



# Protest



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## Course Outline

In this area of study, students build on the knowledge and skills developed through Unit 1. They read and engage imaginatively and critically with mentor texts, and effective and cohesive writing within identified contexts. Through close reading, students expand their understanding of the diverse ways that vocabulary, text structures, language features, conventions and ideas can interweave to create compelling texts. They further consider mentor texts through their understanding of the ways that purpose, context (including mode), and specific and situated audiences influence and shape writing.

Students work with mentor texts to inspire their own creative processes, to generate ideas for their writing, and as models for effective writing. They experiment with adaptation and individual creation, and demonstrate insight into ideas and effective writing strategies in their texts. They reflect on the deliberate choices they have made through their writing processes in their commentaries.

Students participate in collaborative class work and discuss the ways that vocabulary, text structures and language features can enliven ideas. They read, explore and revisit examples of text, including extracts, to stimulate structural innovation and to inspire ideas when developing individual writing. They also make connections with experiences and events in their own lives, observing and recording to enrich their writing, and to extend their ideas.

Students use and experiment with vocabulary, text structures, language features, and standard and non-standard conventions of language, including the use of colloquial and idiomatic language such as slang or dialect where appropriate. Through this engagement they deepen their understanding of how writing can move, provoke and/or inspire when constructed in consideration of a specific and situated audience, purpose and context (including mode). They play with language as they explore ideas and aim for aesthetic appeal, to expand their writing into the possibilities of emotion, imagination, explanation and perspective.

Students should explore:

- what it means to protest
- the value of protest
- the outcomes of protest
- personal stories of protest
- struggle and war.

Students could explore established figures like Martin Luther King Jr, Rosa Parks and Vida Goldstein, marginalised figures like Pemulwuy and Claudette Colvin, and figures and movements like Greta Thunberg and the BLM protests. Events like massacres in Australia and the Frontier Wars could be explored as expressions of protest – and the attendant tragedy. There could also be explorations of the success and failure of protest – and the prescient protests that gained ground after the original protest had faded. Students could consider individual protest and group protest.

On completion of this unit the student should be able to demonstrate effective writing skills by producing their own texts, designed to respond to a specific context and audience to achieve a stated purpose; and to explain their decisions made through writing processes. To achieve the outcome the student will draw on knowledge and related skills outlined in Area of Study 2.

### Key knowledge

- the role of mentor texts as models of effective and cohesive writing
- vocabulary, text structures and language features used in effective and cohesive writing
- the ways purpose, context (including mode) and audience shape writing
- the range of ideas presented in various ways in mentor texts
- different language modes and their effects on structure and meaning
- the ways the purpose of the author hones the use of language
- strategies to generate and develop ideas
- writing processes including drafting, refining and considering feedback
- the value of collaboration and discussion
- standard and non-standard conventions of language, including syntax, punctuation and spelling.

### Key Skills

- read and explore mentor texts to understand the mechanics of effective and cohesive writing
- experiment with vocabulary, text structures and language features for effective and cohesive writing
- create texts with a stated purpose (to express, to reflect, to explain or to argue) and an understanding of context (including mode) and audience
- select and apply writing processes generate and use ideas, and discuss, develop and extend ideas
- explore and employ voices appropriate to purpose, context (including mode) and audience
- experiment with and extend vocabulary for effective and cohesive writing
- plan, create, draft, refine and complete individual writing
- collaborate and provide feedback in class, including through listening and speaking, with peers and teachers
- explain and comment on the vocabulary, text structures and language features, conventions and ideas used in their own writing
- reflect on and share the implications of authorial choices in their own writing and the writings of others
- apply standard and non-standard conventions of language, including syntax, punctuation and spelling, where appropriate.

## Assessment

For this unit students are required to demonstrate two outcomes. As a set these outcomes encompass the areas of study in the unit.

1. Students are to produce two student-created texts which are informed by the framework of ideas (Protest) and their study of mentor texts.
2. For each Folio Piece, students are also to produce a written explanation that outlines the writing process and the authorial choices made by the student.

### Outcome 2

|  |    |   |
|--|----|---|
| • Demonstrate effective writing skills by producing their own texts, designed to respond to a specific context and audience to achieve a stated purpose; and | 20 | A written text constructed in consideration of audience, purpose and context. |
| • Explain their decisions made through writing processes.  | 20 | A written text constructed in consideration of audience, purpose and context. |
|  | 20 | A commentary reflecting on writing processes.                                 |
| <b>Total marks</b>   |    | <b>100</b>  |

# Understanding Protest

## Types of Protest

- Demonstrations: the gathering of people in a public place to show their support or opposition to a cause.
- Marches: a public demonstration in which a group walks through a city or town in a public display of support.
- Sit-ins: a protest in which participants occupy a physical space in a nonviolent way to protest an issue.
- Boycotts: the intentional avoidance of using, buying or dealing with a person, product, organisation or country as an expression of protest.

## Causes of Protest

- Political: protesting government, policies, or actions, or demanding, political change bracket, such as change of leader or government bracket.
- Social justice: protesting against discrimination and inequality or advocating for marginalised groups.
- Environmental: protesting to protect the environment and raise awareness about environmental issues.
- Economic: protesting to address, issues around economic injustice, such as workers rights and fair wages.

## Legal v Illegal Protests

- Legal protests: demonstrations for comply with the laws and regulations sit by the government.
- Illegal protests: demonstrations Violente laws, regulations, such as disrupting traffic, committing acts, vandalism, or acting violently towards others.

## Violent v Non Violent Protests

- Nonviolent protest: demonstrations that are peaceful, without causing physical harm or damage to people property.
- Violent protest: demonstration, such as rights around conflict, which involve physical harm or damage to people or property.

