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.
Total marks	**100**	

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 internal 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.

Legal v Illegal Protests

- Legal protests: demonstrations for comply with the laws and regulations sit by the government.
- Illegal protests: demonstrations Violette 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

Views on Protest – The Age – 22 March 2024

Protest
Non-violent civil disobedience does have a legitimate and powerful role in achieving social change,, and it takes many forms. In stark contrast to blocking roadways, I recently happened upon a group of environmental advocates holding placards while lined up under the Arts Centre's enormous banner "I love you Earth".

One of the demonstrators was a well-known health professional. This parent, and daily carer of the sick, had devoted his time to peacefully remind us of the need for urgent climate action. The placards flagged that 1.5 degrees was supposed to be the limit, "but we got there already!".

There were more police than protesters, and no press presence. It occurred to me that despite the disparaging stereotyping of climate activists, these friends and neighbours are the canaries in our gold mine – gifting time and energy to conserve our planet.
Karen Campbell, Geelong

Activists need to target the policy makers
Your correspondent is right that peaceful protest has, on many occasions, been the catalyst for social change. Unfortunately, when protesters disrupt the daily lives of ordinary citizens they tend to alienate the public and draw the ire of magistrates hearing their cases.

Genuine activists need to more clearly target the policymakers. How many people would complain if protesters blockaded the Parliament House car park or gathered on the steps of Parliament House to harangue politicians as they entered? How many people would complain if MPs' offices were bombarded with emails and phone calls putting the case for stronger action on climate change?

New strategies are needed that do not draw condemnation from the press and general public and do not conclude with protesters being jailed for their peaceful, important but disruptive actions.
Graeme Lechte, Brunswick West

This was a nonsensical protest
Climate change activists feel they are harshly done by in regards to the West Gate Bridge shut down. But do they know what they are protesting?

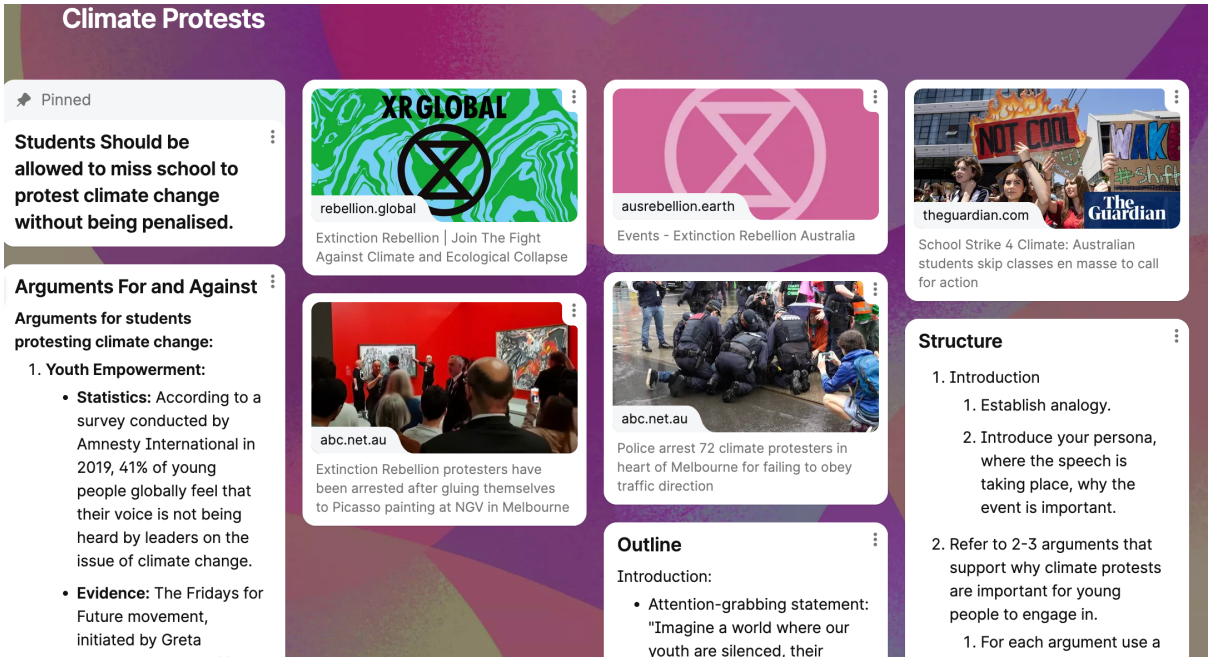
For a start, they hired a fossil fuelled truck, then caused many cars and trucks using fossil fuel to idle and cause more release of exhaust fumes. Sorry, I can't understand them, or this protest.
James Blunden, Wycheproof

