

# **Year 11**

# **Literature Exam**

# **Revision**

**YEAR 11 LITERATURE - EXAM INFORMATION SEMESTER two 2021**

**Your Literature exam allows ten minutes for reading the paper, during which time there may be NO writing, annotating or planning, followed by three hours' working time. The supervisor will inform you when you may begin working on the paper.**

**Blue or black pens only may be used as well as correction fluid or tape, ruler and highlighter. It is recommended you have a minimum of two pens with you in the exam. Responses written in pencil are not acceptable.**

**The exam is in two sections: Response/Close Reading and Extended Response.**

**Section One requires you to read one unseen poem, one unseen prose fiction extract and an extract from an unseen stage play, then respond to one of them in a Close Reading, ensuring you address the specific requirements of the question. Your response will be in the form of an essay and carries twenty (20) marks. The suggested working time is sixty minutes; this allows for both brief planning, which needs to be clearly identified as such, and your essay response.**

**Section Two presents you with eight choices of question from which you must select two to write well-structured essay responses, with each response carrying twenty-five (25) marks. You must choose carefully as you cannot write on the same genre in Section Two as you have attempted in Section One. Please ensure that all three genres - prose, poetry and drama - are addressed by the completion of the exam. You should aim to write a minimum of three pages for each essay response using sixty minutes for each- i.e. a total of one hundred and twenty minutes (two hours) for Section Two.**

**An effective response for any of the questions you select should include valid quotations; it is vital that you memorise words and lines from your texts in your preparation that you can then apply to the topic. Responses without illustrative evidence lack depth and conviction and this will be reflected in the mark awarded. Please do not include as evidence entire poems or large segments from the novels or plays as this merely shows your memory skills, not your ability to engage with the topic and demonstrate your understanding of the complexities of texts studied during the year. Be sensible and practical in your choices.**

**The exam does not simply test your knowledge of texts but your understanding of the concepts of the Literature course. Some of these include ‘reading’ in the sense of ‘present a reading of this text’, ‘how meaning is shaped’, ‘values’ and ‘attitudes’, ‘context’ in its different senses, ‘genre’, ‘language’ and words associated with the discussion of language in a literary text; ‘generic conventions’ and ‘representation’.**

**Good luck!**

## Marking keys

Description	Close reading	Marks
<b>Reading/s of text</b>		
The response presents:		
a sophisticated response using appropriate reading strategies, making a detailed analysis of language and/or generic conventions.	7	
a perceptive reading making a detailed analysis of language and/or generic conventions.	6	
an informed reading, making relevant reference to language and/or generic conventions.	5	
a general reading that makes some valid points about language and/or generic conventions.	4	
an inconsistent reading making some reference to language and/or generic conventions.	3	
a vague reading with little reference to language and generic conventions.	2	
a limited reading showing little understanding of the text.	1	
no evidence of this criterion.	0	
<b>Subtotal</b>	<b>7</b>	
<b>Use of evidence to support a reading/s</b>		
The response uses:		
strategic and critical use of quotation, with pertinent examples from the text and appropriate reference to cultural contexts used to strongly develop the reading.	6	
appropriate and effective use of quotation, with appropriate examples from the text and relevant reference to cultural contexts that develop the reading.	5	
some appropriate quotation, with valid examples from the text that largely develop the reading.	4	
some quotation, with relevant examples from the text, that generally develop the reading.	3	
few relevant quotes, with few relevant examples from the text, and that do not always develop the reading.	2	
limited supporting evidence.	1	
no evidence of this criterion.	0	
<b>Subtotal</b>	<b>6</b>	
<b>Literary concepts and literary terms</b>		
the responsee.' demonstrates:		
comprehensive understanding of literary concepts and sophisticated use of literary terminology related to the reading.	6	
informed understanding of literary concepts and competent use of literary terminology related to the reading.	5	
sound understanding of literary concepts and detailed use of literary terminology related to the reading.	4	
some understanding of literary concepts and some use of literary terminology related to the reading.	3	
limited understanding of literary concepts and infrequent use of literary terminology.	2	
little understanding of literary concepts and limited use of literary terminology.	1	
no evidence of this criterion.	0	
<b>Subtotal</b>	<b>6</b>	
<b>Expression of ideas</b>		
The response expresses ideas:		
in a controlled argument and structure and with sophisticated language use and style.	6	
in a coherent argument and structure and sustained style.	5	
in a purposeful and/or methodical style.	4	
In a largely clear way, but not always coherently structured.	3	
in a disjointed style, characterised by unclear language use.	2	
that are difficult to follow because of unclear language use and lack of structure.	1	
no evidence of this criterion.	0	
<b>Subtotal</b>	<b>6</b>	
<b>Overall total</b>	<b>25</b>	

## Section 2

Description	Marks
<b>Engagement with the question</b> The response demonstrates:	
a sophisticated and critical engagement with all parts of the question.	6
a comprehensive, analytical and detailed engagement with all parts of the question.	5
a purposeful engagement with all parts of the question.	4
a general engagement with most parts of the question.	3
a limited or simplistic engagement with the question.	2
little or no engagement with the question.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Use of textual knowledge and understandings</b> The response shows:	
a comprehensive, critical and detailed understanding of the selected text/s.	6
a purposeful and analytical understanding of the selected text/s.	5
a sound and detailed understanding of the selected text/s.	4
a general understanding of the selected text/s.	3
some understanding of the selected text/s.	2
limited understanding of the selected text/s.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>6</b>
<b>Use of evidence</b> The response uses:	
strategic and critical use of quotation, with pertinent examples from the text and appropriate reference to cultural contexts used to support the answer.	4
appropriate quotation, with relevant examples from the text and some relevant reference to cultural contexts to support the answer.	3
some quotation, with some relevant examples from the text.	2
few relevant quotes or few relevant examples from the text.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>4</b>
<b>Literary concepts and literary terms</b> The response demonstrates:	
well-informed understanding of literary discourse, literary concepts and sophisticated use of literary terminology related to the question.	4
sound understanding of literary discourse, literary concepts and competent use of literary terminology related to the question.	3
general understanding of literary concepts and use of appropriate terminology related to the question.	2
some understanding of literary concepts and some use of appropriate literary terminology related to the question.	1
no evidence of this criterion.	0
<b>Subtotal</b>	<b>4</b>
<b>Expression of ideas</b> The response demonstrates:	
a controlled argument and structure, and sophisticated language and style.	5
a coherent argument and structure, and fluent style.	4
clear and literate expression, and a largely coherent structure.	3
mostly clear expression and some structure.	2
unclear expression and a lack of structure.	1
no evidence of this criterion	0
<b>Subtotal</b>	<b>5</b>
<b>Overall total</b>	<b>25</b>

