

One Day of the Year

By Alan Seymour



ANZAC DAY

We Will Remember Them

'They shall not grow old
as we that are left grow old.
Age shall not weary them
nor the years condemn.
At the going down of the sun
and in the evening
we will remember them.'

From the Anzac Day Service

In the early hours of April 25, at various Shrines of Remembrance, cenotaphs and war memorials everywhere in Australia and New Zealand, there is a gathering of the men and women who have gone to war and returned, and with their families and friends gather for a dawn service that heralds the start of another Anzac Day.

This is a day of remembrance -- of the deaths and sufferings in war, the valour of fighting men and women, and the ever-present hope for the peoples of the world to live together in harmony and lasting peace.

And, as every Anzac Day service recalls, 'at the going down of the sun and in the evening we will remember them.'

End of Innocence

Anzac Day, a public holiday in Australia and New Zealand, commemorates the landing at Gallipoli in 1915 of the two countries' fighting men, the Australian and New Zealand Army Corps, during World War I.

This was the war that was impossible to win and marked the end of Australia's age of innocence as Australians and New Zealanders alike witnessed and heard reports of the distant booming guns and the cries of the dying.

All in all, in the Gallipoli Campaign which ultimately ended in defeat, 7000 Australians and 8000 New Zealanders were killed. In relation to the two countries' population at the time, this was a massive loss of lives.

The One Day of the Year

Most of the veterans of the Gallipoli Campaign have gone.

There have been other wars since then and other areas of conflict -- World War II, Vietnam, Korea, Desert Storm, Bosnia, Somalia, East Timor -- and today Anzac Day honours the soldiers of these battles as well.

In Sydney, the main Dawn Service is held at the Cenotaph at Martin Place in the heart of the city. This traditional Anzac Day rite is duplicated in the major suburbs and in towns and cities throughout the land.

Painful Remembrance

Later in the day, those who fought in the wars gather again for the massive Anzac Day Parade, which in Sydney ends in Hyde Park at the War Memorial...

The rest of the day is spent reminiscing and carousing at the Returned Services League clubs and at the many pubs in the city. Police turn a blind eye to gambling in the streets with here and there a game of two-up in progress.

Anzac Day, the One Day of the Year when the horrors of war and the friendships and courage in battle are crystallised into painful remembrance -- while in Australia the country's national song *Waltzing Matilda* plays softly in the background -- is also the day when the yearning is deepest for an end to wars in any part of the world.

Stirring struggle endures to this Day

April 2, 2003

Alan Seymour's once-banned play, *The One Day of the Year*, has been a blessing and a curse, writes Richard Jinman.

The playwright Alan Seymour has mixed feelings about *The One Day of the Year*. Naturally, he's proud of the enduring play he wrote in 1958 for an amateur playwriting competition. A play which contains the once-heretical perspective that Anzac Day – the proud emblem of Australia's military sacrifice – was founded on confused ideals and often degenerated into a squalid orgy of drunkenness and street brawls.



"I'd rather not have this war going on, thanks very much." Alan Seymour, yesterday.

Photo: Annabel Moeller.

But more than 40 years after its first, controversial staging in Adelaide – it was banned by the Adelaide Festival in 1960, but put on by a defiant amateur theatre group – the play evokes uncertainty and even anxiety in the 75-year-old playwright.

Speaking outside the Wharf 1 theatre before a preview of the Sydney Theatre Company's new production starring Max Cullen, Ron Haddrick and Nathaniel Dean, Seymour expresses mild concerns about the likely response of the STC audience.

And then there's the timing issue. As the war in Iraq intensifies, a few commentators have been quick to point out the significance of staging the once-diverse play.

It's a coincidence of course: the STC made its scheduling decisions months ago. But the mere suggestion that war has given the production added relevance of extra piquancy receives short shrift from its author. "It's [the war] bloody awful," says Seymour bluntly. "I'd rather not have this war going on, thanks very much."

And something else. The way *The One Day of the Year* has entrenched itself in Australian culture is gratifying, but frustrating too. Seymour left Australia in the early 1960s and worked as a television writer, producer and commissioning editor with the BBC, and as a theatre critic for *The Observer* newspaper in London. He returned to live in Sydney in 1995, only to discover he was still defined by his 40-year-old play.