But is all non-violent protest morally justified?
I agree with the Extinction Rebellion cause and feel a prison sentence is too harsh. However, there has to be a deterrent; anyone could hire a truck and cause traffic chaos to gain attention, but what if their cause is not as morally justifiable or popular?
Heather Glassford, Williamstown

Architects of our own fate
On the very same day the media reports that the WMO announced 2023 was the hottest year on record in ″every single climate indicator″, we read of the proliferation of ″truckzilla″ vehicles on our city streets and two climate protesters are jailed for a brief protest on West Gate Bridge. Architects of our own demise?
Geoff Collis, Eltham

Talk does not work as well as action
Stopping the traffic has got more attention than WMO words ever have. Talking about why some people are prepared to go to these lengths (to protest) is because the climate has not always been like this, and if you don't hear what they say, you ain't seen nuthin' yet.
Carolyn Ingvarson, Canterbury

Creating a Resource for your own Protest using Padlet



1. Create a Padlet board – www.padlet.com
2. Alongside your name, identify the protest that you have chosen to focus on.
3. Find 10-15 resources (videos, links to websites, information, images, etc) that you can add to your board.
4. Add a timeline for the protest and any relevant action in response.
5. In a text box outline the arguments for people who were protesting.
6. In another text box outline the arguments for people who were against the protest.
7. In a third text box outline your own view of the protest, explaining why the protest is relevant to you.
8. Over the course of the year you should continue to add to this resource in preparation for the exam.

Exploring Protest

1. What does it mean to protest?
2. Why do people protest?
3. What makes a protest peaceful?
4. What do protests sometimes turn violent?
5. How do protests start local and become global?
6. How does social media play a role in protest?
7. What is the value of protest?
8. What at he usual outcomes of protest?
9. What personal stories about protest to you know or can find?
10. What films, stories, poetry, songs about protest are there?

The following discussion questions can be used to accompany the SBS *Insight* episode (https://www.sbs.com.au/ondemand/news-series/insight/insight-2023/insight-s2023-ep18/2218098243549?cid=od:search:gg:con:alwayson:dsa-insights:prog&gad_source=1&gclid=Cj0KCQjw0ruyBhDuARIsANSZ3wrUhQVNaTmm65VExL5FZLi5ETf4ztEiquS9mX9zNqJQETM7BgNs8TUaAoVSEALw_wcB&gclsrc=aw.ds) , or as writing prompts.

- How is the law used to challenge the right to protest?
- Is protest a choice or an obligation for some groups? What is the difference?
- How can protest work as a voice for the voiceless?
- What is the danger of public silence and neutrality in the face of oppression or marginalisation?
- Can protest lead to lasting change?
- When have substantial reforms been made because of protest?
- How does protest work as a tool for speaking truth to power?
- Should the disruptive nature of protest lead to the need for government bans, fines, legal action? Under what circumstances?
- When is civil disobedience unacceptable?
- How much should protesters be willing to sacrifice to achieve their aims?
- How can protesters justify breaking the law for their cause?
- How do laws banning protest suggest a shift towards a society that is resistant to change?
- How might anti protest laws be challenged?
- What kinds of tactics might protesters use?
- What is the difference between protesting for public awareness and protesting for support?
- Can protest provide catharsis?
- How important is solidarity and community when it comes to protest movements?

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.

Key Features of the Text

In reading Mark Gillespie's Feature Article, consider the following structural elements:

- Clear context for the article.
- Background to the events/ protest.
- Sub headings that provide logical sequence for readers to follow.
- Descriptive Language
- Rising Tension
- Chronology of events from Present to Past and back to Present.

Also identify the following persuasive language techniques:

- Anecdote
- Inclusive Language
- Metaphor

(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 the 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, "poofters", hurled at us. "Ratbag

poofters", 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

Thinking about the Mardi Gras protests that Gillespie writes about:

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?

Supplementary Material

OPINION- Despite being arrested in ’78 I have welcomed cops at Mardi Gras. Not now

Barbara Karpinski
Writer and filmmaker
February 27, 2024 — The Sydney Morning Herald

I have welcomed the police marching in the Mardi Gras parade in previous years, and until now, as a 78er, have remained supportive of the LGBTIQ+ officers’ inclusion. But this year there should be no cops at Mardi Gras.