**Willetton Senior  
High School**



**Mock EXAMINATION  
QUESTION PAPER**

**LITERATURE Year 11**

**TIME ALLOWED FOR THIS PAPER**

Reading time before commencing: Ten minutes  
Working time for paper: Three hours

**MATERIALS REQUIRED/RECOMMENDED FOR THIS PAPER**

*TO BE PROVIDED BY THE SUPERVISOR*

This Question Paper  
Answer Booklets

*TO BE PROVIDED BY THE CANDIDATE*

Standard Items: Pens, correction tape/fluid, highlighters  
Special Items: Nil

**IMPORTANT NOTE TO CANDIDATES**

**STRUCTURE OF THIS PAPER**

Section	Suggested working time (in minutes)	Number of questions available	Number of questions to be attempted	Marks Available	Percentage of exam
<b>Section One:</b> Response – Close reading	60	1	1	25	30
<b>Section Two:</b> Extended Response	120	9	2	50	70
					Total 100

**Instructions to Candidates**

1. The rules for the conduct of Western Australian external examinations are detailed in the *WACE Manual*. Sitting this examination implies that you agree to abide by these rules.
2. Write your responses in the Standard Answer Book or paper supplied by your school or college.
3. This examination requires you to refer to literary texts studied this year. The text(s) discussed in Section Two as the primary reference(s) must be from the text lists in the syllabus.
4. This examination requires you to respond to three questions. Each response must make primary reference to a different genre (prose, poetry and drama). In Section Once if you make reference to:
  - i. Text A (poetry), then in Section Two you must respond to two questions, one response making primary reference to prose and the other to drama.
  - ii. Text B (prose), then in Section Two you must respond to two questions, one response making reference to poetry and the other to drama.
  - iii. Text C (drama), then in Section Two you must respond to two questions, one response making reference to poetry and other to prose.
5. If you make primary reference to the same genre twice, then 15 percent will be deducted from your total raw examination mark for Literature.
6. If you choose one of the three questions that makes reference to a specific genre, you must write on that genre, otherwise 15 percent will be deducted from your total raw examination mark for Literature.
7. For each response that you write in Section Two, indicate the question number and the genre (poetry, prose or drama) that you are using as your primary reference. You must not write on the same question twice.
8. You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question.

# Example Questions Section 2

**SECTION TWO: EXTENDED RESPONSE** **(50 marks)**

This section has **nine (9)** questions. You are required to respond to **two (2)** questions. Each response must make primary reference to a different genre from that used in Section One. If you make reference in Section One to:

- i) Text A (poetry), then in this section one response must make primary reference to prose and one response must make primary reference to drama.
- ii) Text B (prose), then in this section one response must make primary reference to poetry and one response must make primary reference to drama.
- iii) Text C (drama), then in this section one response must make primary reference to prose and one response must make primary reference to poetry.

**Suggested working time: 120 minutes**

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**Question 2** **(25 marks)**

With detailed reference to one text you have studied this semester, explain how it reflects the cultural values important at its time of production.

**Question 3** **(25 marks)**

Discuss how the themes of conflict **or** power **or** desire have been explored in a text studied this semester.

**Question 4** **(25 marks)**

Discuss the ways in which texts can make unfamiliar experience available to us. Refer to one or more texts studied this semester.

**Question 5** **(25 marks)**

Some literary texts use oppositions (such as light/dark, good/evil, and man/animal) to explore the nature of human existence. Discuss this statement with reference to one or more texts you have studied this semester.

**Question 6** **(25 marks)**

Discuss the representation of race **or** gender in at least one text you have studied this semester.

**Question 7** **(25 marks)**

Discuss the ways in which narrative point of view or persona positions the reader to respond to one or more texts.

**Question 8** **(25 marks)**

Discuss the important of place in the novel *The Secret River*.

**Question 9** **(25 marks)**

How are three poetic techniques used to communicate a theme in one or more poems studied this semester?

**Question 10** **(25 marks)**

Conflict is the basis of all good theatre. How is conflict used to engage the audience with one or more ideas in *Macbeth*?

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**Question 2 (20 marks)**

Explain how a text you have studied has explored a central idea using a particular time, society or culture.

**Question 3 (20 marks)**

Explain the impact of structure on shaping meaning in one or more studied texts.

**Question 4 (20 marks)**

Examine how the theme of love is explored in one or more studied texts.

**Question 5 (20 marks)**

Writers adopt or adapt the conventions of genre to suit their purpose in the texts that they produce. Show how this occurs in a text studied this year.

**Question 6 (20 marks)**

The persona or narrator of a text affects readers in a particular way. Discuss with \_\_\_\_\_ reference to one or more texts.

**Question 7 (20 marks)**

Discuss how language shapes meaning in one or more poems you have studied.

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## Text revision table

<u>TEXT</u>	<u>Text type</u>	<u>Genre</u>	<u>Course ideas being assessed</u>	<u>Values endorsed or challenged</u>	<u>Conventions to discuss</u>
The Secret River	Novel	Prose	.	.	.
Franke nstein	Novel	Prose	.	.	.
Wagan Watson	Poem	Poetry	.	.	.

Poetry 19 <sup>th</sup> Centur y	Poem	Poetry			
Macbe th	Script	Drama			
Dead White Males	Script	Drama			

# **Close reading**

## **section 1**

## SECTION ONE Poetry texts

TECHNIQUES
TITLE
SPEAKER Poet?\Narrator? Observer?
CONTEXT— when was it written? What was society like? Does the authors personal context affect the meaning?
READINGS WHAT READINGS CAN YOU APPLY TO THIS POEM? Traditional Literary Criticism Formalism and New Criticism Marxism Postcolonial Criticism Gender Studies and Queer Theory
TYPE OF POEM FORM Traditional or Unique Stanzas Pattern Shape of stanzas
SOUNDS OF WORDS Alliteration Assonance Onomatopoeia Repetition Soft sounds/.hard sounds
SOUND DEVICES Rhyme Rhythm Metre Regular or irregular
IMAGERY Personification Metaphor Simile Symbols

The poem 'We are going' by the Aboriginal Australian poet Oodgeroo Noonuccal, who was a leader in the struggle for Aboriginal rights in Australia. "We Are Going" was published in Noonuccal's 1964 collection of the same name, the first book of poetry to be published by an Aboriginal Australian poet.