"In some ways it has been a bit of an albatross," he says. "I've written 10 other plays, but none has received the recognition or made the impact of this one."

The One Day of the Year was inspired by an article in the University of Sydney newspaper *Honi Soit* lambasting Anzac Day. The article, says Seymour, was considerably more strident than the photo essay about drunken diggers concocted by the play's young characters: a university student, Hughie Cook, and his North Shore girlfriend Jan Castle.

Seymour saw the *Honi Soit* article as an emblem of a generational shift, the chasm between the older Australia that venerated the Anzacs and a younger voice disgusted by war and ready to question the past.

His own impressions of the commemoration were shaped in the 1950s when he ventured into Sydney on an Anzac Day morning from his home in the city's inner-west. He returned to a frightening scene – drunken men brawling and vomiting in the street.

This alcohol-fuelled debasement is represented in the play by the working-class father Alf Cook. Belligerent and resentful of foreigners and anyone with an education, Alf clings to Anzac Day like a drowning sailor clings to a life raft. Boozing is just part of the noble tradition.

"I'm a bloody Australian, mate, and it's because I'm bloody Australian that I'm gettin' on the grog. It's Anzac Day this week, that's my day, that's the old digger's day."

Seymour, who was born in Fremantle, says Alf's salty language and prejudices were inspired by his late brother-in-law Alfred Chester Cruthers. It was Cruthers and Seymour's sister, May, who raised the playwright from the age of nine after his father was killed in an accident on Fremantle's wharves.

"He [Cruthers] had all the same qualities," says Seymour. "He resented his lack of education and he was quite nasty about anyone that had a better deal than him."

Years later, Cruthers wrote to Seymour after seeing *The One Day of the Year* and asked him if Alf was indeed based on himself. The playwright was unable to reply.

The play's perspective of Anzac Day earned instant notoriety when it was unleashed on conservative, Menzies-era Australia. On the first night of the 1960 Adelaide production a policeman was stationed at the stage door. In 1961, at the first professional season in Sydney, a bomb scare during a dress rehearsal forced police to clear the theatre.

But notoriety fades. The play has endured because of its finely drawn portrait of a father-and-son relationship. Alf and Hughie are divided by Hughie's shifting world view, but united by deep family bonds. It's an immensely powerful struggle. As Seymour puts it: "The crux of the play is that Hughie is receiving an education of the mind, but he needs an emotional education; he needs to feel."

The director, David Berthold, who cast Cullen as Alf and Dean as Hughie in the STC revival agrees.

“The play stands as not only a drama of ideas, but a great family drama,” he says. “Like all great works, regardless of their cultural context, they stand in the end of their emotional resonance.”

Culture & Life: ‘Never again!’ should be our Anzac Day slogan

by Rob Gowland

SBS news on the evening of Anzac Day featured a sound bite from a very elderly war veteran, who had travelled to Gallipoli for the 85th anniversary. "What was it all for?", he quavered. "It was futile." His was almost the only honest comment in the whole coverage of the occasion.

Prime Minister John Howard actually had the gall to say "We come [to Gallipoli] to seek the inspiration of stories of compassion and comfort given to others in their time of need, knowing that there are opportunities in our own lives to ease the burden of those suffering adversity and hardship".

That's rich, coming from the head of a government that has caused so many people to suffer "adversity and hardship. And Howard certainly has no intention of doing anything to ease *their* burden.

For all Howard's high-sounding words about "that great-hearted generation of Australians who fought here [at Gallipoli]", the sad truth is that the young men who fought and died at Gallipoli sacrificed themselves for British and French bankers and industrialists — for their control of markets and resources, in short for the greater profits of a class who made sure they were far from the fighting.

The young Australians and New Zealanders were enticed to leave their homelands (the British troops were conscripts and had no choice) by lies: the Turks were "invaders", their allies the Huns were raping Europe and bayoneting babies. Britain was fighting (together with France and Russia, but they weren't so important) to save civilisation itself, they were told.

Their King, their country and even their God needed them to go and fight. No one said anything about the captains of industry and commerce needing them. Perhaps it was felt that that would not have great appeal — or would even generate a negative effect!

"They fought to build a nation", said Howard. Not true. The whole scheme to force the Dardanelles by a seaborne invasion of the Gallipoli peninsula was designed to secure the British, French and Dutch (let us not forget Royal Dutch Shell) investments in the oil, coal and steel of southern Russia. Australia was merely a source of cannon fodder.

