

La Boite and QUT Creative Industries Present

EDUCATION NOTES
PREPARED BY MACKENZIE BURN
& CLAIRE CHRISTIAN

LYSA

AND

A new play by Claire Christian

THE

FEMINIST

FREEBORN

DAMES

21 JULY

— 11 AUGUST



LA BOITE
THEATRE COMPANY

QUT creative industries



Australia
Council
for the Arts

Queensland
Government



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ABOUT LA BOITE

THEATRE COMPANY

Your Voices. Your Stories. Your Theatre.

La Boite holds a unique place in the hearts and minds of artists and audiences in Queensland. For more than 90 years, La Boite has represented the adventurous and alternative. There has always been a strong focus on the development of new work and artists, and today is no different.

The stories, ideas and voices of our city and country are many and varied and as such La Boite seeks to represent and engage in this beautiful and rich diversity; the diversity of form, ideas, ethnicity, gender – of identity.

Theatre has the capacity to embrace difference in so many ways. La Boite push the boundaries of form by collaborating with some extraordinary partners to stretch theatrical, physical and musical boundaries. La Boite plays with contemporary circus, visual theatre, opera and cabaret, classical text, the theatrical and extraordinary international talents. This varied menu aims to enliven and inspire our existing audiences and draw new audiences to share in the La Boite experience – the experience and magic of live performance in our unique Roundhouse Theatre.

Education Partner

ABOUT QUT

QUT deeply values the opportunity to engage our actors in this ‘real world’ experience, working with some of Australia’s most cherished actors and a team of the county’s most inspiring creatives. This initiative exemplifies the value that QUT Acting places on industry engagement and we thank the cast and creatives and the team at La Boite for providing such meaningful mentorship.

TEACHER FEATURE



MACKENZIE BURN

Performing Arts Teacher, Mitchelton State High School

What is a play or production you love and why?

Dead Puppet Society’s production *The Timely Death of Victor Blott* at Metro Arts. I saw David Morton’s production when I was in my final year of high school and absolutely fell in love with how the puppets magically came to life. Magical realism is so powerful and the aesthetic of the play had a twisted Tim Burton gothic vibe – I loved it so much I saw it twice!

What is your go-to warm-up game?

I can’t go past the good ol’ fashioned Space Jump. I love seeing students taking creative risks and building their confidence with their peers. It’s a good laugh for me too!

What do you wish teachers remembered?

As a performing arts teacher, I feel as though at times we can get lost in curriculum, planning and meeting deadlines and lose touch with why we even started teaching the Arts in the first place. I wish teachers would remember to continue to treat themselves, fuel their fire and feed their passion as a teacher artist. Passion is contagious and as teachers it’s important we ignite the fire within our students.

ABOUT

WORLD PREMIERE

Lisa King is nineteen and angry. She has come home after a year away, where she has seen revolution happen everywhere in the wake of the Women's Marches – everywhere but home. Lisa takes matters into her own hands by staging an epic protest on the biggest night of the year... except only three of her friends and a plucky young policeman show up.

This wasn't exactly what she had in mind.

Hours later, trapped in the local football club, Lisa is faced with a difficult decision – will she dig her heels in for the sake of change, even if it burns every bridge she's ever walked?

Led by a fierce chorus of senior women, this fury fuelled dramedy centres on a young woman who's on the cusp of her political awakening, grappling with the significance of legacy and self-empowerment in the face of adversity. Inspired by Aristophanes' *Lysistrata*, Christian lands us in the present with this hilarious, messy, and glitter-filled response to the power of women globally.

Following the success of her debut novel *Beautiful Mess* in 2017, Claire Christian makes her La Boite debut with this razor-sharp exploration of power, possibility, and female politics.

CAST & CREATIVES

DIRECTOR SANJA SIMIC

DESIGNER ANTHONY SPINAZE

LIGHTING DESIGNER KATIE SFETKIDIS

SOUND DESIGNER GUY WEBSTER

PERFORMERS HSIAO-LING TANG, BARBARA LOWING, ROXANNE MCDONALD, HUGH PARKER AND

QUT BACHELOR OF FINE ARTS, ACTING STUDENTS: TANIA VUKICEVIC, SAMANTHA LUSH, MORGAN FRANCIS, TATUM MOTTIN, CLEMENTINE ANDERSON, AND JACKSON BANNISTER

ESTIMATED RUNNING TIME

90 MINUTES (NO INTERVAL)

RECOMMENDED FOR

Students in grades 10-12. Interesting curriculum links could also be made for Ancient History students.

