2. Have each student make a collage, in the medium or media of their choice (paper, cloth, wood, metal, plastic, photographs, illustrations, words or phrases cut from print media), related to the themes, moods, individual characters. Display the collages and ask the students who created them to discuss the selection and arrangement of the work.

Or, have students create a collage comparing the world of the 17th century Dutch landscapes with the modernist style of Mondrian (to which Gil refers in Act II). What is the visual effect of these very different outlooks?

3. Some students might design a set for a production of *A Fair Country* and build a model of their design. Make sure the design materials include the important functional elements of the set, considering also that there are four different settings. Have your class compare its set designs to the Huntington Theatre Company's set design.
4. Have students design costumes for the play. Research the clothing styles of the 1970s and 1980s and the differences in apparel between different cultures. Exhibit the students' costume designs for the Burgess family, Van Eden, Hilton, Carly and Hodges, and have them explain to the class how the designs are correct for the period and appropriate for the characters and to their situations and stations in life. Have the class compare the students' designs with those used in the HTC production.

QUOTATIONS

Teachers can use the following quotations to discuss specific scenes in *A Fair Country* in context, or to discuss the universal ideas of the quotations projected out of context; or they may use the quotations as springboards to role playing, essay writing, creative writing, or research.

“No limit, is there, to the half-life of the anger of one’s children.” (Patrice)

“That’s the real African, they’re not like your Sidney Poitier kind of native...” (Patrice quoting a Boer policeman)

“Here he comes, the last bastion of the heroes of the left, you know, filled with his inflammatory ideas picked up at the Columbia Journalism School...” (Patrice)

“A very interesting boy. Half Lawrence of Arabia, half butterfly collector...” (Harry)

“Look at you. What have you done to yourself? You’re having twelve-ounce steaks and martinis with guys you hate and all just to keep your “Enlightenment” afloat.” (Harry)

“She is different. She is Xhosa. I am Zulu. Different. I cannot say what she was thinking.” (Hilton)

“I was so relieved, when the policeman hit Edna. I was so... I liked it.” (Gil)

“Who are you to come down here and play Che Guevara? Of the East Village? (Patrice)

“In... your line of work, where men spend so much of the day simply lying, I find the truth rather a tonic.” (Van Eden)

“Don’t underestimate the value of the many lessons to be learned from lions. When they fight for dominance, they don’t just kill their enemy. They kill their offspring as well.” (Allie)

“I see how scared you are, but you will find moments where you will have to take action. And who knows all the consequences. To examine every action. That would drive you mad. You cannot dwell. (Harry)

“If only I had loathed you. *That*, at least, would have been a feeling. It would have been *something*.” (Gil)

“If your father could have died in Alec’s place, he would have done so without thinking.” (Patrice)

SUGGESTED READINGS AND FILMS

To further explore the issues of *A Fair Country* with your students, or for students who want to read other works with similar themes and issues, teachers might suggest the following:

Fiction:

Friday's Footprint, and other stories by Nadine Gordimer
Not for Publication, and other stories by Nadine Gordimer
Cry, the Beloved Country by Alan Paton
Knocking on the Door: Shorter Writings by Alan Paton

Plays:

The Substance of Fire by Jon Robin Baitz
The Film Society by Jon Robin Baitz
Master Harold... and the Boys by Athol Fugard
A Lesson from Aloes by Athol Fugard
The Road to Mecca by Athol Fugard
All my Sons by Arthur Miller
Death of a Salesman by Arthur Miller

Non-Fiction:

The Afrikaners: An Historical Interpretation by G.H.L. LeMay
Coming to Terms: South Africa's Search for Truth by Martin Meredith and Tina Rosenberg
"Zulu: People of Heaven, Heirs to Violence" by Peter Goodwin, *National Geographic*, August 2000

Movies:

Cry Freedom
Cry, the Beloved Country
Sarafina!

Videos:

"America Held Hostage: The Iran Crisis" (ABC Video)

Web Sites:

<http://afsa.webgen2000.com>
<http://www.stagebill.com/Theater/profiles/profilesarchive/baitz.html>
<http://www.southafricaonline.com>
<http://www.voa.gov>
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