Howard's speech at Gallipoli extolled — as the ruling class is careful to do every year — "what was dared and done here" and lauded "the scale and scope of their achievements". But the scheme was doomed from the beginning.

It was carried out under the command and control of the class-ridden British officer caste, where promotion was less on merit than on old school ties and family connections (not to mention titles and wealth).

Every noble family's idiot son could be assured of a commission in the army, but God help the men under him!

So the British Navy was sent to bombard the landing sites. Having thus alerted the Turks to what was in the wind they sailed away — and nobody followed up the bombardment for a fortnight! The Turks meanwhile feverishly reinforced the peninsula.

When the landing force of Anzacs finally arrived the ships stood so far offshore that the boats ferrying them ashore were carried by the current along to the wrong beach, with much more difficult terrain to scale under fire.

Cut to ribbons on the beaches, they nevertheless courageously fought their way to the top of the cliffs and dug in. There followed months of bloody but totally ineffectual fighting, until the sheer futility of the enterprise became so apparent that even the British High Command had to agree that the fiasco must be stopped.

It is significant that the highpoint of the Gallipoli campaign that the militarists always cite — and which we were told about at great length in primary school — was the cunning way our side fled from the peninsula at night. "And the Turks didn't even know the Anzacs had gone until after they were all safely aboard!"

That a defeat did not become a massacre does not change its status: it is still a defeat. And in some mysterious way, that defeat (although they are careful not to ever call it that) somehow "made us a nation".

Not the Eureka Stockade, with its defiance of oppression and courageous defence of democracy and independence for Australia. No. Apparently we became a nation by dying for the British empire and the wealthy industrialists and bankers who ran it. Somehow I don't think so. Do you?

The men who fell at Gallipoli and on the Somme and in Flanders and Palestine and Northern Italy and Poland and Russia and everywhere else in the Great War were victims of capitalism's insatiable greed for markets and profits.

Their deaths *should* be remembered and commemorated, as Hiroshima is commemorated, with the slogan "Never again!"

The politicians who shed crocodile tears over their graves and exhort us to "learn" from their example while studiously and deliberately ignoring the reasons for their deaths do them and us a great disservice. And worst of all, they do it knowingly.

This article was published in *The Guardian*, newspaper of the Communist Party of Australia in its issue of Wednesday, May 3rd, 2000.



Alan Seymour

Saturday 3/6/00



Alan Seymour, 1958

Summary:

Writer Alan Seymour is best known in Australia for his play *The One Day of the Year* - which tackled two of the biggest sacred cows in this country - the Anzac Legend, and the question of class. The play caused a major fracas when it was chosen for inclusion in the inaugural Adelaide Arts Festival in 1960, and was ultimately withdrawn, due to its supposed anti-military stance. Not long after this Alan Seymour moved to Britain to live and only recently returned to Australia. In this interview he discusses the outrage caused by *The One Day of the Year* in the early 1960's, and his desire to pursue that most precarious vocation - the writing life.

Verbatim is broadcast Saturday at 5pm, repeated Wednesday 11am on Radio National, the Australian Broadcasting Corporation's national radio network of ideas.

Papers

1938-96 (bulk 1957-96)

1.54 m. (11 boxes + 1 folio)

Partly restricted: series 1 restricted; series 2-4 available for reference.

The papers were purchased by the Library from Alan Seymour in three consignments dated 17 May 1993, 18 July 1996 and 9 September 1996.

The papers included approximately 600 letters (in-letters and out-letters), cards and faxes about personal and business matters, notebooks, research notes, drafts of published and unpublished plays, novels and screenplays, reviews, newspaper clippings, photographs, printed material and papers relating to Seymour's travels and domestic life.

The major correspondents are his sisters, Mary, Eleanor, Winifred and Mabel, his niece Anna Petterson, his nephews David Petterson and Clem Gorman, his great-niece Nicole Petterson and partner Ron Baddeley.

Seymour's consignments were received by the Library in unsorted bundles of files and packages with some bearing brief labels describing general contents. Although the Library staff have attempted to arrange some of the correspondence in rough chronological order, the basic random arrangement of papers has been preserved. While preparing his papers for deliver to the Library, Seymour added many explanatory comments and notes.