### We are Going

They came in to the little town

A semi-naked band subdued and silent

All that remained of their tribe.

They came here to the place of their old bora ground

Where now the many white men hurry about like ants.

Notice of the estate agent reads: 'Rubbish May Be Tipped Here'.

Now it half covers the traces of the old bora ring.

'We are as strangers here now, but the white tribe are the strangers.

We belong here, we are of the old ways.

We are the corroboree and the bora ground,

We are the old ceremonies, the laws of the elders.

We are the wonder tales of Dream Time, the tribal legends told.

We are the past, the hunts and the laughing games, the wandering camp fires.

We are the lightening bolt over Gaphembah Hill

Quick and terrible,

And the Thunderer after him, that loud fellow.

We are the quiet daybreak paling the dark lagoon.

We are the shadow-ghosts creeping back as the camp fires burn low.

We are nature and the past, all the old ways

Gone now and scattered.

The scrubs are gone, the hunting and the laughter.

The eagle is gone, the emu and the kangaroo are gone from this place.

The bora ring is gone.

The corroboree is gone.

And we are going.'

**Text A**

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This is a poem by American poet John Brehm called "Getting Where We're Going". It was first published in 2008.

**"Getting Where We're Going"**

Surfeit of distance and the wracked mind waiting,  
nipping at itself, snarling inwardly at strangers.  
If I had a car in this town I'd  
rig it up with a rear bumper horn,  
something to blast back at the jackasses  
who honk the second the light turns green.  
If you could gather up all the hornhonks  
of just one day in New York City,  
tie them together in a big brassy knot  
high above the city and honk  
them all at once it would shiver  
the skyscrapers to nothingness, as if  
they were made of sand, and usher  
in the Second Coming. Christ would descend  
from the sky wincing with his fingers  
in his ears and judge us all  
insane. Who'd want people like us  
up there yelling at each other, trashing  
the cloudy, angelic streets with our  
candywrappers and newspapers and coffeecups?  
Besides, we'd still be waiting for  
the next thing to happen in Heaven,  
the next violin concerto or cotton candy  
festival or breathtaking vista to open  
beneath our feet, and thinking this place  
isn't quite what it's cracked up to be,  
and why in hell does everybody  
want to get here? We'd still be  
waiting for someone else to come  
and make us happy, staring  
through whatever's in front of us,  
cursing the light that never seems to change.

**See next page for Text B**

**I look at the world a protest poem by Langston Hughes**

BY LANGSTON HUGHES

I look at the world  
From awakening eyes in a black face—  
And this is what I see:  
This fenced-off narrow space  
Assigned to me.

I look then at the silly walls  
Through dark eyes in a dark face—  
And this is what I know:  
That all these walls oppression builds  
Will have to go!

I look at my own body  
With eyes no longer blind—  
And I see that my own hands can make  
The world that's in my mind.  
Then let us hurry, comrades,  
The road to find.

# Narrative conventions

Characterisation

Setting

Structure

Syntax

Tone

Style

Dialogue

Emotive language

Descriptive language

Narration

Metaphors

Similes

Personification

Hyperbole

Imagery

Allusion

Symbolism

Diction

Repetition

## **Characterisation**

Characterisation is important to analyse in a text as it reveals a lot about the message of the text. The characters are usually the vessel by which the author tells the story. Are the characters typical of a genre? Do they fit a certain archetype? Are some characters good and some evil?

- Speech
- Actions
- Appearance
- others

## **Dialogue**

Dialogue is anytime that someone speaks within your narrative. It can be very telling about a number of things and can reveal things about your characters, in a different way to your narrator

## **Setting**

An understanding of setting will assist you with all different types of narrative texts. In certain genres such as western and horror, the setting is very fundamental. However, no matter the text, the setting is going to play a key role

**Text A**

This is an extract from the 2013 novel *The Luminaries*, written by Eleanor Catton. Set in 1866, Anna has been travelling by sea from Sydney, Australia, to Dunedin, New Zealand, on a ship named *Fortunate Wind*.

Anna Wetherell's first glimpse of New Zealand was of the rocky heads of the Otago peninsula: mottled cliffs that dropped sharply into the white foam of the water, and above them, a rumpled cloak of grasses, raked by the wind. It was just past dawn. A pale fog was rising from the ocean, obscuring the far end of the harbour, where the hills became blue, and then purple, as the inlet narrowed, and of yellow light over the water, and lending an orange tint to the rocks on the Western shore. The city of Dunedin was not yet visible, tucked as it was behind the elbow of the harbour, and there were no dwellings or livestock on this stretch of coastline; Anna's first impression was of a lonely throat of water, a clear sky, and a rugged land untouched by human life or industry.

The first sighting had occurred in the grey hours that preceded the dawn, and so Anna had not witnessed the smudge on the horizon growing and thickening to form the contour of the peninsula, as the steamer came nearer and nearer to the coast. She had been woken, some hours later, by a strange cacophony of unfamiliar birdcalls, from which she deduced, rightly, that they must be nearing land at last. She eased herself from her berth, taking care not to wake the other women, and fixed her hair and stockings in the dark. By the time she came up the iron ladder to the deck, wrapping her shawl about her shoulders, the *Fortunate Wind* was rounding the outer heads of the harbour, and the peninsula was all around her – the relief sudden and impossible, after long weeks at sea.

'Magnificent, aren't they?'

Anna turned. A fair-headed boy in a felt cap was leaning against the portside rail. He gestured to the cliffs, and Anna saw the birds whose rancorous call had roused her from her slumber: they hung in a cloud about the cliff-face, wheeling, turning, and catching the light. She came forward to the rail. They looked to her like very large gulls, their wings black on the tops. And white beneath, their heads perfectly white, their beaks stout and pale. As she watched, one made a low pass in front of the boat, its wingtip skimming the surface of the water.

'Beautiful,' she said. 'Are they petrels – or gannets, maybe?'

'They're albatrosses!' The boy was beaming. 'They're real albatrosses! Just wait till *this* fellow comes back. He will, in a moment; he's been circling the ship for some time. Good Lord, what a feeling that must be – to fly! Can you imagine it?'

Anna smiled. She watched as the albatross glided away from them, turned, and began climbing on the wind.