Watching the tragic events unfold in the alleged murders of Jesse Baird and Luke Davies has changed my mind. NSW Police senior constable Beau Lamarre-Condon, a former Mardi Gras police parade entrant, is alleged to have used a police-issue firearm in the double homicide.

Beau Lamarre-Condon was a former Mardi Gras police parade entrant.*CREDIT:AAP*

As a reaction, justified in my view, the police have been uninvited from this year’s Mardi Gras, and it looks like if they are allowed to march they won’t be in uniform. But it would be more respectful and understanding for the police to admit there is a need to change and bow out altogether for 2024. We need time to recover as a community. We also need a review of police access to lethal weapons.

I hope explaining this from the position of a 78er who has lived experience of trauma all their adult life due to police brutality in 1978 might help people understand why cops should gracefully accept the community decision, have a few beers and watch the parade on television. Now needs to be a time of police reflection. We need time and space to grieve our loss publicly.

Clearly the accused, if proven to have committed the crimes with which he has been charged, would be classified as a "bad egg", but this may also be the tip of the iceberg. Let this be a wake-up call to start real systemic change.

After I was ejected from the Sydney Cricket Ground during Mardi Gras 2022, I accepted an apology from the Police Commissioner and met with police. I spoke of greater accountability, transparency, improved processes. We shook hands.

The police at the time apologised not only to myself as a 78er but to the LGBTIQA+ communities and spoke about "building a solid relationship for the future". But even with such apologies and best intentions, sometimes things do not change.

When I was arrested at the 1978 Mardi Gras, the police grabbed me from all sides. To prevent them removing my clothes and squeezing my breasts, I crossed my arms, in defiance, clutching my jumper as they tugged, man-handled, arrested. As a teenager of 5-foot-nothing, one of the youngest protesters, the coppers with their handlebar moustaches towered over me. I was thrown into a paddy van with sobbing 78ers. The photographers snapped.

I was taken to Central cells and "processed" by police. I watched as each protester, one by one, had their hands bashed down by the police – roughly – onto the ink pad. I shuddered as it was my turn but my fingers barely reached the desk, so I was spared. But I still remember the fear.

Our names were published in the *Herald* and the young woman who collected me from the police station at 4 am became my first female lover to the tune of *Because the Night* by Patti Smith. Now I identify as part of the bi-plus community and am fluid in my identity.

To prevent them removing my clothes and squeezing my breasts, I crossed my arms.
It's been a lifelong journey of healing and, despite being shamed in the paper, I was fortunate as my parents had a penchant for human rights, with my father being a regular contributor to the letters to the editor. Others were disowned by family. Many were kicked out to survive on the Sydney streets. Not a cent of compensation has ever been paid.

In 2016, I helped organise the cross-party formal apology by NSW parliament. Though Assistant Commissioner Tony Crandell apologised in 2016 at Mardi Gras, it was not until 2018 that Commissioner Mick Fuller apologised formally to the 78ers.

We are not looking for an apology this time round, we are looking for time to heal, and for the police to use that time wisely to take steps to ensure police accountability is not overseen by the police themselves.

The Sydney Morning Herald apologises to Mardi Gras founders the 78ers
This includes no access to guns and tasers until police have undergone rigorous screening. As Alex Greenwich suggested, there need to be someone other than the NSW police overseeing this "internal" investigation. Trust is broken.

So is my heart, and no doubt those of the families and friends of Jesse Baird and Luke Davies. If what police allege about Lamarre-Condon is true, it breaks my heart that they may have seen this coming, told their colleagues, but felt powerless to get real help.

Bitter facts may unfold in the coming weeks, but the current support systems for those dealing with threats are clearly not good enough for LGBTIQA+ community members who are experiencing DV, transphobia, biphobia or homophobia.

It's time for the creation of an oversight board of community members with real decision-making authority, and I am offering to be part of the solution. I support the Equality Bill and the improvements to the Equality Legislation Amendment (LGBTIQA+) and better discrimination protections and a police oversight board with real clout.

When we, as a community, see real improvements in this botched system of "justice", I would support an invitation for the police to return to the parade, with their cacophony of drum beats doing more than leading to PTSD flashbacks.

Opportunity for change is there. Let's seize it.

Barbara Karpinski is a writer and filmmaker.

Focussed Writing

Begin a passage of writing with this sentence: “In numbers, suddenly, wonderfully, we were unafraid.”