WARNINGS:

- Coarse language
- Adult themes: *including conversations about sex, sexuality and gender.*

PLEASE NOTE

This play contains Queer themes.

PURPOSE:

- To entertain
- Challenge and provoke
- To empower
- To celebrate

CONTEXT

- Political
- Historical
- Cultural
- Sociological
- Personal

THEMES

- Gender
- Female Politics
- Ethics and morals
- Power
- Friendship
- Ancestry and Legacy
- Battle of the sexes
- Sexuality
- Growing Up

FORM, STYLE &

CURRICULUM LINKS

- Contemporary Realism
- Contemporary Political Theatre & Social Commentary
- Greek Theatre Elements (unity of time, unity of place, unity of subject, a contemporary version of the messenger, multi-role, poetry and dance) – specifically a contemporary Greek Chorus
- Comedy
- Large Female Ensemble
- New Australian Work
- Political Satire

THINGS TO PONDER

GREEK THEATRE

- You might like to do some research about Greek Theatre or read other Greek plays – specifically comedies.
- Discuss Greek Theatre form and style features such as:

Chorus

- Recall events from the past and provide background information
- Set the tone
- Ask questions
- Offer opinions
- Offer jury-like moralistic conclusions at the end of the play

In *Lysistrata* the convention of splitting the chorus into male and female groups was interesting and unusual.

- Unity of Time – usually occurring in one twenty-four hour period.
- Unity of Place – usually in one main setting
- Unity of Subject – usually centring on one main character
- The use of multi-role
- Mask and costumes
- No Violence on stage – only spoken of

READ *LYSISTRATA*

Read Aristophanes *Lysistrata* and discuss.

Here is a free online version:

<https://www.gutenberg.org/files/7700/7700-h/7700-h.htm>

You could also just read key scenes, discuss and have students create contemporary versions of the scenes. How would they translate what's happening into contemporary language?

RECOMMENDED SCENES:

- *Lysistrata* panicking about other women coming, them arriving and her telling them her plan.
- *Lysistrata* making the women take the peace oath.
- The fight between the female and male chorus'
- *Lysistrata* talking with the Magistrate
- The agreement between *Lysistrata* and the Spartan and Athenian soldiers.

THE STRUCTURE

- You might like to use the key structure and plot of *Lysistrata* to create scenes, or consider contemporary settings.

LYSISTRATA KEY BEATS TO REPLICATE/ BE INSPIRED BY

- *Lysistrata* on her own waiting for the other women to arrive.
- The women show up and she must convince them to stay.
- The women agree and so they make the Peace Oath – a commitment to the plan.
- Old women fight the Old Men and win the Acropolis.
- Plan in action – women struggling to go through with it.
- The Magistrate shows up and is angry.
- Myrrhine seduces her husband, Cinesias.
- The Spartan and Athenian soldiers can't take it any longer.
- Sparta and Athens agree to peace – *Lysistrata* mediates the conversation.
- Reconciliation Party.

REAL LIFE STRIKES

Use these real life examples of women-led strikes to discuss the plot of *Lysistrata* in a contemporary setting.

Chi-raq, *Lysistrata*: 10 Real-Life Sex Strikes That Generated Lots of Action, By Anna Pulley / AlterNet, December 8, 2015, 11:06 AM GMT

<https://www.alternet.org/gender/chi-raq-lysistrata-10-real-life-sex-strikes-generated-lots-action>

CHORUS WORK

- You could focus on ensemble activities and games like, one-word-at-a-time-story where the class has to tell a story one word, or sentence, at a time. Anything that has your group working together and listening to each other.
- You could give the group a monologue, split it into parts, split the class into groups and then give them time to rehearse speaking and performing it together. Come back together as group and then perform the monologue as a whole class.
- Work with a scene from a movie, or play, that the students are familiar with, get them to create a chorus scene where they respond to the action that has just happened – including their collective thoughts or reflections.