'They're terrifically good luck, albatrosses,' the boy was saying. 'And they're the most incredible fliers. One hears stories of them following ships for months and months, and through all manner of weather – halfway around the world, sometimes. Lord only knows where these ones have been – and what they've witnessed, for that matter.'

When it turned on its side it became almost invisible. A needle of white, pale against the sky.

'So few birds are truly *mythical*,' the boy went on, still watching the albatross. 'I mean, there are ravens, I suppose, and perhaps you might say that doves have a special meaning too ... but no more than owls do, or eagles. An albatross is different. It has such a weight to it. Such symbolism. It's angelic, almost; even saying the name, one feels a kind of thrill. I'm so glad to have seen one. I feel almost touched. And how wonderful, that they guard the mouth of the harbour like they do! How's that for an omen – for a gold town! I heard them calling – that was what roused me – and I came topside because I couldn't place the sound. I thought it was pigs at first.'

Anna looked at him sidelong. Was the boy making an overture of friendship? He was speaking as if they were close familiars, though in fact they had not exchanged more than

**See next page**

**Text B**

*This extract is from the beginning of Chapter 3 of the novel The Bone Sparrow by Zana Fraillon. It was written in 2016.*

**The Bone Sparrow**

Jimmie doesn't want to wake up. She knows what day it is. The house has been getting heavier and darker, preparing itself for today. Now today is here, and Jimmie doesn't want a bar of it. She pulls herself under the yellow doona covered in monkeys that her mum gave her four years ago when she was six, and tells her brain to stop, to go back to sleep. But her brain doesn't listen. It rarely does.

Jimmie wonders if she closed herself up in a cupboard or hid herself under the bed, if she just sat in the dark all day, then maybe it would be like today didn't exist. Then she could wake up when it was tomorrow. And there would be a whole year before they had to go through this again.

Jimmie stays very still, her breath held, her heartbeat slowing. She listens. There is no noise, as if the house is holding its breath too. There are no sounds of coffee being made, or the shuffle of a newspaper being opened. No milk being slurped straight from the bottle or footsteps stomping to the bathroom. No water clanking in the pipes. Even Raticus is silent in his cage.

Outside the day has already started. People are laughing and walking and yelling and driving and working and flying in aeroplanes and swimming in the sea and growing and cooking and reading and doing. People are living, without any of them knowing what today is. None of them knowing that in this house, everything has stopped. In this house, there is nothing.

The first year was the hardest. The sadness was still open and bleeding. The second year wasn't much better. Jimmie's dad told her it would get easier. And it has. Most days it has. Most days Jimmie can go the whole day without feeling a thirsting inside. But there is a lump, and a heaviness that never goes away.

Today is the beginning of the fourth year. Today, it has been three years since Jimmie last heard her mum whisper her name. Three years since every part of her life changed. Three years since her mum had placed the Bone Sparrow around Jimmie's neck, her fingers shaking at the knot 'It's your turn now, love,' she whispered, and Jimmie closed her eyes. The next morning, her mum was dead.

# Drama texts

## Glossary of Dramatic Terms

The term **dramatic irony** (sometimes referred to as tragic irony when this occurs in a tragedy) may be used to refer to a situation in which the character's own words come back to haunt him or her. However, it usually involves a discrepancy between a character's perception and what audience (or reader) knows to be true. They reader possess some material information that the character lacks, and it is the character's imperfect information that motivates or explains his or her discordant response.

**Cosmic irony, or irony of fate,** is characterized by four elements. First, it involves a powerful deity (or fate itself) with the ability and desire to manipulate events in a character's life. Second, the character subject to this irony believes in free will. Thus, whether or not the character acknowledges the deity's existence, he or she persists in attempting to control, or at least affect, events. Third, the deity "toys" with the character in such a way that the outcome is clear to the observer, but the character hopes for escape. The deity may permit—or even encourage—the character to believe in self-determination, thereby raising false hopes that the audience knows will be crushed. Fourth, cosmic irony always involves a tragic outcome. Ultimately, the character's struggle against destiny will be in vain.

**Linear Plot:** A traditional plot sequence in which the incidents in the drama progress chronologically; in other words, all of the events build upon one another and there are no flashbacks. Linear plots are usually based on causality (that is, one event "causes" another to happen) occur more commonly in comedy than in other forms.

**Monologue:** A speech by a single character without another character's response. The character however, is speaking to someone else or even a group of people. (see soliloquy below)

*Example:* Shakespeare's plays abound with characters talking with no one responding. A clear example of how a monologue addresses someone occurs when Henry V delivers his speech to the English camp in the Saint Crispin's Day speech. He wants to inspire the soldiers to fight even though they are outnumbered. This is a monologue because (a) he alone speaks (b) he is addressing other characters.

**Motivation:** The thought(s) or desire(s) that drives a character to actively pursue a want or need. This want or need is called the *objective*. A character generally has an overall objective or long-term goal in a drama but may change his or her objective, and hence motivation, from scene to scene when confronted with various obstacles.

*Example:* In the play *Othello*, Iago's objective is Othello's downfall.

**Plot:** The sequence of events that make up a story. According to Aristotle, "The plot must be 'a whole' with a beginning, middle, and end" (*Poetics*, Part VII). A plot needs a motivating purpose to drive the story to its resolution, and a connection between these events.

*Example:* "The king died and then the queen died." Here there is no plot. Although there are two events – one followed by the other – there is nothing to tie them together. In contrast, "The king died and then the queen died of grief," is an example of a plot because it shows one event (the king's death) being the cause of the next event (the queen's death). The plot draws the reader into the character's lives and helps the reader understand the choices that the characters make.

**Plot Structure:** See Appendix 1: Freytag's Pyramid

**Point of attack:** The point in the story at which the playwright chooses to start dramatizing the action; the first thing the audience will see or hear as the play begins.

### Glossary of Dramatic Terms

Note: The Glossary is in alphabetical order. The terms have been collected and adapted from various sources, listed at the end of this document.

**Act:** A major division in a play. An act can be sub-divided into scenes. (See scene). Greek plays were not divided into acts. The five act structure was originally introduced in Roman times and became the convention in Shakespeare's period. In the 19<sup>th</sup> century this was reduced to four acts and 20<sup>th</sup> century drama tends to favor three acts.

**Antagonist:** A character or force against which another character struggles.

*Example:* Creon is Antigone's antagonist in Sophocles' play *Antigone*; Tiresias is the antagonist of Oedipus in Sophocles' *Oedipus the King*.

