**Genre – Australian political drama *No Sugar* by Jack Davis**

Drama is a craft that allows people to present the written word in auditory and visual forms. The material can be new or from earlier times such as Shakespearian plays, dramatic or humorous, contain a message [morality plays] or just for entertainment, from one of many genres, English or from another culture, an individual or group presentation, range from a reading to full performance with costume and props, a live presentation or using one of many media formats. The options are almost endless.

Definition: Oxford Dictionary)

**Genre:** No Sugar is representational drama; it is based on realism from Davis’s own experiences of living at the Moore River settlement. (See handout *Drama Key Terms and Concepts*). It conforms to the usual conventions of that genre including:

* Its play script includes a list of characters (at the very beginning).
* It is divided into acts which are then divided into scenes.
* Each scene has a description of the setting at the start and then the characters' dialogue.
* Dialogue is set out with the character's name on the left, then a colon then the dialogue (without [speech marks](http://www.theschoolrun.com/what-are-direct-and-indirect-speech)).
* Stage directions for the actors are written every now and again in italics and brackets.

The genre is not subverted in any way but it does utilise the following, slightly unusual model:

**Perambulant model**

<http://www.megaessays.com/viewpaper/70820.html>

The perambulant model is a technique used in drama to dislocate the audience involving multiple points of focus. meaning that the action of the play shifts between several locations: There is the town of Northam with the Police Station and two Cells, the Main Street and the Government Well Aboriginal Reserve. Then there is The Moore River Native Settlement with the Superintendent’s office, the Millimurra family’s tent and the Aboriginal camp at Long Pool. There is also the Chief Protectors Office and the Western Australian Historical Society in Perth and an area by the railway line. This allows for diversification of a conventional stage setting or alternatively placement of the sets around the theatre where the audience may literally take their cushions to another part of the auditorium. This “restlessness” in the action then becomes a symbol of the restlessness and enforced upheaval suffered by the aboriginal people at the hands of the dominant white culture. Throughout *No Sugar* it is employed to convey a sense of displacement to the audience, representative of the isolation felt by the Aboriginal people unable and unwilling to assimilate to White Culture.

J Armstrong 2016