(In this passage you are exploring the emotions of people engaged in the protest. You will be looking to describe the atmosphere, feelings, thoughts and emotions of those involved in the protest and maybe those observing it.)

Violence, unrest and resistance – What do these words mean to you and what do they mean in regards to the protest you have chosen to write on?

Why might change always require protest and dissent?

Why might action speak louder than words in relation to the protest you have chosen to write on?

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 Mardi Gras Mentor Text. This should be written in the first person.

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

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: (What is the future of the issue being protested? How does it remain relevant and/ or why was the protest important in a broader understanding of the issue?)	
Misc: (Other facts, ideas, information you wish to include.)	

Refer to the paragraphs marked *** in the Mardi Gras Essay. You will be aiming to replicate these paragraphs in your own essay. Go back and make careful notes on these, looking at the language, tone, descriptions, emotive language, etc that the author uses.

Historical Reflective Essay Structure

Introduction

- Provide a hook to grab the reader's attention.
- Summarise the focus of your essay, looking at the context to the relevance of the protest today.

Body Paragraph 1

- Provide some background to the issue/ protest.
    - When did the issue begin?
    - What prompted it?
    - Why were people so passionate?
    - Was there a specific event that prompted the related Protest?
- What was your reaction when you first heard of the issue/ protest? How was it relevant to you at the time?

Body Paragraph 2

- Explore the importance of the protest and the impact it has had at its time and now.
- Reflect on the impact the protest/ issue had on your life and why this remains a relevant issue for you today.

Body Paragraph 3

- What have been the implications of the protest on individuals involved, the community, society in general?
- Reflect on how the issue/ protest might have changed your perspective.

Conclusion

- What is the future of the issue? Where do things stand today? Is the issue/ protest still relevant?
- What might be the implications of the lessons learned on stakeholders and for you personally?

Written Explanation Planning Sheet –Reflective Personal Essay

Form and Structure: (You have been asked to write a reflective personal essay. What did you begin and end with? How did you blend facts and your personal response? What elements of the Mentor text did you use as a guide?)	
Language: (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? Provide examples.)	
Audience: (Your target audience are reading of a Weekend Magazine. Explain how you structured and composed your piece to target this audience in particular.)	

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.

Key Features of the Text

In reading Emeline Pankhurst’s speech, highlight the following key elements that characterise her speech:

- Clear identification of the audience and purpose.
- Use of first person.
- War analogy
- Connecting the past to the present.

Also identify the following persuasive language techniques:

- Alliteration
- Analogy
- Call to Action
- Cause and Effect
- Contrasts
- Inclusive Language
- Juxtaposition
- Repetition
- Rhetorical Question
- Rule of Three

(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

Thinking about Emeline Pankhurst's Speech:

1. What was at the heart of the protest she was speaking about? Why was it significant?

2. Who participated in the protests 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?

Focussed Writing

Acknowledgement is the first step in the long process to equality. How is this relevant to you chosen protest?

What means did those in power use to control the protesters in your chosen protest?

In what way have people sacrificed for the protest you have chosen to focus on?

Protest is a battle between those who resist change and those who stive for it. To what extent is this true in relation to your protest?

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 analogy 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. Address your audience. Are you adopting a persona? Establish a strong contention and introduce your analogy. Establish the time and place where your speech is being delivered.)	
Body Paragraph 1: (What is the first reason to support the statements you are making in your speech? Consider the persuasive language you might use to present this argument. How might you incorporate your analogy?)	
Body Paragraph 2: (What is the second reason to support the statements you are making in your speech? Consider the persuasive language you might use to present this argument.)	

Body Paragraph 3: (What is the third reason to support the statements you are making in your speech? Consider the persuasive language you might use to present this argument.)	
Rebuttal (What do opponents of your view argue? Why is this incorrect?)	
Conclusion: (Return to your analogy. Think of a resounding way to finish your speech. Finish with some sort of call to action.)	

Refer to the paragraphs marked *** in the Emeline Pakhurst speech. You will be aiming to replicate these paragraphs in your own speech. Go back and make careful notes on these, looking at the language, tone, descriptions, emotive language, etc that the author uses.

Written Explanation Planning Sheet – Speech

Form: (Explain which form you have chosen and why you feel that this form is the most appropriate to the task. In this case the form is a speech but you should explain why this is the best form.)	
Language: (Consider the language techniques you may have incorporated such as repetition, rhetorical questions, metaphors, analogy, symbolism and more. Why did you choose certain techniques over others?)	
Audience: (You must select a targeted audience for your speech. Make sure your target audience is suitable for your speech.)	