**Apron:** The part of a proscenium stage that sticks out into the audience in front of the proscenium arch.

**Aside:** Words spoken by an actor directly to the audience, but not "heard" by the other characters on stage during a play.

*Example:* In Shakespeare's *Othello*, Iago voices his inner thoughts a number of times as "asides" for the audience.

**Blocking:** Movement patterns of actors on the stage. Planned by the director to create meaningful stage pictures.

**Box set:** A set built behind a proscenium arch to represent three walls of a room. The absent fourth wall on the proscenium line allows spectators to witness the domestic scene. First used in the early nineteenth century.

**Catharsis:** The purging of the feelings of pity and fear. According to Aristotle the audience should experience catharsis at the end of a tragedy.

**Character:** An imaginary person that inhabits a literary work. Dramatic characters may be major or minor, static (unchanging) or dynamic (capable of change).

*Example:* In Shakespeare's *Othello*, Desdemona is a major character, but one who is static. Othello is a major character who is dynamic, exhibiting an ability to change.

**Chorus:** A traditional chorus in Greek tragedy is a group of characters who comment on the action of a play without participating in it. A modern chorus (any time after the Greek period) serves a similar function but has taken a different form; it consists of a character/narrator coming on stage and giving a prologue or explicit background information or themes.

*Example 1:* Traditional Chorus – The majority of Sophocles' plays.

*Example 2:* Modern Chorus – The Prologue in Shakespeare's *Romeo and Juliet*, which gives the background to the action. The protagonist in Tennessee Williams' *The Glass Menagerie*, who introduces the themes of the play.

**Climax:** The turning point of the action in the plot of a play and the point of greatest tension in the work. (See Appendix 1: Freytag's Pyramid)

*Example:* The final duel between Laertes and Hamlet in Shakespeare's *Hamlet*.

**Comedy:** A dramatic work in which the central motif is the triumph over adverse circumstance, resulting in a successful or happy conclusion. (<http://dictionary.reference.com>). Comedy can be divided into visual comedy or verbal comedy. Within these 2 divisions there are further sub-

## Glossary of Dramatic Terms

anticipated because their knowledge of events or individuals is more complete than the character's.

*Example:* In Shakespeare's *Othello* Othello blames Desdemona for cheating on him. The audience knows that she is faithful and Iago deceives him.

**Dynamic Character:** Undergoes an important change in the course of the play- not changes in circumstances, but changes in some sense within the character in question — changes in insight or understanding or changes in commitment, or values. The opposite is a static character who remains essentially the same.

**Exodos:** The final scene and exit of the characters and chorus in a classical Greek play.

**Exposition:** "The first stage of a fictional or dramatic plot, in which necessary background information is provided" (highered.mcgraw-hill.com). (See Appendix 1: Freytag's Pyramid). In most drama the characters have to expose the background to the action indirectly while talking in the most natural way. What any person says must be consistent with his character and what he knows generally. Exposition frequently employs devices such as gestures, glances, "asides" etc. (See Prologue for explicit exposition).

*Example:* Ibsen's *A Doll's House*, begins with a conversation between the two central characters. This dialogue gives the audience details (in the most natural way) of what has occurred before the play began, details, of importance to the development of the plot.

**Falling Action:** This is when the events and complications begin to resolve themselves and tension is released. We learn whether the conflict has or been resolved or not.

**Flashback:** An interruption of a play's chronology (timeline) to describe or present an incident that occurred prior to the main time-frame of the play's action.

*Examples:* In Shakespeare's *Othello*, Othello recalls how he courted Desdemona.

**Flat Characters:** Flat characters in a play are often, but not always, relatively simple minor characters. They tend to be presented though particular and limited traits; hence they become stereotypes. For example, the selfish son, the pure woman, the lazy child, the dumb blonde, etc. These characters do not change in the course of a play.

**Foil:** A secondary character whose situation often parallels that of the main character while his behavior or response or character contrasts with that of the main character, throwing light on that particular character's specific temperament.

*Examples:* In *Hamlet*, Laertes' father is murdered. His situation parallels Hamlet's situation but his response is very different. In *Othello*, Emilia and Bianca are foils for Desdemona.

**Foreshadowing:** Anton Chekhov best explained the term in a letter in 1889: "One must not put a loaded rifle on the stage if no one is thinking of firing it." Chekhov's gun, or foreshadowing is a literary technique that introduces an apparently irrelevant element is introduced early in the story; its significance becomes clear later in the play. (Taken from and adapted: Wikipedia on Chekhov)

*Examples:* At the beginning of the Ibsen's *A Doll's House*, the protagonist Nora goes against the wishes of her husband in a very minor way. This action foreshadows her later significant rebellion and total rejection of her husband. In Synge's *Riders to the Sea* the mother's vision of her recently drowned son foreshadows the death of her remaining son.

**Fourth Wall:** The imaginary wall that separates the spectator/audience from the action taking place on stage. In a traditional theatre setting (as opposed to a theatre in the round) this

The term **dramatic irony** (sometimes referred to as tragic irony when this occurs in a tragedy) may be used to refer to a situation in which the character's own words come back to haunt him or her. However, it usually involves a discrepancy between a character's perception and what audience (or reader) knows to be true. They reader possess some material information that the character lacks, and it is the character's imperfect information that motivates or explains his or her discordant response.

**Cosmic irony, or irony of fate**, is characterized by four elements. First, it involves a powerful deity (or fate itself) with the ability and desire to manipulate events in a character's life. Second, the character subject to this irony believes in free will. Thus, whether or not the character acknowledges the deity's existence, he or she persists in attempting to control, or at least affect, events. Third, the deity "toys" with the character in such a way that the outcome is clear to the observer, but the character hopes for escape. The deity may permit—or even encourage—the character to believe in self-determination, thereby raising false hopes that the audience knows will be crushed. Fourth, cosmic irony always involves a tragic outcome. Ultimately, the character's struggle against destiny will be in vain.

**Linear Plot:** A traditional plot sequence in which the incidents in the drama progress chronologically; in other words, all of the events build upon one another and there are no flashbacks. Linear plots are usually based on causality (that is, one event "causes" another to happen) occur more commonly in comedy than in other forms.

**Monologue:** A speech by a single character without another character's response. The character however, is speaking to someone else or even a group of people. (see soliloquy below)

**Examples:** Shakespeare's plays abound with characters talking with no one responding. A clear example of how a monologue addresses someone occurs when Henry V delivers his speech to the English camp in the Saint Crispin's Day speech. He wants to inspire the soldiers to fight even though they are outnumbered. This is a monologue because (a) he alone speaks (b) he is addressing other characters.