## The Value of protest

- Brings attention to important issues and injustices, so that they can be addressed.
- Provides a platform for marginalise voices to be heard. Help Spring about social, political and economic progress.
-

### Historical Examples of Protest

- The Civil Rights Movement
- The Women's Suffrage Movement
- The Arab Spring
- The Stonewall Riots
- The Environmental Movement
- The Black Lives Matter Movement

## Exploring Protest through Mentor Texts

### Step 1

- Closely read the text and annotate to show instances of protest.

### Step 2

- Identify different forms of protest presented in the mentor text, such as marches, sit-ins, acts of civil disobedience, etc.

### Step 3

- What is the purpose of the protest?
- Why did the author include this instance?
- What is revealed about a character or individual?
- What do we learn about the society?

### Step 4

- Think about how the elements of protest connect to the overall theme and message of the mentor text.

### Step 5

- Write a short reflection on your own experiences with protest and how they relate to those described in the mentor text.

### Step 6

- Begin planning and drafting your piece of writing.



## Friday Essay: On the Sydney Mardi Gras March of 1978 – Mark Gillespie

### Overview

‘Friday Essay: On the Sydney Mardi Gras March of 1978’, published on 19 February 2016, explores the ‘momentous events’ of political protest in ‘Sydney between June and August 1978’. Anthropologist and author Mark Gillespie, from the University of Sydney, explores ideas of equality and the importance of compensation for the LGBTIQ+ community for decades of ostracism, abuse and discrimination.

Gillespie’s structure shifts from contemporary 2016 to the day of the iconic 1978 Mardi Gras protest and celebration, the 1985 HIV epidemic in Sydney, and then returns to a present-day reflection. As Gillespie focuses on each aspect of defining moments in LGBTIQ+ movements, he reflects on his experiences and highlights his concerns for his future. His reflections are sharpened with direct quotes from the protests and photographic images of banners of celebration, police brutality and a police officer dancing and celebrating with the protesters.

The language of the article is both vulnerable and stoic, directly addressing the bureaucratic systems that failed the writer and the community. It connects personal reflection with facts, and honestly considers the value of an apology in light of the events of the past. Gillespie’s celebration of protest reinforces its importance and highlights that the journey is far from over.

Students could explore the use of a personal reflection, or a historical reflection, experimenting with a hybrid of factual and sentimental styles within their own writings.

*(The 1978 Mardi Gras started as a peaceful march and degenerated into a violent clash with police. The Pride History Group.)*



## Essay

Published: February 19, 2016 6.18am AEDT [The Conversation](#)

**Mark Gillespie** (*English for Academic Purposes Specialist, Anthropologist, Centre for English Teaching, University of Sydney*)

On April 27, 2015, Christine Foster, a Liberal Party councillor and the sister of the then Australian Prime Minister, Tony Abbott, moved a motion at the Sydney City Council calling for a formal apology to the original gay and lesbian Mardi Gras marchers.

It was passed unanimously. The NSW Parliament is expected to debate a motion to offer such an apology in the first sitting of Parliament in 2016.

Is a formal apology warranted?

To answer this question, some understanding of the prevailing oppressive social conditions affecting the lives of sexual minorities (now termed GLBTIQ communities) in Australia in the 1960s and 70s is required.

What is needed, too, is a better knowledge of the actual, momentous events that took place in Sydney between June and August 1978, when violent social unrest and public protests on the streets erupted with far-reaching effects for Australia that can now be seen in historical context.

### **The march of 78**

On a cold Saturday night in Sydney on June 24, 1978, a number of gay men, lesbians and transgender people marched into the pages of Australian social history. I was one of them.

Several protests and demonstrations were organised during June that year to commemorate the 1969 Stonewall riot in New York and to demand civil rights for Australian lesbians and gay men.

Gay activists in San Francisco had asked the Gay Solidarity Group in Sydney for support in their campaigns in California and the word had got out. At Taylor Square, where we assembled, I was impressed by the turnout (a report in *The Australian* estimated the crowd at about 1,000 people at this early stage of the night).



Marchers at the 1978 Mardi Gras parade. The Pride History Group, Author provided

The early rainbow nature of the movement was evident, with transgender and Aboriginal people and people from migrant backgrounds all mixing in. We were a diverse and spirited group of a few hundred mostly younger men and women ready to march down Oxford Street to Hyde Park, along a strip that was becoming the centre of gay life in the city.

The atmosphere was more one of celebration than protest. Little did we know then that, by the end of the night, many of us would be traumatised and our lives changed forever.

As a young émigré in my twenties, from the Queensland bush, like many gay men and lesbians from the country in those days, I was, in effect, an internally displaced person. We were refugees in our own country.

Having arrived in Sydney seeking refuge from the never-ending police state of mind that was life under the Joh Bjelke-Petersen Queensland

government, I was renting a studio flat in Crown Street, Darlinghurst, at the time.

All through history, cities have offered people like me a measure of escape from oppression and persecution. But in 1978, even in a big city like Sydney, refuge and security could not always be found and, without even basic human rights, we were always vulnerable.

As a high school teacher working for the NSW Department of Education, “coming out” posed a major risk for me – it could mean the loss of my job. For those who were subjected to electric shock treatment in the 1970s at the old Prince Henry Hospital in Little Bay, it could even mean losing your mind.

Living a “double life” was a means of survival. Gay people’s lives were wrapped in stigma and shame.

The real unspoken tragedy of the times was the loss of the lives of so many wonderful young people who struggled with their sexual identities and, unable to deal with all the pain and shame inflicted on them, ended up committing suicide.

The Stonewall Riot, which had occurred nine years earlier, far away in Greenwich Village on Manhattan in New York, marks the modern era of “homosexual liberation”. This oft-quoted term was popularised as early as 1971 by Dennis Altman, the Australian academic who became a leading voice of the movement.