Other personal papers from Seymour are held by the Mitchell Library, State Library of New South Wales, Sydney.

The Battle Lines at Gallipoli



Anzac Day – What do we commemorate and remember?

Focus Questions

- * What is meant by ANZAC Day?
- * How has it come to be accepted as a national day today?
- * Is it an appropriate and relevant national day today?

Background Briefing

The landing at Gallipoli created the ANZAC legend. Put simply, this legend was that a group of ordinary Australians took on the enemy under great difficulties, fought magnificently, endured where others might not have, showed great human qualities, and then had to withdraw because of the incompetence of the planners of the campaign. The ANZACs did not win this battle strategically, but they set a standard and an example that others then could live up to. These soldiers showed what Australians were made of.

From 1916 this discovery of ourselves has been celebrated on 25th April as ANZAC day. Why?

Answer the following questions in your journal. Write a minimum of half a page per question.

1) Explain these elements of ANZAC:

- * Who was involved?
- * What did they do?
- * What was this important at the time?

2) Why do you think we remember and celebrate ANZAC Day today?

THE ONE DAY OF THE YEAR

Alan Seymour

ACT ONE

Clearly mark each question and adhere to length requirements.

- 1) In the below table fill in any details that you can identify about the main characters.

(Include any full names, where they live, their profession and any idiosyncratic behaviour.)

HUGHIE	
JAN	
MUM	
ALF	
WACKA	

- 2) In point form summarize what has happened in the play so far. (At **least** half a page)
- 3) In your own words discuss how Jan and Hughie's relationship is impacted on by the different social classes they were brought up in. Use at least three quotations from the play that illustrate the difference in class between the two characters. (3/4 – 1 ½ page in length)
- 4) Using the following examples of lines from each character identify how their language reveals characteristics about them.
(¼- ½ page per character)

Hughie- 'This time I'm going to celebrate Anzac Day my way, with my feelings, my photos from my camera, on paper, in print. Even if it rubbishes absolutely and completely all I've been brought up on, that's what I am going to do' (pg. 21)

Jan- 'Hughie, I get so miserable. I told her weeks ago that you were the most exciting thing ever, how we'd met through the Uni paper, how we were going to cook up the Anzac jazz, my words, your pictures...' (pg.17)

Alf- 'You kids, you aren't happy unless you're copyin' the Yanks, wearing Yank clothes, singing Yank songs, rock an' ruddy roll. [to mum] I tell you....me and Wack, we're the last of the Australians. When we're gone, when blokes our age are gone, what'll you have? A stinkin' lot of imitation Yanks, the whole damn country's goin' down the drain...' (pg.26)

Mum- 'It's all right for you. You and him always got on all right. When he was a kid and you'd roar at him about something, I'd watch him nearly howling because it was you tearin' him to shreds. I'd want to speak to him. But I could never speak to him. Hughie and me could never talk.'

Wacka- 'Ow y' goin'? Ave a beer.' (pg.32)

'I dunno. What I did put me age up to get into the First World War and down to get into the Second.' (pg.33)

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ACT TWO

1) In the following table write down any extra information you know about the characters after reading Act 2

Hughie	
Jan	
Mum	
Alf	

- 2) Write a paragraph of at least four sentences on how some of this information may alter your perception of the character.

(Follow the TEET format of topic sentence, explanation sentence, example sentence and tie- back sentence.)

- 3) Write a summary of the second act. Include a relevant quote for each character that displays their development as a character within the play. (At least one page. Approximately $\frac{1}{4}$ page per character.)
- 4) How does Hughie's upbringing creating uncertainty about publishing the article? Why is Hughie so torn? (Approximately $\frac{3}{4}$ of a page in length.)
- 5) Write a brief description of how each character celebrates Anzac Day. Explain why that person's background plays a part in the way they choose to commemorate it.

Class Differences.

One issue the play explores is that people from different classes may not be accepted if they choose to have any form of a relationship together, whether it is a romantic relationship or friendship-based relationship. This is apparent in the references made by Jan to the way her mother feels about the relationship her daughter is having with Hughie. It can also be seen by Alf and Dot's reaction when they meet Jan for the first time and the confrontation that Jan inadvertently causes between Hughie and Alf.

Class

Class refers to:

- A way of categorising groups on the basis of their birth, wealth, occupations, influence, values and so on. Class divisions always reflect the beliefs and values of specific groups of people; they are not natural and obvious.
- An identifiable set of political and social beliefs has traditionally been associated with each social class.