**Motivation:** The thought(s) or desire(s) that drives a character to actively pursue a want or need. This want or need is called the *objective*. A character generally has an overall objective or long-term goal in a drama but may change his or her objective, and hence motivation, from scene to scene when confronted with various obstacles.

**Example:** In the play *Othello*, Iago's objective is Othello's downfall.

**Plot:** The sequence of events that make up a story. According to Aristotle, "The plot must be 'a whole' with a beginning, middle, and end" (*Poetics*, Part VII). A plot needs a motivating purpose to drive the story to its resolution, and a connection between these events.

**Example:** "The king died and then the queen died." Here there is no plot. Although there are two events – one followed by the other – there is nothing to tie them together. In contrast, "The king died and then the queen died of grief," is an example of a plot because it shows one event (the king's death) being the cause of the next event (the queen's death). The plot draws the reader into the character's lives and helps the reader understand the choices that the characters make.

**Plot Structure:** See Appendix 1: Freytag's Pyramid

**Point of attack:** The point in the story at which the playwright chooses to start dramatizing the action; the first thing the audience will see or hear as the play begins.

## Glossary of Dramatic Terms

**Satire:** A literary work that criticizes human misconduct and ridicules vices, stupidities, and follies.

*Example:* Joan Littlewood's *Oh! What a Lovely War* about World War I. Even the title indicates this is a satire.

**Scene:** A traditional segment in a play. Scenes are used to indicate (1) a change in time (2) a change in location, (3) provides a jump from one subplot to another, (4) introduces new characters (5) rearrange the actors on the stage. Traditionally plays are composed of acts, broken down into scenes.

**Scenery:** The physical representation of the play's setting (location and time period). It also emphasizes the aesthetic concept or atmosphere of the play.

**Strophe (& Antistrophe):** A portion of a choral ode in Greek tragedy followed by a metrically similar portion, the antistrophe. The words mean "turn" and "counter-turn," suggesting contrasting movements of the chorus while the ode was being sung. These two parts are sometimes followed by an **epode**, during which the chorus may have remained stationary.

**Soliloquy:** A speech meant to be heard by the audience but not by other characters on the stage (as opposed to a monologue which addresses someone who does not respond). In a soliloquy only the audience can hear the private thoughts of the characters.

*Example:* Hamlet's famous "To be or not to be" speech.

**Stage Direction:** A playwright's descriptive or interpretive comments that provide readers (as well as actors and directors) with information about the dialogue, setting, and action of a play. Modern playwrights tend to include substantial stage directions, while earlier playwrights typically use them more sparsely, implicitly, or not at all. (See **gesture**).

**Staging:** The spectacle a play presents in performance, including the position of actors on stage, the scenic background, the props and costumes, and the lighting and sound effects.

**Static Character:** A dramatic character who does not change.

**Suspension of Disbelief:** Samuel Taylor Coleridge first used the term in 1817. In its most basic form the term means that we accept something as real or representing the real when it obviously is not. In drama this is a crucial condition, as we must put aside our disbelief and accept the premise presented as real for the duration of the performance.

*Example:* The brightest heaven of invention,  
A kingdom for a stage, ...  
can this cockpit [stage] hold  
The vast fields of France? ...  
O, pardon! since a crooked figure may  
Attest in little place a million;  
And let us, ...,  
On your imaginary forces work.

Shakespeare, Prologue Henry V

Shakespeare expresses it clearly in the speech above. On entering the theatre, the audience let their imagination take them into another world and ignore their literal surroundings. In this example, they accept that the few actors playing soldiers represent the thousands that took part in the battle.

**Text C**

*This is the opening of The Day Before Tomorrow (1956) by Ric Throssell (1922-1999). This Australian play deals with the aftermath of a nuclear war.*

***The Day Before Tomorrow***

A room of the Jacksons' home. Early morning.

As the curtain rises, the room is in semi-darkness. Through the window a faint streak of dawn light throws a ragged pattern on the bed, down left, where **ALAN JACKSON** lies sleeping. The air is filled with a high reverberating echo of sound, like the ring of an alarm clock in the ears. **JACKSON**'s body jerks spasmodically. He cries out in terror. The sound ceases immediately. He struggles to rise, his hand thrust out to protect himself. As he wakes, his hand drops and he slumps back against the pillow breathing heavily. The early morning chatter of birds can be heard outside.

**JACKSON:** [softly] Mary... Mary, are you awake? [More loudly] Are you there, Mary?

He fumbles for the light. The switch clicks sharply, but the room remains in darkness.

For God's sake! [Murmuring to himself angrily] What's the matter with the place?

He stumbles across to the window and rips aside the curtains. In a stream of daylight the room is revealed to be in ruins. The walls are smoke-blackened and torn from top to bottom by a great jagged crack. Strips of plaster hang from the ceiling. Part of the window has been blasted in, leaving a ragged edge of brickwork. Outside there is a panorama of utter devastation, the ruins of a residential suburb: the fire-scorched skeletons of houses, a telegraph pole like a burnt match with a tangle of wires hanging from it, the wrecked chassis of a bus lying on its side. Prominent in the scene are the remains of a familiar landmark—a bridge, a memorial, a church or a well-known public building. Outside the window, a rose bush is in flower amid the weeds. The room is filled with the remnants of once-fashionable furniture: a blond-wood divan with the upholstery scorched and torn, the wreck of a dining table. The fireplace is littered with blackened pots, a few empty bottles and an improvised cooking arrangement in a kerosene tin.

**JACKSON** recoils from the window, crying out in horror. He turns away from the picture of destruction outside and stares aghast at the ruins of his home.

**JACKSON** is a man of forty or so. His hair is greying and his face gaunt and lined. He wears a pair of dirty pyjama pants and a singlet. His hands are earth-stained, his arms burnt brown by the sun. His shoulder and neck are puckered and twisted with burn scars. His wife **MARY** enters behind him. She watches him without interest. Her face is a sickly yellow. Her dress is stained and torn. Patches of bare skin show through her hair.

[Struggling against belief] No. No... [Wildly] Mary!

**MARY:** What is it?

**JACKSON:** [wheeling around to face her] My God!

She turns away from him and crosses to the fireplace, where she pours a little water from a drum into one of the saucepans.

Mary, what's happened? What—?

He is unable to speak.