Altman continues today to chronicle and interpret the movement. The violence, unrest and resistance of the Sydney Mardi Gras of 1978 has clear parallels to Stonewall.

### **Back to the march**

We started off from Taylor Square in a festive mood. Chants rippled along the marchers, strangers joined hands and we sought to bring people out of the bars and into the streets to join us. Some did come out of the bars and joined us;

others lined up and watched the parade but did not join in.

I heard the commonly used Australian put-down of those times, “poofers”, hurled at us. “Ratbag poofers”, too. When we reached Hyde Park we were denied entry.

Confusion reigned and an officer in authority appeared intent on breaking up the march. His derogatory tone of voice and the way he hurled insults and abuse angered all within earshot.

It soon became clear that our open-back truck that would have provided the disco music for a party and a platform for speeches in the park was to be forcefully confiscated and the driver arrested. We then realised it would be a mistake for us to enter Hyde Park at all.

At the front of the march I remember a few split seconds of initial doubt that we would be able to do it, and then, in perfect, bold, spontaneous unison, at our success in breaking through the cordon of police across College Street, we shouted, “On to the Cross!” (Kings Cross).

With an exhilarating surge of energy we turned from College Street into William Street. Propelled onwards with hundreds joining in behind us, we turned left into Darlinghurst Road into the heart of Kings Cross. We were sick and tired of being criminalised, pathologised, demonised, of being made to hide who we were and having our rights to live as human beings denied.

That night we were in the streets and we were determined to get our message to as many people as possible. After marching down Oxford Street and seeing our numbers swell as many people came out of the coffee shops, bars and hotels to join us, now we wanted to call on everybody in the Cross to listen to our chants and come out and support us as well. We chanted: “Out of the bars and into the streets!”

We wanted the whole world to hear our cries for freedom from the oppression that characterised our lives. In numbers, suddenly, wonderfully, we were unafraid. Here there was a direct parallel with Stonewall, for as with the NYPD, the NSW police force faced an unexpected and vigorous resistance.

As determined as they were to put us back in our closets there was no stopping us. Now we were coming out. And now we had straight people willing to join in and support us. In Darlinghurst Road in Kings Cross we were cut off and ambushed with hundreds of police with dozens of wagons blocking us in front and from behind.

These were critical moments, because in truth the crowd would most likely have dispersed at this point.

Yet the real violence was about to begin. It was there in Darlinghurst Road that we faced the most brutal onslaught of the whole night. The police, arriving in numbers, took advantage of the semi darkness of the night, unleashing a reckless and ugly attack on the marchers.

They acted as if they had a licence to inflict as much injury as they could and I feared there would be dead bodies everywhere if they had guns in those paddy wagons and were to open fire. Despite that fear we did not run, we fought back, resisting arrest as the police wielded their heavy batons indiscriminately.

The more we were assaulted the more we resisted. The group-solidarity had taken hold as we tried to stand our ground, rescuing “brothers” and “sisters” from the clutches of the police as they were being forced into paddy-wagons. I distinctly remember the way that the police near the El Alamein Fountain targeted women for arrest, in particular, and the smaller and more vulnerable among us.

The first Mardi Gras is often described as a riot but I didn’t see it that way. It was a very defiant

act of resistance that proved a turning point. We were willing to stand up, to resist. We were people too; our sexualities may have been diverse and different but that did not make us any less human than others.

The discriminatory attitude of the police and the violence they meted out to us seemed to represent in highly symbolic and condensed form the very pain, humiliation and suffering that society as a whole constantly inflicted on us as lesbians and gay men.

Some 53 men and women were arrested, all of whom – unhelpfully – had their names and occupations subsequently published in The Sydney Morning Herald. Many lost their jobs or housing as a result.

Gail Hewison, one of the women detained, described to me the whole experience of being locked-up without charge as one of shock and trauma. She had all her possessions taken away from her including her glasses. She told me she could hear the sounds of a man being horribly beaten in another cell. Then, after a while she also began to hear the supportive chants of the crowds gathering outside.

In front of the police station, close to Oxford Street and Taylor Square where the march had started hours earlier, battered and bruised, hundreds of us gathered in an enraged state shouting, “Let them free!”. We continued the refrains from our earlier chants:

*Two four six eight, gay is just as good as straight!*

Looking out at the angry crowd the police inside the station must have been apprehensive about what would happen next. They were greatly outnumbered and for some moments as we inched closer and closer, you could sense an urge on the part of the crowd to takeover the police station, to demand the jailers keys and so to release our brothers and sisters.



Over the years I have often wondered why we didn't storm the building then and there. Strangely after a short period of silence somebody started to sing the Afro-American spiritual "We shall not be moved" and the whole crowd joined in:

*We shall not, we shall not be moved  
We shall not, we shall not be moved  
Just like a tree that's standing by the water We  
shall not be moved*

Reflecting on this now I would like to think that, despite the provocation on that night itself and the centuries of violence that had been perpetrated upon us, we as a collective knew instinctively that violence was one of our main grievances and we had a mission to resist it and fight against violence using other means.

Someone in the crowd cried out, "I am a lawyer. Are there any other lawyers or solicitors here? We need to raise bail money!". The campaign to win the legal battles was now well underway, culminating in 1984 when homosexuality was decriminalised in the NSW Parliament.

This brief narrative of the first Mardi Gras is told because the events of that night, their causes and repercussions can now be placed in clearer historical perspective and they help us to understand why keeping politics at the centre of the annual Mardi Gras is so important.