AMAZING WOMEN

- Discuss the women in your lives that have inspired or impressed the students in your class.
- Print out images, create an Amazing Women wall.
- Discuss legacy, ancestry and the women who have come before to make life better. You could use these images or conversations, or the stories of the amazing things these women have done to inspire new content – perhaps the class could create monologues, or scenes or other creative ways to share the stories themselves with each other.

Meet Dr. Audrey Evans by Modern Hero, Published on May 27, 2017

She's reduced mortality rates by 50% for neuroblastoma patients...she's helped 7 million families in more than 63 countries across the globe....she's giving under-resourced youth a chance at a better life...and at 92 she "still has the ability to do something for the benefit of humanity." This is, the one and only, Dr. Audrey Evans.

<https://www.youtube.com/watch?v=htjG190jKA>

16 Amazing Women Who Made History — That You've Never Heard Of, Jess Kwong, August 27, 2016, 1:28 AM

<http://www.refinery29.com/2016/03/105351/womens-history-month-famous-females>

SPEECHES

Watch and read some of the speeches from the women's marches – you might like to use this text directly to create monologues or scenes – or use it to inspire new content.

These Are The Most Extraordinary Speeches From The Women's March, Kaitlin Reilly, January 23, 2017, 8:45 AM

<http://www.refinery29.com/2017/01/137254/best-womens-march-speeches-quotes>

SLAM POETRY

One of the most famous speeches from the 2017 marches was Ashley Judd's performance of a slam poem called *Nasty Woman*, which was written by a nineteen year old poet named Nina Donovan.

- Watch Ashley and Nina perform the poem.
- Do research about slam poetry – students might like to find their favourite poem and share it with the class.
- Give your students a stimulus (perhaps images from the women's marches, your amazing women wall, or the speeches above) and get them to write their own slam poems. Students could write and submit their poems for other students to perform.

Ashley Judd's EPIC "Nasty Woman" Speech at the Women's March On Washington

https://www.youtube.com/watch?v=ffb_5X59_DA

#NastyWoman by Nina Mariah (Live at State of the Word) by Nina Donovan

Published on Dec 11, 2016

<https://www.youtube.com/watch?v=dvN0On85sNQ>

The Teenager Behind the Women's March's 'Nasty Woman' Poem, Broadly, Published on Apr 5, 2017

<https://www.youtube.com/watch?v=7fTuHSSHHKY>

STIMULUS

The writer and creative team have done a lot of research about the January 21 Women's Marches, about female-led protests and other female focussed issues. These are some of the articles below.

Use the following images and articles to have discussions, and inspire the creation of new work, monologues or scenes.

ARTICLES TO READ AND CREATE FROM

These 48 comments to women and girls show that sexism knows no age, by Phoenix Tso, December 10, 2015

<http://www.upworthy.com/these-48-comments-to-women-and-girls-show-that-sexism-knows-no-age>

How Vicious Schoolgirl Gangs Sparked a Media Frenzy in Japan, Beth Webb, Feb 17 2016, 4:05am

https://broadly.vice.com/en_us/article/mgmzxv/how-vicious-schoolgirl-gangs-sparked-media-frenzy-japan-sukeban

25 Famous Women on Resilience and Rebellion, By Julie Ma, November 10, 2016 9:47 am

<https://www.thecut.com/2016/11/25-famous-women-on-resilience-and-rebellion.html>

Age of apathy over as women's marches revive global movement of resistance, by Clementine Ford, January 23 2017

<http://www.smh.com.au/lifestyle/news-and-views/opinion/womens-marches-have-revived-a-waning-global-movement-of-resistance-20170123-gtwo1f.html>

A Brief History of Women's Marches By Alexis Coe, Jan 18, 2017

<http://www.lennyletter.com/politics/a693/a-brief-history-of-womens-marches/>

Donald Trump: Women's marches in Australia, New Zealand launch post-inauguration protests, Updated 21 Jan 2017, 5:23pm

<http://www.abc.net.au/news/2017-01-21/global-womens-marches-kick-off-in-new-zealand,-australia/8200236>

The women's marches explained: What do we really have to protest? Jamila Rizvi, January 23, 2017 8:32pm

<http://www.news.com.au/lifestyle/real-life/news-life/the-womens-marches-explained-what-do-we-really-have-to-protest/news-story/1839e3e820ae287c11164580daf329a9>