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

‘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 Kumanjayi 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

Key Features of the Text

In reading Meyne Wyatt's monologue, highlight the following key elements that characterise his monologue:

- First Person
- Quotes and Responses/ Rebuttals
- Addressing Stereotypes

Also identify the following persuasive language techniques:

- Anecdote
- Cause and Effect
- Euphemism
- Juxtaposition
- Repetition
- Rhetorical Question
- Rule of Three
- Sarcasm

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

Thinking about Wyatt's Monologue:

1. What protest is Wyatt making with his monologue?

2. Who is Wyatt addressing his remarks to?

3. What does Wyatt want to achieve with his monologue?

Focussed Writing

For marginalised groups to make progress, they must find allies from more accepted groups within society. How does this relate to the protest you have chosen to write on?

Why might the need to protest create a sense of anger and bitterness in people?

Folio Task Planning Sheet – Monologue – 700-800 words

Topic: –Protest only create division in society.

Planning a Monologue

- **Persona**
  - What persona are you adopting for this monologue? It should be someone related to the protest who has an interesting and/ or informative perspective to offer.

- **Audience, Setting and Purpose**
  - Where is your monologue being delivered? Who is the anticipated audience?
  - What stage directions might you include to enhance your message?

- **Key Points**
  - Based on the key words of the topic, identify 3 key points you wish to address in your monologue – consider the audience when doing so.
  - For each key point, identify the information which you wish to convey.

- **Structural Features**
  - For each key point, identify the structural features from the Mentor texts that you can include.

Introduction: • How do you intend to capture your audience's intention? • Given your monologue is fairly brief, how will you establish your key message easrly?	
Key Point 1: • What is the central message of this part of your monologue? • What structural and persuasive components do you intended to include?	
Key Point 2: • What is the central message of this part of your monologue? • What structural and persuasive components do you intended to include?	

Key Point 3: • What is the central message of this part of your monologue? • What structural and persuasive components do you intended to include?	
Conclusion: • What final message do you want to leave your audience with? • Consider the way you might finish the monologue that has a lasting impact on your audience.	

Written Explanation Planning Sheet – Monologue

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

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

Folio Task Planning Sheet – Expository Essay – 700-800 words

Topic: –Protest is the only way in which the views and values of a society may be changed. Discuss.

Planning an Expository Essay

An expository essay is designed to provide information on a particular topic and an analysis and interpretation of that information. In this expository essay you are discussing the topic of Protest (Framework of Ideas) through the lens of the Mentor Texts (Mardis Gras Essay, Emeline Pankhurst Speech, Meyne Wyatt's Monologue) we have studied in class.

- **Key Words and Synonyms**
  - Begin by highlighting the key words of the prompt and finding synonym for each.

- **Contention**
  - Turn the prompt into a question and answer it. The answer represents the position that you will take on this topic. If your prompt is an image, establish a statement that presents your view in response.

- **Questions**
  - Based on the key words of the topic, 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 form the Mentor texts that you can use to answer the question.

- **Sort and Order**
  - Decide the order in which you will answer your questions and which examples you will use in each paragraph.

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: • Return to your contention and restate it using different words. • Memorable Ending – attempt to include a quote from the Mentor Texts.	

Written Explanation Planning Sheet – Expository Essay

Form: (Explain why an expository essay might be the best form for your response to this prompt.)	
Language: (Consider the language techniques you may have incorporated such as repetition, rhetorical questions, metaphors, symbolism and more.)	
Audience: (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.)	

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

Scenario Writing

You have been arrested while attending a protest. You have been asked to make a statement in court in your defence.

Your family disagree with the stance you have taken on the issue you have chosen. How might you try to explain to them why its so important?

You are 80 years old. Your grandchildren are asking you about the issue that you felt so strongly about in your youth. Find a way to explain this to them in language they will understand and with the benefit of hindsight.

Choose a character in history who stood for an ideal/ issue/ cause. Explain why they are an inspiration to you.

You are performing a Monologue on your chosen protest. Using Meyne Wyatt's Monologue as an example, write the first 200-300 words of that Monologue.

Consider your chosen protest and the wider implications of it. Write a paragraph that begins "While I passionately support [protest], there are more fundamental values at stake here…"

You are a journalist covering a protest on your chosen issue. Write a paragraph that describes what is happening at a rally.