### **Facing the HIV epidemic**

As Dennis Altman pointed out in *The End of the Homosexual?* (2013), it was the precise timing of the Mardi Gras leading to the decriminalisation of homosexuality in NSW in 1984 that ultimately helped save thousands of Australian lives in the HIV epidemic that hit Sydney hard in 1985.

The epidemic could only have been handled as effectively as it was because decriminalisation and critical bi-partisan cross party political

support resulted in more openness and less stigma.

The old days of identity politics are now gone and labels are eschewed in these times where the fluidity of sexuality is recognised and better understood. But the struggle is not over. In 2013 we witnessed the arrest of a young teenager at the Mardi Gras parade who was assaulted and abused in ways reminiscent of 1978. Again the police were not held accountable for their actions.

Young people are still ending their lives because of the pain and homophobia they experience. If there is a timely lesson for the police here it is in the need for an authentic engagement with minority groups where honesty and respect replaces suspicion and contempt.

So at the same time we celebrate just how far GLBTQI people in NSW have come with dramatically improved community attitudes and we not only welcome but applaud a contingent of the NSW Police Service marching in the annual parade, we need to resist attempts to whitewash our history and we need to make sure we do not lose the memories of our earlier struggles.

The motion at Sydney Town Hall earlier in 2015, calling for an official apology to the 78ers for the violence of that June night in 1978, was strongly supported by out-lesbian elder and Deputy Lord Mayor Robyn Kemmis, who recently died.

We owe a debt to her work and that of people such as Steve Warren, one of the original 78ers who has worked tirelessly for an apology. That Sydney City Council action has prompted a small bipartisan group of NSW State parliamentarians to take up the call for an official apology.

Sadly, any apology now is too late for so many who were present at that first Mardi Gras and are no longer with us. Many were cut down before their time in the HIV AIDS epidemic.

The efforts of these NSW parliamentarians, though, are important and mean a great deal to the 78ers that survive. Back in 1978 we called, in vain, for a Royal Commission into the police violence of that June night. We also called for an apology from Fairfax for publishing the names, occupations and addresses of all of the 53 people who were arrested that night.

Till this time no formal apology has been received from Fairfax. After nearly 38 years since the first Mardi Gras an apology by the NSW State parliament would help to heal the wounds.

So as an original 78er I welcome an apology by the NSW Parliament. But it needs to be a “living apology”. A living apology is one where Parliament affirms the need for ongoing vigilance so that the human rights of LGBTIQ people are respected and protected in law.

It also has to affirm the need for ongoing social investment in educational programs that create a more inclusive NSW community where differences are respected and where the power of diversity is celebrated.

We welcome anyone who participated in the 1978 Mardi Gras with an interest in the apology to contact the 78ers committee or the Pride History Group. If you are in Sydney for the Fair Day in Victoria Park on Sunday February 21, come our tent and talk to us.

In the current international climate with the re-emergence of fascist threats from all sides there are too few places in the world that offer the hope of this kind of open society. Sydney, and Australia more broadly, could represent this kind of inclusive society. It will be a society where the role of the police shifts from suppressing the rights of minorities to protecting and even championing them.

## Questions

1. What was at the heart of the protest? Why was it significant?
2. Who participated in the protest and what was their motivation in doing so?
3. What form did the protest take? Was this effectual? Are there other methods that might have been more effectual?
4. What was the intended outcome or goal of the protest?
5. How was the protest received by people in power and the general public?
6. What were the consequences of the protest, both positive and negative?

## Folio Task Planning Sheet – Historical Reflective Essay

For this task, students should consider a milestone event (protest/ rally) that has happened in their lifetime. They should reflect on the significance of that event, the legacy of that event and its application to their present life. Balancing between the facts of the event, their reflections and emotional response, students should prepare an 800 word reflective essay drawing on the style of the Mentor Text. This should be written in the first person.

|   |  |
|---|--|
| <p><b>Background:</b><br/>(Identify the Protest/<br/>Rally that you wish to<br/>write about. When did<br/>it take place, what<br/>prompted it, who was<br/>involved, what was the<br/>outcome?)</p>                     |  |
| <p><b>Personal<br/>Significance:</b><br/>(What was it about this<br/>event/ rally/ protest<br/>that resonated with<br/>you? Why did you take<br/>more of an interest in<br/>this protest as opposed<br/>to others?)</p> |  |

**Legacy:**

(What was the legacy of the event? Did it have a meaningful outcome/ resolution? Where there consequences? How did it further the cause it represented?)

**Moving Forward:**

(

**Misc:**

## Written Explanation Planning Sheet – Historical Reflective Essay

|   |  |
|---|--|
| <p><b>Form and Structure:</b><br/>(You have been asked to write a reflective personal essay. Think about why this is the best form for this topic. How did you choose to structure your essay? What did you begin and end with? How did you blend facts and your personal response?.)</p> |  |
| <p><b>Language:</b><br/>(Think about the language choices you made in presenting the factual account as well as your personal response. What choices did you make and why? How were these choices relevant to what you were trying to achieve?)</p>                                       |  |
| <p><b>Audience:</b><br/>(Your target audience are reading of a Weekend Magazine. Explain how you structured and composed your piece to target this audience in particular.)</p>   |  |

**Purpose:**

(The purpose section is where you discuss the message you would like to send to your audience.)

**Context:**

(Since your essay is based on your studied Mentor text, you should provide a brief discussion of the basic ideas behind the Mentor text and how you have drawn on the Mentor text to inform your own writing.)



## ‘Freedom or Death’ – Emmeline Pankhurst

Considered one of the greatest speeches of the 20th century, ‘Freedom or Death’ by activist Emmeline Pankhurst was delivered at Parsons Theatre in Hartford, Connecticut on 13 November 1913. Pankhurst, a vocal and passionate believer in a woman’s right to vote, founded the British suffragette movement and spent four decades protesting against the inequality of voting rights.