**MARY:** We're out of water.

**JACKSON** crosses to her and takes her roughly by the arms.

**JACKSON:** In the name of Christ, what's the matter with you... Mary? Will you tell me what happened? I can't understand it... [Slumping into a chair] I just can't.

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**MARY:** That's what happened. Can't you see? That's what happened. Damn you! Oh, damn you!

*She sobs hopelessly. He crosses slowly to the window.*

**JACKSON:** [dazed] I don't remember... I don't remember...

**MARY:** It's always the same. Every morning it's the same. You don't remember.

**JACKSON:** I went to bed—ten past eleven... I was reading proofs. You see, I was reading—  
[He goes quickly to the divan, tossing the blankets aside.] No. No. The bedroom...

*He crosses right, and rips down a hessian curtain, showing behind it a doorway roughly boarded up with scraps of timber.*

**MARY:** It's gone.

**JACKSON:** Gone... But last night. I went to bed. Everything was the same. You— [Pleading]  
Don't you remember?

**MARY:** [bitterly] Yes, I remember. I remember everything.

**JACKSON:** My God!

*He almost falls into a chair, covering his face with his hands. She turns away to the fireplace. After a moment he sits talking quietly to himself.*

It was Saturday night. Just the same as any other Saturday night. Hot inside. I opened the window. I remember quite clearly opening the window. Let the front door open—but there wasn't a breath of wind. It was all quite still. You could hear the Rawlings's radio... 'International situation deteriorating'... Something about preventive measures - that's what they said. [He rises.] The kids laughing on the back lawn. I went out to water the garden. That's right ... it's cooler outside. Spray drifting in the air. Cool on my face. Water soaking into the earth, wetting my hands. [He looks down at his hand, examining it as though it didn't belong to him.] What happened?

**MARY:** You'd better go for the water before it gets too hot.

**JACKSON:** Mary. When did it happen?

**MARY:** I don't know.

**JACKSON:** I've got to know. Can't you understand? To wake up and find this... Will you answer me?

**MARY:** God! Oh, God! Can't you let me alone, blast you! You can't remember. You don't know how lucky you are.

**JACKSON:** Lucky? It's like a nightmare—when you dream that you're awake. You can't get away from it... I'm dreaming. I've got to wake up. I've got to wake up.

**MARY:** No, it's real.

**JACKSON:** Real... Has everything gone? Mary, the children! For God's sake, not the children. Tell me. Carolyn. Is she—?

**MARY:** Carolyn's—all right.

**JACKSON:** Is Sandy—?

**MARY:** He's gone.

**JACKSON:** He's dead... Sandy?

**MARY:** Why can't you remember? Oh, God, why can't you let me forget?

**JACKSON:** Sandy.

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**MARY:** Over and over I have to tell you. Over and over again. You go to sleep and you forget. [She sits at the table.] You forget... I put the lights out. You'd been checking the proofs of a story. You must've gone to sleep reading. It was after eleven o'clock. There was no warning. The sky... You forget that night. I can't. I can't. For a moment it was sunlight. Searing white sunlight. As if the sky had opened. Then fire everywhere, and screaming. We tried to run. You could see the cloud over the city. The great mushroom cloud. You carried Sandy and Carolyn back into the house and we waited. He cried for three days... It rained and the fires went out—and the rain went on with the killing. It was so quiet when he stopped crying...

**JACKSON:** I can't remember.

**MARY:** Hour after hour after hour. It's just the same. As if those who were left were trying to die. But we stayed alive—and now it's too late.

**JACKSON:** Why? What is there—?

**MARY:** It began with death. Now we have to live. [Accusingly] You forget. I can never forget.

End of Section One

**Text A**

*Yanagai! Yanagai!* by Andrea James was first produced by the Playbox Theatre in collaboration with the Melbourne Workers Theatre in Melbourne in 2003. Andrea James is a Yorta Yorta/Kurnai playwright from Victoria.

**CHARACTERS**

MUNARRA: A Yorta Yorta<sup>1</sup> superhero thrown from the dreaming to save her land. She wields a large digging stick.

LYALL: A young Yorta Yorta man entrusted with the land justice dreams of an entire nation.

UNCLE: A 70-plus Yorta Yorta elder. He has come back to his river to die.

**SCENE TWO: A RIVER IS MADE**

*Darkness. Distant thunder.*

*We hear a woman sobbing. It is MUNARRA. She eventually appears in a dim and barren landscape. Covered in white ochre, her face streaked with tears, she drags a large, heavy, digging stick behind her which makes a piercing and snake-like trail. At its completion MUNARRA bows her head and cries a river.*

*Thunder and the sound of rain is heard. Heavy and then light. Sounds of sobbing and mourning break out of the landscape. The rain stops and the trickle of a river is heard. Faint images of water, river and reflected light surround the space. The river is made.*

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**SCENE THREE: GONE FISHIN'**

*Uncle's camp on the edge of the Murray River [Dhungala].*

*He is wearing three jumpers, trousers and a hat. The Yorta Yorta word 'maniga' [to fish] is projected in neon in the sky. He is quietly fishing and at one with the land. LYALL enters. He hesitates and finally approaches UNCLE.*

LYALL: Uncle?

*Silence.*

You probably don't know me.

*Silence.*

I've been living in the city. *[Pause.]* Uncle?

*Silence.*

They told me at the mish where to find you. *[Pause.]* Uncle, I've been —

<sup>1</sup> Yorta Yorta – Indigenous Australian people who have traditionally inhabited the area surrounding the junction of the Goulburn and Murray Rivers in present-day north-eastern Victoria and southern New South Wales.

UNCLE: Go away! I don't want to talk. I'm tired of talking. Talking all the time. I'm living here in this old whatsoname till I find my young time again. My whatsoname? Dreaming. A man's come here for some peace and quiet. Nup, no good. Talking. Never done anyone any good. Never did me any bloody good. Don't you fullas know how to be quiet? Talk, talk, talk, talk, talk, talk. Bloody talking all the time.

UNCLE *fishes in silence.*

LYALL: Uncle, I was just ...

UNCLE: You still here?!

*Silence.*

LYALL: I'm Lyall. Lyall Jackson.

*Silence.*

My grandfather was Garfield Jackson.

*Silence.*

Did you know Garfield?

*Silence.*

They told me at the mish where to find you.

*Silence.*

My mum and dad are Lance and Prissy.

*Silence.*

My grandmother was a Campbell.

*Silence.*

You know that mob?

UNCLE: Yep.