Explain why protesting about your chosen issue is a moral responsibility.

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

Sample Response - Speech

Prompt: Create a text that responds to the following: 'Never, ever be afraid to make some noise and get in good trouble, necessary trouble.' (Congressman John Lewis).

Good afternoon everyone.

First and foremost, I would like to thank you for allowing us to be here today. I know that it is unusual to have student council members attend a School Board meeting, so I appreciate the invitation and the welcome we have received. For anyone who doesn't know me, my name is Amelia Dodson and I am the new School Captain for Kilburn Senior College. I'm here with my fellow Student Council members to begin discussions on a project that would reshape learning at our school.

I ran for School Captain because I felt that significant and necessary changes need to occur for our students to be their best. We have long held on honesty, integrity and high academic results at the core of our school values. But I worry that we have become complacent about the latest advice surrounding studying and homework habits. I come to you not just as the Head of the Student Council, but also as a year 12 student who is honestly worried about achieving my goals for the final year of school. So much is riding on this, why wouldn't I give myself and my cohort every chance to succeed?

Once in the Senior years, we are trusted to go into the study hall for free periods. This hall is locked down into a tense atmosphere of silence and stress. Students hardly feel that they can go to the bathroom or ask a question, let alone settle into a long and sometimes arduous study session. We feel watched by the teachers who supervise and are quickly pulled into line if we should accidentally create too much noise or distraction.

I'm arguing for an official and immediate change - from study hall to Open Learning Annex. While traditionally long periods of silent study may have worked for enforcing good habits, recent academic research has shown that this is simply no longer the case, and our schools infrastructure needs to reflect this. There are so many different study methods for different kinds of students - it seems so obvious! Visual learners, night owls, sprinters! All of these nicknames are designed to help people understand how they best learn. But at school we are given one size fits all treatment. Enough.

Students in the new Open Learning Annex will be allowed to bring in headphones and listen to music, eat and drink, sit in a bean bag and get comfortable. They will be allowed to come and go as they please and take breaks as necessary. They will be allowed to quietly discuss their group projects and engage fully with their work. The Open Learning Annex will be a place where each student can go and study in a judgement free environment, where they are able to work in the way that suits them best- alongside the teachers who will no doubt be there to support them.

I know it doesn't sound like the perfect system; after all, many students have found the study hall useful as it is. However, there are other places like this on campus - empty classrooms and libraries that can actively encourage quiet study. We are asking for just one place for students who need to listen to music, or take small breaks, or walk around as they consider their latest essay. We need a space for alternative learning styles.

At the forefront of this exercise is trust. We students understand that teachers are there to enforce the rules of the school. For the most part, we feel that we are complying and committed to the rules that help advance our learning. However, for this to work we're asking to be trusted to do the right thing. We know that some of you may feel that when students are left to their own devices, they will take advantage of the situation to do less

- this is not the case. We are asking for the opportunity to do more. I'm confident myself and my peers would use this opportunity to invest in our education here at Kilburn Senior College, and create good study habits for our education opportunities to come.

Turn the study hall into an Open Learning Annex. I implore you to take this issue seriously and give it the consideration that it deserves. We exist as an institution of learning, and we need to make spaces that accommodate every kind of student. We would need to turn the study hall into a shared space for diverse learning styles. I believe that this is the future of learning, and we can be the ones to pave the way for Kilburn Senior College and give each student the very best shot at achieving success. We, as the Student Council and the School Board, have the opportunity to hear the voices of all students and act now before the academic year is up.

Sample Response – Monologue – Deaths in Custory

Prompt: Create a text that responds to the following: 'Never, ever be afraid to make some noise and get in good trouble, necessary trouble.' (Congressman John Lewis).

[The woman steps forward, holding the microphone tightly. Her voice is firm but filled with emotion. She looks out over the crowd, her gaze steady, determined.]

I stand before you today not just as an Aboriginal woman, but as a daughter, a sister, a friend, and a member of this community. I stand before you because too many of our people cannot stand here today. Too many of our brothers and sisters have had their voices stolen, their lives taken from them in police cells, prison blocks, and detention centres.

I want to start by saying their names. David Dungay Jr. Ms Dhu. Wayne Fella Morrison. Tanya Day. TJ Hickey. And so many more—too many more. The names echo in our hearts like a drumbeat, a constant reminder of the injustice that has plagued us for far too long. Every name represents a life. A story. A family left shattered.