Pankhurst’s speech shimmers with intensity and energy as she speaks of the requirement for revolutionary actions – defending the use of violence – and ‘militant’ tactics in the fight for equal rights. Gender discrimination and basic human rights are also referenced. Pankhurst’s speech is an example of the potency of language, inclusive of the connotative power of single words. Throughout the speech, Pankhurst speaks as a ‘soldier’. Under threat of further imprisonment for speaking out many times prior, Pankhurst draws from the language and imagery of battle extensively.

‘Freedom or Death’ demonstrates the speaker’s strong capacity for persuasion and their clear consideration of context, purpose and audience. Pankhurst expertly utilises metaphor and repetition to highlight how deliberate language choices can convey passion, strength and commitment. ‘Freedom or Death’ is a highly powerful example of protest. In the face of continued female oppression, this call to action still resonates on many levels today.

Students could focus on figurative language and extended metaphor in their own work, using Pankhurst’s text as a model.

*(This speech was delivered in Hartford, Connecticut on November 13 1913)*

I do not come here as an advocate, because whatever position the suffrage movement may occupy in the United States of America, in England it has passed beyond the realm of advocacy and it has entered into the sphere of practical politics. It has become the subject of revolution and civil war, and so tonight I am not here to advocate woman suffrage. American suffragists can do that very well for themselves.

I am here as a soldier who has temporarily left the field of battle in order to explain - it seems strange it should have to be explained - what civil war is like when civil war is waged by women. I am not only here as a soldier temporarily absent from the field at battle; I am here - and that, I think, is the strangest part of my coming - I am here as a person who, according to the law courts of my country, it has been decided, is of no value to the community at all; and I am adjudged because of my life to be a dangerous person, under sentence of penal servitude in a convict prison.

It is not at all difficult if revolutionaries come to you from Russia, if they come to you from China, or from any other part of the world, if they are men. But since I am a woman it is necessary to explain why women have adopted revolutionary methods in order to win the rights of citizenship. We women, in trying to make our case clear, always have to make as part of our argument, and urge upon men in our audience the fact - a very simple fact - that women are human beings.

Suppose the men of Hartford had a grievance, and they laid that grievance before their legislature, and the legislature obstinately refused to listen to them, or to remove their grievance, what would be the proper and the constitutional and the practical way of getting their grievance removed? Well, it is perfectly obvious at the next general election the men of Hartford would turn out that legislature and elect a new one.

But let the men of Hartford imagine that they were not in the position of being voters at all, that they were governed without their consent being obtained, that the legislature turned an absolutely deaf ear to their demands, what would the men of Hartford do then? They couldn't vote the legislature out. They would have to choose; they would have to make a choice of two evils: they would either have to submit indefinitely to an unjust state of affairs, or they would have to rise up and adopt some of the antiquated means by which men in the past got their grievances remedied.

Your forefathers decided that they must have representation for taxation, many, many years ago. When they felt they couldn't wait any longer, when they laid all the arguments before an obstinate British government that they could think of, and when their arguments were absolutely disregarded, when every other means had failed, they began by the tea party at Boston, and they went on until they had won the independence of the United States of America.

It is about eight years since the word militant was first used to describe what we were doing. It was not militant at all, except that it provoked militancy on the part of those who were opposed to it. When women asked questions in political meetings and failed to get answers, they were not doing anything militant. In Great Britain it is a custom, a time-honoured one, to ask questions of candidates for parliament and ask questions of members of the government. No man was ever put out of a public meeting for asking a question. The first people who were put out of a political meeting for asking questions, were women; they were brutally ill-used; they found themselves in jail before 24 hours had expired.

We were called militant, and we were quite willing to accept the name. We were determined to press this question of the enfranchisement of women to the point where we were no longer to be ignored by the politicians.

You have two babies very hungry and wanting to be fed. One baby is a patient baby, and waits indefinitely until its mother is ready to feed it. The other baby is an impatient baby and cries lustily, screams and kicks and makes everybody unpleasant until it is fed. Well, we know perfectly well which baby is attended to first. That is the whole history of politics. You have to make more noise than anybody else, you have to make yourself more obtrusive than anybody else, you have to fill all the papers more than anybody else, in fact you have to be there all the time and see that they do not snow you under.

When you have warfare things happen; people suffer; the noncombatants suffer as well as the combatants. And so it happens in civil war. When your forefathers threw the tea into Boston Harbour, a good many women had to go without their tea. It has always seemed to me an extraordinary thing that you did not follow it up by throwing the whiskey overboard; you sacrificed the women; and there is a good deal of warfare for which men take a great deal of glorification which has involved more practical sacrifice on women than it has on any man. It always has been so. The grievances of those who have got power, the influence of those who have got power commands a great deal of attention; but the wrongs and the grievances of those people who have no power at all are apt to be absolutely ignored. That is the history of humanity right from the beginning.

Well, in our civil war people have suffered, but you cannot make omelettes without breaking eggs; you cannot have civil war without damage to something. The great thing is to see that no more damage is done than is absolutely necessary, that you do just as much as will arouse enough feeling to bring about peace, to bring about an honourable peace for the combatants; and that is what we have been doing.

We entirely prevented stockbrokers in London from telegraphing to stockbrokers in Glasgow and vice versa: for one whole day telegraphic

communication was entirely stopped. I am not going to tell you how it was done. I am not going to tell you how the women got to the mains and cut the wires; but it was done. It was done, and it was proved to the authorities that weak women, suffrage women, as we are supposed to be, had enough ingenuity to create a situation of that kind. Now, I ask you, if women can do that, is there any limit to what we can do except the limit we put upon ourselves?