Women's March – Images and social media posts streamed

On January 21, 2017, we made history... More than 5 million people around the world took to the streets in peaceful demonstrations on all seven continents, launching a new movement for human rights, women's rights and justice

<https://www.womensmarch.com/sister-stream>

The Most Inspiring Moments From Women's Marches Around The World, By Isabelle Truman, Jan 22, 2017 11:49am

<https://www.harpersbazaar.com.au/culture/most-inspiring-moments-from-womens-marches-worldwide-8463>

IMAGES TO USE AND CREATE WITH

Perhaps you could print some of these images, get students into groups, and have them use them to inspire new work. Perhaps a contemporary realism scene, or a piece of political theatre, even a movement or physicalized piece.

Photos of the Women's Marches around the World, Alan Taylor, Jan 21, 2017

<https://www.theatlantic.com/photo/2017/01/photos-of-the-womens-marches-around-the-world/514049/>

Pictures From Women's Marches on Every Continent, JAN. 23, 2017

<https://www.nytimes.com/interactive/2017/01/21/world/womens-march-pictures.html>

38 Stunning Photos From Women's Marches Around The World, 23/01/2017 11:36 AM AEDT

http://www.huffingtonpost.com.au/entry/37-stunning-photos-from-womens-marches-around-the-world_us_58811ee7e4b096b4a23090f8

50+ Of The Most Powerful Images Of Women Protesters Of All Time, By Giedr

<https://www.boredpanda.com/powerful-women-protesters/>

PRE & POST

SHOW ACTIVITIES

USING THE THEMES IN LYSA AND THE FREEBORN DAMES

Gender, Female Politics, Ethics and Morals, Power, Friendship, Ancestry, Battle of the Sexes, Sexuality.

FEMALE POLITICS

Suggested Activities

Video 2017 Women's Marches

Controversial Topics Podcast – Ladies, we need to talk

Discuss What are some topics women do not want to talk about? As a class, identify and list topics 'frowned upon' or avoided in conversation in society. Which topics make women feel uncomfortable? Which topics about women make men feel uncomfortable?

Task When writer Claire was first creating the play she did an anonymous survey asking women questions about their lives, about motherhood, fear, politics and sexuality. This survey content informed some of the parts in the play. Especially the

section where the chorus talk about what being scared feels like.

Take a survey to use as stimulus to develop Dramatic concepts – What do women not talk about? Suggested: Verbatim Theatre task.

GENDER

Bro Code *What is bro code? What does it mean to be part of 'the boys'? What are the rites of passage to being part of 'the boys'?*

Discuss the War Weekender as a very old tradition

Quick Write List fads and names eg. Planking, dabbing, bubbler, shoeie. Create a list of rules of being part of the 'boys' on the football team

Task In groups, use list of rules and fads as stimulus for performance. *What does it mean to be part of 'the boys'?*

You may wish to include: Freeze-Frames, role-play, thought-tracking with direct address to the audience.

Extension If you are using this a post-show activity you may wish to include Grant in role as a Narrator (post-show)

POWER

Powerful Women

Discuss *List powerful and influential women in the world. What makes them powerful? How do they empower and impact others? Positive or Negative?*

Brainstorm as a class the important women in your life: *How have they impacted you? What is their role in your life? Mantras and sayings of powerful women.*

Task Use of phrases as stimulus to create ensemble freeze-frames or as text in Greek chorus verses. Where can you add stylised movement to support the use of spoken word?

BATTLE OF THE SEXES

CHORUS 2 [A text message] The War is for the boy's, brother.

Discuss Positive and Negative language used towards others– As a class create a table:

	Postive	Negative
Males about Females		
Females about Males		
Females about Females		
Males about Males		

TRADITION

DAD: This place operates on tradition, Lysa. Things just are the way they are. Because it works.

Quick Write Document the traditions and history of the town.

Brainstorm Write down all of the traditions of Lysa's town highlighted in the play

Eg. War Weekender, Miss Weekender, Man of the Year

Task In groups, create ideas of other traditions that the town might follow eg. Write a list of rules for the War Weekender. Use your ideas as stimulus to create a role play about the history of the War Weekenders in the past.

CHARACTER

Discuss what these characters may be like based on their descriptions in the play. You could use these real life examples of women-led strikes to discuss contemporary examples.