I cannot stand here today and pretend that what we're seeing in this country is anything less than systemic. Australia's justice system has failed Aboriginal people for generations. It continues to fail us, and that failure is deadly. Let's be clear about that.

Since the Royal Commission into Aboriginal Deaths in Custody in 1991, more than 500 Aboriginal people have died in custody. Think about that for a moment. Over 500 lives lost. And not a single officer, not a single person has been convicted for any of these deaths. Not one. What kind of justice is that? What kind of accountability is that?

In 1991, the Royal Commission handed down 339 recommendations—a roadmap, they said, to reduce Aboriginal deaths in custody. That was 33 years ago. And yet here we are, standing together, demanding that those recommendations be implemented. Thirty-three years later, we still have to fight for basic protections for our people. I ask you: How many more of us have to die before you listen?

Let me share with you some of the grim realities of this situation. Aboriginal people make up just 3.8% of Australia's population, but we account for 30% of the prison population. For Aboriginal women, it's even worse—we make up 34% of the female prison population. Our people are being incarcerated at a rate more than 15 times higher than non-Indigenous Australians.

Why is that? It's because this system is rigged against us. From the moment we're born, we are targeted by the criminal justice system. Over-policed, under-protected. We see this in the way Aboriginal people are treated during minor arrests, how we're subjected to harsher sentences for lesser crimes, how we're denied bail more often, how we're left to die in cells without medical care. Ms Dhu died because her cries for help were ignored. David Dungay Jr. died because officers pinned him down as he screamed, "I can't breathe." Sound familiar? It should.

The racial discrimination that we face in this country mirrors what our brothers and sisters face in other parts of the world. But this is uniquely Australian, too. It's deeply rooted in this country's history of colonization, dispossession, and genocide. Our people have been treated as criminals since the moment the first colonizers set foot on our land. We've been dehumanized, vilified, marginalized, and now, in the 21st century, we're still dying in the hands of those who are supposed to protect us.

You know, they always tell us that it's our fault. They say we're the problem. They blame

poverty, alcohol, substance abuse. They blame us for the circumstances we're born into, circumstances created by 200 years of stolen land, stolen generations, stolen culture. But I'm here to tell you that we are not the problem. The system is the problem. The system was built to keep us down, to erase us, to silence us. And today, we say no more.

The Australian Institute of Criminology released a report not too long ago that found Aboriginal people are 3 times more likely to die in custody than non-Indigenous people. That's not a coincidence. That's not just bad luck. That's systemic racism. These are not isolated incidents. They are not tragic accidents. They are deliberate failures of a racist system that devalues Aboriginal lives.

Our elders have been calling for justice for decades, but I'm tired of waiting. We are all tired of waiting. It's 2024, and we're still fighting for justice, for dignity, for the right to live. It should not take another inquiry. It should not take another commission. It should not take another life lost for our voices to be heard.

I stand here as part of a generation that is rising up. We are not just survivors of this system; we are fighters. And we are demanding that this country wakes up to the violence being committed against us. We demand an end to deaths in custody. We demand real, meaningful reform of the criminal justice system. Not symbolic gestures. Not hollow promises. Real action. We need independent investigations into every death in custody. We need police held accountable when they abuse their power. We need to stop locking up our people at such disproportionate rates. And we need the recommendations from the Royal Commission to be implemented in full.

We're here to say enough is enough. We will not let our people die in silence. Every time one of us dies in custody, it is an indictment of this country. Every time one of us dies, it is a reminder that our lives are seen as

expendable. But we are not expendable. Our lives matter. Our stories matter. Our futures matter.

I look at this crowd, and I see people from all walks of life—Aboriginal and non-Aboriginal, young and old, standing together, united in this fight. This is what gives me hope. This is what tells me that change is possible. But we cannot let this be just another moment. This must be a movement. A movement that demands justice for our people, that fights for the rights and dignity of all Aboriginal people. A movement that does not stop until every one of us can walk freely in this country, without fear of being the next name on the list.

To the families of those who have lost loved ones in custody: We see you. We hear you. And we stand with you. Your grief is our grief. Your fight is our fight. We will not stop until there is justice for every life lost.

And to the leaders of this country, I say this: We will Never, ever be afraid to make some noise and get in good trouble, necessary trouble. We will not be silenced. We will not be ignored. Our voices are growing louder, our movement is growing stronger, and we will not stop until you listen. Until you act. Until our people stop dying at your hands.