If you are dealing with an industrial revolution, if you get the men and women of one class rising up against the men and women of another class, you can locate the difficulty; if there is a great industrial strike, you know exactly where the violence is and how the warfare is going to be waged; but in our war against the government you can't locate it. We wear no mark; we belong to every class; we permeate every class of the community from the highest to the lowest; and so you see in the woman's civil war the dear men of my country are discovering it is absolutely impossible to deal with it: you cannot locate it, and you cannot stop it.

"Put them in prison," they said, "that will stop it." But it didn't stop it at all: instead of the women giving it up, more women did it, and more and more and more women did it until there were 300 women at a time, who had not broken a single law, only "made a nuisance of themselves" as the politicians say.

Then they began to legislate. The British government has passed more stringent laws to deal with this agitation than it ever found necessary during all the history of political agitation in my country. They were able to deal with the revolutionaries of the Chartists' time; they were able to deal with the trades union agitation; they were able to deal with the revolutionaries later on when the Reform Acts were passed: but the ordinary law has not sufficed to curb insurgent women. They had to dip back into the middle ages to find a means of repressing the women in revolt.

They have said to us, government rests upon force, the women haven't force, so they must submit. Well, we are showing them that government does not rest upon force at all: it rests upon consent. As long as women consent to be unjustly governed, they can be, but directly women say: "We withhold our consent, we will not be governed any longer so long as that government is unjust." Not by the forces of civil war can you govern the very weakest woman. You can kill that woman, but she escapes you then; you cannot govern her. No power on earth can govern a human being, however feeble, who withholds his or her consent.

When they put us in prison at first, simply for taking petitions, we submitted; we allowed them to dress us in prison clothes; we allowed them to put us in solitary confinement; we allowed them to put us amongst the most degraded of criminals; we learned of some of the appalling evils of our so-called civilisation that we could not have learned in any other way. It was valuable experience, and we were glad to get it.

I have seen men smile when they heard the words "hunger strike", and yet I think there are very few men today who would be prepared to adopt a "hunger strike" for any cause. It is only people who feel an intolerable sense of oppression who would adopt a means of that kind. It means you refuse food until you are at death's door, and then the authorities have to choose between letting you die, and letting you go; and then they let the women go.

Now, that went on so long that the government felt that they were unable to cope. It was [then] that, to the shame of the British government, they set the example to authorities all over the world of feeding sane, resisting human beings by force. There may be doctors in this meeting: if so, they know it is one thing to feed by force an insane person; but it is quite another thing to feed a sane, resisting human being who resists with every nerve and with every fibre of her body the indignity and the outrage of forcible feeding. Now, that was done in England, and the

government thought they had crushed us. But they found that it did not quell the agitation, that more and more women came in and even passed that terrible ordeal, and they were obliged to let them go.

Then came the legislation - the "Cat and Mouse Act". The home secretary said: "Give me the power to let these women go when they are at death's door, and leave them at liberty under license until they have recovered their health again and then bring them back." It was passed to repress the agitation, to make the women yield - because that is what it has really come to, ladies and gentlemen. It has come to a battle between the women and the government as to who shall yield first, whether they will yield and give us the vote, or whether we will give up our agitation.

Well, they little know what women are. Women are very slow to rouse, but once they are aroused, once they are determined, nothing on earth and nothing in heaven will make women give way; it is impossible. And so this "Cat and Mouse Act" which is being used against women today has failed. There are women lying at death's door, recovering enough strength to undergo operations who have not given in and won't give in, and who will be prepared, as soon as they get up from their sick beds, to go on as before. There are women who are being carried from their sick beds on stretchers into meetings. They are too weak to speak, but they go amongst their fellow workers just to show that their spirits are unquenched, and that their spirit is alive, and they mean to go on as long as life lasts.

Now, I want to say to you who think women cannot succeed, we have brought the government of England to this position, that it has to face this alternative: either women are to be killed or women are to have the vote. I ask American men in this meeting, what would you say if in your state you were faced with that alternative, that you must either kill them or give them their citizenship? Well, there is only one

answer to that alternative, there is only one way out - you must give those women the vote.

You won your freedom in America when you had the revolution, by bloodshed, by sacrificing human life. You won the civil war by the sacrifice of human life when you decided to emancipate the negro. You have left it to women in your land, the men of all civilised countries have left it to women, to work out their own salvation. That is the way in which we women of England are doing. Human life for us is sacred, but we say if any life is to be sacrificed it shall be ours; we won't do it ourselves, but we will put the enemy in the position where they will have to choose between giving us freedom or giving us death.

So here am I. I come in the intervals of prison appearance. I come after having been four times imprisoned under the "Cat and Mouse Act", probably going back to be rearrested as soon as I set my foot on British soil. I come to ask you to help to win this fight. If we win it, this hardest of all fights, then, to be sure, in the future it is going to be made easier for women all over the world to win their fight when their time comes.



## Questions

1. What was at the heart of the protest? Why was it significant?
2. Who participated in the protest and what was their motivation in doing so?
3. What form did the protest take? Was this effectual? Are there other methods that might have been more effectual?
4. What was the intended outcome or goal of the protest?
5. How was the protest received by people in power and the general public?
6. What were the consequences of the protest, both positive and negative?

## Folio Task Planning Sheet – Speech

For this task, students should consider an audience and purpose and plan to write a persuasive speech. The key elements that students should aim to incorporate in their speech are a consistent metaphor that can be used as a thread through their arguments, figurative language, and a range of persuasive language techniques. The speech should be approximately 800 words.

### Introduction:

(Begin with a strong opening that captures your audience's attention. Establish a strong contention and introduce your metaphor.

### Body Paragraph 1:

()

**Body Paragraph 2:**

(.)

**Body Paragraph 3:**

(.)

**Conclusion:**

(.)