The world of Australia in the play

In the mid 1950's, the period the play is set in, Australian society was divided into three classes: working class, middle class and upper class. Class division is caused by circumstances such as education, employment and political position.

The different class distinctions in the world of the play can be attributed to characters endorsing different values. For example the working class in the world of the play would have been a largely Labor supporting population. Values are also affected by personal beliefs, education and upbringing. This is displayed through the different upbringing of Jan and Hughie. Their individual experiences of Anzac Day have led them to have different values concerning the event, however they do share the view that Anzac Day is a day that is not widely respected amongst their generation.

Questions relating to class in the play.

- 1) By referring to Jan and at least one other character explore the way the playwright uses language to display class distinctions.
- 2) Does Jan's ability to speak in a more socially acceptable version of English give her more power as a character in the play?
- 3) How may your own attitudes towards class impact on your perception on the issue of class within the text?
- 4) Why do you think the playwright opted to make class differences an issue within the play?
- 5) Why are Hughie's beliefs on class differences still an issue within his daily life?
- 6) Create a table that compares and contrasts the differences between class in the world of the play (set in the mid 1950's) and contemporary Australia.
- 7) With reference to the world of the play write down three values that underpin different classes. How have these values changed in today's society?

Character Analysis – ‘Who am I?’

Title of Play: _____

My character's name: _____

(All information must be written or printed legibly in pencil. You will be making changes!)

Physical Traits and Appearance:

External aspects:

My age is: _____

What do I look like? (Be as accurate as possible). _____

(For example – physical shape, posture, grooming habits, hairstyle, makeup. Examples of posture would include descriptions such as ‘slumping’, ‘stiff’, ‘relaxed’, ‘timid’, ‘graceful’, ‘assured’ or ‘awkward’).

Do I have any specific type of movements or gestures? _____

(Examples would be walking with a stride, plod, shuffle, bounce. Does the movement and/or the gestures convey poise, nervousness, weakness, strength? How does the movement indicate age, health and/or attitude?

Do I have any mannerisms or handicaps? _____

(Mannerisms: these are also called ‘leading gestures’ or a movement that your character unconsciously uses throughout the play. Examples could be nail biting, playing with your hair, clearing throat, keeping hands in pockets, chewing gum, scratching head, doodling on paper, picking lint from clothes).

What do I wear? _____

(Dress habits, clothing. Examples would be neat, casual, sloppy, prim, clean, dirty, clothes in good taste, fashionable, well-groomed, traditional, non-conformist).

What are my speech patterns and voice type? _____

(Examples would be regional or ethnic accent, a twang, a drawl, high-pitched, deep, slow, fast).

Atmosphere:

Where am I living? _____

(Country, state, community, rural, suburban, city, inner city).

What is the play's period or time? _____

What is the time of year? (Season/weather). _____

What is the time of day? _____

Where is my favourite place in the setting? _____

Character's Background:

What is my life story? What is my history? How does my past shape my present? My temperament is? List at least 6 adjectives that specifically describe my emotional traits, complexes neuroses, obsessions and superstitions.

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

(Some examples would be: confident, outgoing, happy, poised, sullen, confused, nervous, cynical, timid, hot-tempered, bored, blasé, antagonistic, addled, slow-witted, submissive, fearful, arrogant, vain, rude, meticulous, lazy, egotistical, smug, polite, careless, introverted, extroverted).

How much education have I had? _____

Favourite or hated subjects studied? _____

What are my mental characteristics? _____

(For example – intelligent, clever, dull, slow, average).

What is my marital status? _____

What is my ethnic background? _____

What is my occupation/profession/job? _____

Are you happy with your work? Why? _____

What are my interests, hobbies and amusements? Why? _____

My family background and family life:

Is my family rich, poor or middle class? _____

Where did I grow up? What do I remember about the neighbourhood?

What were the circumstances of my growing up? _____

How do they influence or act upon me today? What is my favourite childhood memory?

What is my worst childhood memory? What is my relationship with my family?

What siblings do I have? _____

What role does it play in my everyday life? _____

What are my ethics? (Morals, beliefs, ideals, ethical code). _____

What is my political position? _____

What is my social position? _____

'What is my status: in the world, family, relationships? _____

Always make specific choices:

Relationships:

What is my relationship/feelings (emotional and psychological) to each of the other characters I have contact with? This might include briefly describing your relationship to the other characters. This could include 'status' relationships.