LYALL: They're from Cummeragunja<sup>2</sup>.

*Silence, LYALL approaches.*

Uncle, I'm working on that land claim with those fullas in the city.

UNCLE *fishes in silence. LYALL waits uncomfortably.*

<sup>2</sup> Cummeragunja – an Australian Aboriginal reserve or station established in 1881 on the New South Wales side of the Murray River and inhabited by Yorta Yorta people.

These fullas, they —

UNCLE: Yeah, I heard ya! [Pause.] They white?

LYALL: They're gonna help us get our land back.

UNCLE: This *is* our land. This is my tree, that's my river and there's a one-hundred-year-old Murray Cod down there that's got my name on him. I don't need no whitefullas helping me out.

I've been helped enough!

*Silence.*

LYALL: Aunty Betty asked me to give these to you.

*He puts a blanket and plastic Coles bag of food next to UNCLE.*

UNCLE: I don't want no supermarket food.

LYALL: I'll be coming around tomorrow, hey? I'm staying at the mish.

UNCLE: I won't be here. I'm going to the Bend. Fishin'.

LYALL: Okay, Uncle.

UNCLE: Sssssh! You're scaring the fish!

LYALL: Okay. It's been good talking to ya.

UNCLE: Sssssssshhhhhh!

LYALL exits. UNCLE fishes.

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**Text C**

*Journey of Asylum - Waiting*, was written by Australian playwright Catherine Simmonds and asylum seekers and refugees from The Asylum Seeker Resource Centre, Melbourne, who have chosen to withhold their names due to their current immigration status. It was first performed in 2010. The script was created through a process of workshops, meetings, dialogues and improvisations with asylum seekers.

ASYLUM SEEKER AND REFUGEE CHARACTERS (The Protagonists):

HADIJA  
VIENNA  
AHMAN  
TENGENE  
HAYDAR

AUSTRALIAN CHARACTERS (The Collaborators):

TRIBUNAL MAN  
MEMBER

**DESIGN AND SETTING**

A large projection screen is attached to exposed scaffolding. Multimedia footage is projected onto the screen throughout the performance. The projector is also linked to a hand-held 'surveillance' camera. A ladder attached to the scaffolding leads to a platform containing an archive of case files. Ten clear portable Perspex screens are used to define spaces and places; the actors also write on them using marker pens. A large Perspex box contains a microphone and can be lit from within. The MEMBER sits on a high podium chair at the back of the audience and interjects from there throughout the performance.

Soundscapes are created with radio and television sound bites taken from interviews with politicians, reporters, as well as advertisements and television shows. Some soundscapes are also composed from interviews with other asylum seekers.

**PROLOGUE**

TRIBUNAL MAN *enters*.

TRIBUNAL MAN: [addressing the audience] Before we proceed, I must ask you to switch off your mobile phones and to state who you are and your relationship with the applicant. And I must inform you that the proceedings are to be recorded. A Refugee Review Tribunal is independent of Immigration and it is therefore closed to the public.

*Waits for the audience to answer before continuing.*

Is there anyone else coming in? Okay good.

[*He closes a small window in one of the Perspex screens.*]

Presiding over the case is Member George Hamilton. As a part of the formal proceedings I'll ask you all to stand when the Member enters the room. The hearing is to determine if our applicant is a refugee, according to the UN Convention. A refugee is a person who has fear; the Convention also says that there should be well-founded reasons for that fear. What a refugee fears is that they will be persecuted. Persecution is a serious form of harm or punishment. Not all reasons make a person a refugee. There are five possible reasons; Race. Religion. Nationality. Membership of a particular social group. Political opinion. Do you have any questions about what I have said so far?

*[He asks the question but does not give the audience a chance to answer.]*

The Member is now entering the room. Please stand.

MEMBER *enters and takes his seat on the high podium at the back of the audience.*

The Member has entered the tribunal room; the tribunal is now in session. *[He looks at the time]. Commencing at 8:35pm [Or the actual time of the performance].*

TRIBUNAL MAN exits.

*Soundscape: gust of wind.*

HADIJA enters.

VIENNA enters carrying a clay bowl.

AHMAN enters and lies on the ground in a spotlight.

TENGENE enters carrying water in a metal bucket.

#### SCENE ONE: I DON'T BELIEVE YOU

*Continuation of previous scene.*

TENGENE gently holds AHMAN in his arms and washes his chest.

VIENNA slowly and ritualistically raises and tilts the clay pot, tipping blood upon her head.

MEMBER *[Interrupting the action from the high podium]* I don't believe you.

VIENNA, TENGENE, AHMAN and HADIJA exit.

*A closely huddled group of asylum seeker and refugee PROTAGONISTS enters upstage. They move in unison toward the audience, exhibiting the following gestures:*

- Tense arms and clenched fists that only release with a deep breath.
- Head down holding stomach with a sense of longing and sadness.
- Arms around throat as an attempt to strangle the self-breath is laboured.
- Stomping action and a beating of the fist to the chest; the fist becomes an accusatory pointed finger.
- Very slowly leaning backwards and placing hand over mouth in a gesture of silence.
- Rapid movement of feet, like thunder or a stampede as the performers move downstage.

*PROTAGONISTS thrust HAYDAR forward and he falls to the floor. All except HAYDAR and MEMBER disperse and EXIT.*

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#### SCENE TWO: THIS IS NOT AN ACT

HAYDAR: [To the audience] I'm sick of telling my story; talk talk talk talk talk. I already told my story. It doesn't work. I don't want to. Don't make me do this. Sorry, I don't want to play.

*Refusing to perform, HAYDAR moves to exit the stage but at the last moment turns to confront the audience.*

If I tell you my story, am I going to get PR: Permanent Residency? Am I? I already told Immigration, Refugee Review Tribunal; they took two years. I sent it to Federal Court and I'm still waiting. All my documents are there. Why am I waiting? No work rights, no study rights, what for, to lose my brain? Who here has got your PR, put your hands up? You can tell your story if you've got permanent residency. I don't have PR. You can talk, you're free, you can say whatever you want, but I can't.

Who are you, the Government, Immigration, a spy of the Minister, who? A spy from my country, who? If I say one wrong thing about the Government, the rules, about the Minister, about anything in Australia, they'll kick me out. Without PR they can play me like a ball, kick me here, here, here. But if you have PR you have power.

Look I'm not actor, all right? It's my life. In the movies when you get shot, you stand up and do the scene again. This is my life. This is not an act.

HAYDAR exits.