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## Written Explanation Planning Sheet – Speech

|   |  |
|---|--|
| <p><b>Form:</b><br/>(Explain which form you have chosen and why you feel that this form is the most appropriate to the task.)</p>                                 |  |
| <p><b>Language:</b><br/>(Consider the language techniques you may have incorporated such as repetition, rhetorical questions, metaphors, symbolism and more.)</p> |  |
| <p><b>Audience:</b><br/>(You must select a targeted audience for your speech. Make sure your target audience is suitable for your speech.)</p>                    |  |
| <p><b>Purpose:</b><br/>(The purpose section is where you discuss the message you would like to send to your audience.)</p>  |  |
| <p><b>Context:</b><br/>(</p>  |  |

## ‘City of Gold’ Monologue - by Meyne Wyatt

In this monologue, taken from the highly acclaimed 2019 play *City of Gold*, Indigenous actor and writer Meyne Wyatt presents an angry, urgent message from a man tired of ignorance, prejudice and perhaps most frustratingly: acquiescence from white Australian society.

Initially, Wyatt explores ideas of tokenism and casual racism within Australian society, before angrily shifting tone to the consequences of such racism: the ongoing mental and physical effects to Australia’s First Nations people. Wyatt’s play is loosely based on his life and experiences, and this performance of the monologue on Australia’s Q&A was presented during an episode that discussed Aboriginal deaths in custody.

Wyatt bookends his monologue with the motif of being forced to ‘sit down’ and ‘stay humble’ as an Indigenous man in Australia, detailing his own experiences in the entertainment industry and using the example of the sustained racism Adam Goodes endured during the 2015 AFL season. Moreover, Wyatt’s use of repetition serves as a reminder of the cyclical nature of violence and discrimination against First Nations people, making his ultimate refusal to ‘be quiet, be humble and sit down’ a powerful protest against such treatment.

Students could explore the use of monologue as a form of protest, experimenting with tone shift, lyricism and repetition in their own writings.

### Background

Meyne Wyatt is an award-winning Wongutha-Yamatji writer, director and performer. *City of Gold* is Meyne’s debut play. It was shortlisted for the 2020 Victorian Premier’s Literary Award and the NSW Premier’s Literary Award for Drama. At the 2020 Sydney Theatre Awards, *City of Gold* was nominated for Best New Australian Work and Meyne won Best Male Actor in a Leading Role for his performance in the play. Meyne’s TV credits include *The Broken Shore* and *Redfern Now*, for which he earned nominations for Most Outstanding Newcomer at the 2014 Logie Awards and an AACTA Award for Best Lead Actor in a Television Drama. From 2014 to 2016, Meyne appeared in *Neighbours*, making history as the first Indigenous actor to join the main cast. He has also appeared in *Black Comedy*, *The Leftovers*, *Mystery Road*, *Les Norton* and *Preppers*. For film, Meyne has featured in *The Sapphires*, *The Turning* and *Strangerland*.

### Playwright’s Note

I had the privilege to perform the original production of *City of Gold* in 2019 with Griffin Theatre Company and Queensland Theatre on Gadigal Land and in Meanjin. In 2022, with a whole new production, I performed the play on Gadigal again, this time with Sydney Theatre Company and in Boorloo with Black Swan Theatre Company.

The first time around, I had a chip on my shoulder. Something to prove. I was angry at the world. My dad had passed, I was grieving. I was disillusioned with my industry. Then a relative of mine, a fourteen-year-old-boy, had been killed in my home town, Kalgoorlie. The

white man responsible for his death had gotten off. So with this play, I had something to say. Particularly about so-called australia and racism. And I said it, loudly. It got me on ABC's Q&A. Performing it has changed my life.

In the time between the first run and the second, the world had changed. Covid was a huge factor in that. But in a lot of ways, the world had not changed. In 2020, the #BlackLivesMatter movement went global after the murder of George Floyd on Turtle Island, which brought a new focus to the Black Deaths in Custody here in this country. Only months after the first production of *City of Gold* in 2019, Aboriginal teen Kumanjaji Walker was shot and killed by a white police officer. In the last week of rehearsals for the second production in 2022, that cop got off.

At the time of writing, there have been 500-plus Aboriginal Deaths in Custody and not one conviction for any of the people responsible for any of those deaths. My play talks about and depicts the injustice of it all. #StopAboriginalDeathsInCustody #BlackLivesMatter

*Meyne Wyatt July 2022*

## Transcript

*I'm always gonna be your black friend, aren't I?  
That's all anybody ever sees.*

*I'm never just an actor. I'm an Indigenous actor. I  
love reppin', but I don't hear old Joe Bloggs being  
called quite white Anglo-Saxon actor.*

*I'm always in the black show, the black play.*

*I'm always the angry one, the tracker, the drinker,  
the thief.*

*Sometimes I want to be seen for my talent, not my  
skin colour, not my race.*

*I hate being a token. Some box to tick, part of  
some diversity angle.*

*"What are you whingeing for? You're not a real  
one anyway. You're only part."*

*What part, then? My foot? My arm? My leg?  
You're either black or you're not.*

*You want to do a DNA test? Come suck my blood.*

*"How are we to move forward if we dwell on the  
past?" That's your privilege. You get to ask that  
question. Ours is we can dance and we're good at  
sport.*

*You go to weddings, we go to funerals.*

*No, no, no, you're not your ancestors. It's not your  
fault you have white skin, but you do benefit from  
it.*

*You can be OK. I have to be exceptional. I mess up,  
I'm done. There's no path back for me. There's no  
road to redemption.*

*Being black and successful comes at a cost. You  
take a hit whether you like it or not. Because you  
want your blacks quiet and humble.*