Character's name	Feelings towards character

Who do I like least in the play? Why? _____

Additional Questions: (The following questions are not applicable to every character).

Do I have animal characteristics? _____

If so, which animal? _____

What rhythm do I associate with my character? _____ (For example – the steady swing of a pendulum).

What personal sound do I associate with my character? Why? _____

(For example – sighing, wheezing, grunting).

What object do I associate with my character? _____

My favourite food, meal, drink, restaurants are... _____

Homemade foods I ate as a child? _____

My favourite music is? Why? _____

My favourite colour is? Why? _____

The colour I associate with my character is? Why? _____

What is my favourite time of day? Why? _____

What is my favourite season? Why? _____

Other exercises to engage your non-verbal creativity:

- Make a collage of your character.
- Draw a relationship map of my character.
- If my character were a game piece, make a game board for the play.
- Create similes and metaphors about my character...

“I walk like a...”

“ I talk like a...”

“If I were an animal, I’d be a...”

- Use a metaphor to describe each of my character’s relationships.

THE ONE DAY OF THE YEAR

Alan Seymour

ACT THREE

- 1) In the following table write down the remainder of information you discover about the characters.

Hughie	
Jan	
Mum	
Alf	
Wacka	

- 1) How is the ending significant to each character's development within the play? (1/2 page max.)
- 2) What does the ending reveal about the character? (1/2 page max.)
- 3) What do you think this ending means? (1/2 page max.)
- 4) In your own words describe why Hughie chose to print the article photographs. (1/2 page max.)
- 5) Write the headline for the article
- 6) Choose a quote for each character that you see as the most important for that character. Discuss why you chose this quote.

THE ONE DAY OF THE YEAR

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ACT THREE

- 2) In the following table write down the remainder of information you discover about the characters.

Hughie	
Jan	
Mum	
Alf	
Wacka	

- 7) How is the ending significant to each character's development within the play? (1/2 page max.)
- 8) What does the ending reveal about the character? (1/2 page max.)
- 9) What do you think this ending means? (1/2 page max.)
- 10) In your own words describe why Hughie chose to print the article photographs. (1/2 page max.)
- 11) Write the headline for the article
- 12) Choose a quote for each character that you see as the most important for that character. Discuss why you chose this quote.

Putting on the Play

A play itself is more than actors and a script.

So what are the other elements that affect the outcome of the performance? These are part of what is known as dramatic or generic conventions

Dramatic conventions are a set of widely accepted rules which audiences may expect in a drama. These include:

- Performance by a cast of actors before an audience
- An immediate relationship between the audience and the actors
- Actors generally play their parts as if unaware of the audience
- Actors can use the aside to speak to the audience but we accept the comments are not heard by the other actors on stage
- Performances are live
- Each performance is unique
- A designated performance space
- Props
- Set
- Costumes
- Make up
- Movement
- Direction
- Music, sound effects and silence
- Lighting
- The passing of time and change of settings is accepted

Activities

- Draw the stage setting for any scene in the play from the view of an audience member. Use a whole page. On another page **justify** your stage setting. Justify **all** your choices. Be sure to include what **scene** you chose and why.
- Choose a character and a scene from the play and describe how you would use the dramatic conventions to stage the performance. Be sure to justify all your choices. Be as creative as you wish.

For example:

Character: Humpty Dumpty

Scene: Act One (Sitting on the wall)

Lighting: Green lighting with a white spot light on Humpty Dumpty. The green lighting is to reflect a pleasant outdoor atmosphere. The purpose of the spotlight is to direct attention towards Humpty.

Props: No props. This was chosen so that the emphasis is on the set.

Set-: A red brick wall. This is staged in front of a forest of leafy green trees.

Hot Seat

The purpose of the following exercise is to find out extra information about a character in a play to aid in performance

The performer sits in the 'hot seat' in the front of the class. The rest of the class ask them questions that are relevant to the character they are performing in their oral assessment. The performer should be in character and answer the questions as if they are that character. They must use their knowledge of the play to help them as well as any character analysis they have already done. If the answer to the question is not clearly stated in the play, the performer should use their ability to 'infer meaning' and 'read between the lines' to aid them in answering.