Sample Response – Monologue – Youth Crime

Prompt: Create a text that responds to the following: 'Never, ever be afraid to make some noise and get in good trouble, necessary trouble.' (Congressman John Lewis).

[The stage is bare except for a single chair center stage. A young person, around 18, walks in slowly, deep in thought. They pause, take a deep breath, and sit. After a moment of silence, they begin speaking, looking directly at the audience. Their voice is calm, but there's a fire behind it.]

YOUNG PERSON:
Never, ever be afraid to make some noise and get in good trouble, necessary trouble.
[They repeat this phrase to themselves quietly, nodding, as if trying to internalize its meaning.]

That's what John Lewis said. A man who fought for civil rights. A man who stood up when it felt like the whole world was sitting down. When he said it—*good trouble*—it was about pushing back against injustice, about speaking up for what's right, no matter the cost.

[They stand and begin pacing, speaking more forcefully now.]

But people don't see it that way when it comes to us. To young people. When we make noise, they call it crime. They call us thugs, delinquents. They say we're lost, out of control, a menace to society. They don't understand that sometimes the noise we make, it's because we've been forced into silence for too long. Because we're not seen, not heard, not given a chance.

[They pause, turn to the audience, their voice quiet again, as if pleading.]

You ever feel like no one's really listening? Like you could scream at the top of your lungs and it wouldn't make a difference? That's what it's like for a lot of us. Growing up in places where it's easier to find a gun than it is to find a job. Where schools have metal detectors but no decent textbooks. Where the only thing people expect from you is failure.

[They walk back to the chair, sit, and lean forward, hands clasped together.]

But you know what? I wasn't born this way. None of us were. No one wakes up and says, "Hey, I'm gonna break the law today." But when you've been beaten down by this world—by the systems that were supposed to protect you, educate you, give you a future—you start to see things differently. You start to think: maybe the only way to get what you need is to take it. Maybe the only way to survive is to make some noise.

[Their voice rises again, more intense, more passionate.]

They label us criminals because we act out, but they don't see the world we come from. They don't see the trouble we're born into. They don't see the families torn apart by poverty, by addiction, by violence. They don't see the broken schools, the broken homes. They just see us when we snap. They just see the headlines, the mugshots. They see a story that's already been written for us, long before we ever had a chance to write it ourselves.

[They stand again, more energized now, addressing the audience directly.]

But I'm telling you this: the noise we make, it's not just rebellion. Sometimes, it's the only way we know how to say, "I'm here! I exist! Pay attention!" And yeah, sometimes that noise comes out wrong. Sometimes it looks like anger, like violence. But maybe that's because no one ever taught us another way to be heard. Maybe no one ever showed us how to get into *good trouble.*

[They step forward, closer to the audience, their voice soft but fierce.]

Good trouble… necessary trouble. That's what we need to be taught. Not just how to stay out of trouble, how to sit down and shut up. But how to stand up. How to fight for what's right in ways that change things. How to take all that energy, all that noise inside us, and use it to build something better.

But the system doesn't want that, does it? It doesn't want to empower us. It wants to break us down, lock us up, throw away the key. Youth crime, they call it. But what about the crimes this system commits every day? What about the crime of abandoning us, leaving us to fend for ourselves in a world that's already stacked against us?

[They shake their head, frustrated.]

We're more than the mistakes we've made. We're more than the labels they give us. We're potential. We're fire. And that fire can burn down everything in our path—or it can light the way to something better. We just need the chance to choose.

[They stop pacing and stand still, letting the silence hang for a moment.]

So yeah, maybe we're in trouble. But the question is, what kind of trouble? The kind that drags us down, or the kind that lifts us up? The kind that destroys, or the kind that builds?

[Their voice softens.]

John Lewis wasn't talking about breaking the law for no reason. He was talking about breaking the chains that hold us back. The laws that keep us down. The systems that leave us behind. He was talking about shaking the foundations of a world that doesn't see us. And that's what I want. That's what we need. To be seen. To be heard. To be given a chance to make good trouble.

[They take a deep breath, step back from the edge of the stage, and look out at the audience, a quiet strength in their voice.]

We've got noise inside us, all of us. And I'm not afraid to make it. But this time, it's going to be the right kind of noise. The kind that demands justice. The kind that says, "We're still here, and we're not going anywhere."

So don't be afraid. Don't ever be afraid to stand up, to make noise, to get into good trouble. Because this? This is necessary.

[They turn away, walking off stage as the lights fade, leaving the words hanging in the air.]

[End.]