*You can't stand up, you have to sit down. Ask the brother-boy Adam Goodes.*

*A kid says some racist shit — not ignorant — racist. Calling a black fella an ape?*

*C'mon man we was flora and fauna before 1967, nah actually we didn't even exist at all.*

*This was a learning moment. He taught that kid a lesson.*

*Didn't like that? A black man standing up for himself? Nah, they didn't like that.*

*"Shut up, boy, you stay in your lane. Any time you touch a ball, we're gonna boo your arse."*

*So he showed them a scary black, throwing imaginary spears and shit.*

*Did they like that? They didn't like that. Every arena and stadium booed him.*

*"It's because of the way the flog plays football." Bullshit. No-one booed him the way they booed him until he stood up and said something about race.*

*The second he stood up, everybody came out of the woodworks to give him shit. And he's supposed to sit there and take it? I'll tell you right now, Adam Goodes has taken it, his whole life he's taken it. I've taken it.*

*No matter what, no matter how big, how small, I'll get some racist shit on a weekly basis and I'll take it.*

*It used to be in your face, "Ya boong, ya black dog, coon", kind of shit.*

*"I'm gonna chase ya down the ditch with my baseball bat", skinhead shit when I was 14 years old.*

*"Nah, we're progressive, now, we'll give you the small, subtle shit." The shit that's always been*

*there. Not the obvious, in-your-face shit. It's the "we can't be seen to be racist" kind of shit.*

*Security guard following me around the store, asking to search my bag.*

*Walking up to the counter first being served, second or third or last kind of shit.*

*Or hailing down a cab and watching it slow down to look at my face and then drive off. More than once. More than twice. More than once-twice on any one occasion — yeah, that shit, I'll get weekly.*

*Sometimes I'll get days in a row if I'm really lucky.*

*And that's the kind of shit I let them think they're getting away with.*

*To be honest, I can't be bothered. I can't be bothered teaching their ignorant arses on a daily basis. I don't have the energy or the enthusiasm.*

*It's exhausting, and I like living my life.*

*But on occasion, when you caught me on a bad day where I don't feel like taking it, I'll give you that angry black you've been asking for and I'll tear you a new asshole.*

*Not because of that one time, because of my whole life.*

*At least Adam danced and they still pissed and moaned. But it's not about that one time, it's about all those times.*

*And seeing us as animals, that shit needs to stop.*

*Black deaths in custody, that shit needs to stop.*

*I don't want to be what you want me to be. I want to be what I want to be.*

*Never trade your authenticity for approval.*

*Be crazy, take a risk, be different, offend your family.*

*Call them out.*

*Silence is violence. Complacency is complicity.*

*I don't want to be quiet. I don't want to be humble.*

*I don't want to sit down.*

## Questions

1. What was at the heart of the protest? Why was it significant?
2. Who participated in the protest and what was their motivation in doing so?
3. What form did the protest take? Was this effectual? Are there other methods that might have been more effectual?
4. What was the intended outcome or goal of the protest?
5. How was the protest received by people in power and the general public?
6. What were the consequences of the protest, both positive and negative?

## Folio Task Planning Sheet – Expository Essay

Topic: –.Protest is the only vehicle whereby the views and values of a society may be changed. Discuss.

### Planning an Expository Essay

- **Key Words and Synonyms**
  - Begin by highlighting the key words of the prompt and finding synonym for each.
- **Contention**
  - Turn the topic into a question and answer it. This represents the position that you will take on this topic.
- **Questions**
  - Based on the key words, identify 3 questions that the prompt is asking you to explore. These become your three body paragraphs.
- **Ideas/ Examples**
  - For each question, identify the ideas/ examples from the Mentor texts that you can use to answer the question.
- **Sort and Order**
  - Decide the order in which you will answer your questions.

#### Introduction:

- Provide an Overview of the Framework of Ideas (Protest) and why this is a relevant topic to explore in the context of the Mentor texts you have studied.
- Identify your contention.

Question 1:

- Begin with a topic sentence that answers the first question.
- Explanation your answer in greater detail.
- Draw on the first example that supports your answer to this question.
- Link your discussion back to the idea of Protest.

Question 2:

- Begin with a topic sentence that answers the second question.
- Explanation your answer in greater detail.
- Draw on the first example that supports your answer to this question.
- Link your discussion back to the idea of Protest.

Question 3:

- Begin with a topic sentence that answers the third question.
- Explanation your answer in greater detail.
- Draw on the first example that supports your answer to this question.
- Link your discussion back to the idea of Protest.

Conclusion:

- Contention
- Memorable Ending

## Written Explanation Planning Sheet – Expository Essay

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|--|--|
| <p><b>Form:</b><br/>(Explain why an expository essay might be the best form for your response to this prompt.)</p>   |  |
| <p><b>Language:</b><br/>(Consider the language techniques you may have incorporated such as repetition, rhetorical questions, metaphors, symbolism and more.)</p>                    |  |
| <p><b>Audience:</b><br/>(You must select a targeted audience for your essay. Make sure your target audience is suitable for your essay. Explain why this audience is important.)</p> |  |



**Purpose:**

(The purpose section is where you discuss the message you would like to send to your audience.)

## Sample Essay Prompts

‘We must always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented.’ – Elie Wiesel



Protests are necessary to effect change.



Protests serve to straighten a society’s moral compass.



Protests give voice to the voiceless.



Protests enable people to find purpose.



Protests span time and place.



Protests create division in society.



‘What I would say to anyone who thinks that these things should not be allowed, is that if our right to protest and our right to assembly is going to have any value, then it is going to be a little disruptive. We should have a certain level of tolerance for some disruption to our everyday life if we are going to absolutely protect our right to agitate for change.’ - David Mejia-Canales, Human Rights Law Centre