The performer must attempt to answer every question asked, however 'I don't know' could be a valid answer. The rest of the class may not dispute the answers given during the exercise, but there should be time after for the performer to justify their answers if necessary.

This activity can be done as a whole class or can be done in small groups, possibly the groups the students are in for their oral performance.

Voice Warm-up or Percolate Those Articulators

Basic Routine for the Articulators:

- 1) Smile Pucker:** Smile with exaggeration, letting your teeth show and drawing the lips as tightly as possible, making your cheek muscles hurt. Say "eeee." Then with exaggeration, pucker or protrude your lips, saying "oooo." Repeat ten times each in quick succession (eeeeee-ooooo). Repeat with "meemoo," "tee- too," "bee-boo," "gee-goo," "lee-loo.

- 2) Open Wide:** Open your mouth as wide as possible. Say “ahhh.” Now close your mouth, saying “ooo.” Repeat “ahhh-ooo” several times, being sure to open your mouth extremely wide.
- 3) Tongue Tip:** Stretch your tongue, trying to touch the tip of your nose. With your tongue, now try to touch your chin. Only one in 1000 can actually do either, so don’t worry if you can’t succeed. The stretch is the important thing. Repeat several times.
- 4) Tongue Stretch:** Curl up your tongue and touch the soft palate at the back of your throat. Now push out your right cheek and then your left cheek as far as you can with your tongue. Repeat.
- 5) Tongue Twisters:** Say quickly with exaggerated tongue, lip and jaw movements several of the following tongue twisters.
- A. Much whirling water makes the mill wheel work well.
 - B. Odd birds always gobble green almonds in the autumn.
 - C. She makes a proper cup of coffee in a copper coffee pot.
 - D. Round and round the rugged rocks the ragged rascal ran.
 - E. Shave a cedar shingle thin.
 - F. Double bubble gum bubbles double.
 - G. How much wood could a woodchuck chuck if a woodchuck could chuck wood.
 - H. Sinful Caesar sipped his snifter, seized his knees and sneezed.
 - I. To sit in solemn silence in a dull, dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!

6) Clearly articulate the following words:

Gentlemen - (*not* gen'lmen)

City - (*not* cidy)

Government - (*not* gov'ment)

Geography - (*not* jog'phy)

Twenty - (*not* twenny)

Hundred - (*not* hunnard)

Don't know - (*not* dunna)

Revision Questions

Each question should take you at least half a page to a page to answer.

ACT ONE

- 1) Write a paragraph on what you know about each of the main characters in the play: Hughie, Mum, Alf, Jan and Wacka.
- 2) In your own words, write down what has happened in the story so far.
- 3) Do you think that Jan and Hughie's relationship will last? Why or why not? Do you think Hughie's parents will approve? What do you think about people from different classes having romantic relationships together?
- 4) Why is Alf so pleased that Hughie is going to university? How does Mum feel about the education Hughie is receiving? What reasons does she have to be worried? Why do you think it is such a big deal for this family to be able to send Hughie to university?

ACT TWO

- 1) Write down any extra information you now have about each of the main characters: Hughie, Mum, Alf, Jan and Wacka.
- 2) In your own words, write down what has happened in the story in the second act.

- 3) Was the article Hughie wrote for the university newspaper positive or negative? Why did he want to do the article? Did he have mixed feelings about the article? Why did he almost back out of writing the article?
- 4) How did Alf celebrate Anzac Day? Why do you think he celebrated this way? How did Mum and Wacka celebrate Anzac day? Why? Which do you think was a more appropriate way to celebrate the day? Why? How did you celebrate Anzac day this year?

ACT THREE

- 1) Write down any extra information you know have about each of the main characters in the play: Hughie, Mum, Alf, Jan and Wacka.
- 2) In your own words, write down what has happened in the story in the third act. What does this ending mean? What do you think the playwright is saying with this ending? Whose voice is given the final authority with this ending?
- 3) Do you think Hughie regrets publishing the article? Why or why not? Has reading the article and hearing Hughie's opinions on Anzac Day changed Alf's view on the subject at all? Do you think Hughie did the right thing by allowing the article to be published?
- 4) How does Alf actually feel about Anzac Day? Is it just a day to go out and get drunk or is it something more to him? How has knowing this changed Hughie?