LYSA KING, 19-20. *University Student. Confident, political, equal measures of self-assuredness and insecurity. Gay – out. Peta was her first love.*

PETA, 19-20. *Smart and quietly sexually aware. Queer – not out. Lysa was her first love.*

MYRA, 19-20. *A butcher – works at the local meat works on the killing floor with her Dad and older brothers. Tough and strong, but insecure.*

ESME, 19-20. *Trainee pathology nurse. Naive but incredibly book smart – desire to be a doctor, and she could be if she wanted.*

KEN, 19-20. *Police officer. Sweet, smart, insecure. Politically savvy. Raised by his Mum and older sister. Has good intentions and a solid moral compass*

GRANT TURNER, 20-21. *Outstanding football player. Handsome, loud and forthright with his opinions – not very clever.*

MALCOLM KING, 50'S. *LYSA's Dad. Quiet, stoic, loyal, very well respected. A man's-man, one of very few words.*

CHORUS 1 also plays **MARY and COACH.**

CHORUS 2 also plays **DOLLY and VICKI SMYTHE.**

CHORUS 3 also plays **WINNIE. GRANT'S MUM and SARGE.**

CHORUS 4 is played by **LYSA.**

THE CHORUS IS PREFEREABLY PLAYED BY SENIOR, FEMALE IDENTIFYING ARTISTS

SUGGESTED LESSON ACTIVITIES FOR EACH CHARACTER

LYSA

Task Four years later, Lysa has completed her degree and she hopes, one day, to become a member of parliament. With less than 35% of women in parliament being female, with it being seemingly more difficult for women to receive a position. This makes Lysa question whether or not to pursue her political ambition.

Why is it inappropriate for people to consider men more suited to governing and dealing in politics than that of women?

In groups, you may wish to act out a debate, two groups arguing why either as women or as a man they should be elected and the third arguing why gender is ineffective selection tool in politics.

GRANT

Task The beginning of Grant Turner and Peta's relationship is not shown in the production. *How did they meet?* Act out a series of scenes to explore their relationship.

Task *Should have said...*

Act out the conflict between Peta and Grant when Lysa lets him out of the locker room. Anytime during this scene the performers can be interrupted by the audience by clapping their hands and saying '*should have said*'. The performers should aim to build tension and change their last line of dialogue to shift the power in the scene. The change may reveal the character's true inner thoughts and emotions.

Task Fast forward in time, Peta and Grant have been dating for one year. Grant and Peta both decide where they go and what they do however Grant insists that he pays for their date. Peta suggests that they both equally divide and pay together. Grant, however believes this is inappropriate and tells Peta that it is a 'mans job' to make decisions and look after his woman. *Is he right to think this?*

In pairs, create two short role plays, whereby the case for both Grant and Peta's case is heard. You may wish to hot seat both of the characters to extend and explore this topic on a deeper level.

PETA

Starter The importance of first love

<https://www.theodysseyonline.com/importance-of-first-love>

Quick Write Activity First Love – Sensory Y Chart – *Looks like, sounds like, feels like*

Task Lysa and Peta's history is not stated in the text – create a series of short snapshots to show Lysa's or Peta's point of view of what happened in the relationship. How did Lysa and Peta meet?

Development Using your Y Chart add your own Greek chorus microphone moment to emphasize experiences or emotions felt.

Task Create the break up scene between Peta and Lysa.

PETA: I don't care. You broke my heart. I don't care. I don't see any of what we were I just see the girl who broke my heart, and you did, Lysa, and it's still not – but its better, and if you don't fix this, if you don't make this right, then you're going to break it all over again.

Extension Swap the 'heartbreaker' What if Peta had broken up with Lysa?

Reflect How does the power shift in the scene? How does this effect Lysa and Peta's relationship in the play?

MYRA

Discuss *What comes to mind when you think of feminine or manly characteristics?*

What are the reasons as to why gender roles are reiterated every day? Eg. Family, Peers, Religious/Cultural differences, Media representations etc.

What modern celebrities offer in the way of role models? In

particular, role models for young women?

Suggested celebrity case study Explore Cheryl Cole's brand and dissect how it revolves largely around her image. She is often seen with little clothing, hair extensions, and large amounts of makeup. What message does this give to young girls about how they should behave, all in the cause of impressing men? You may wish to watch a few of her video clips for reflection and extended discussion.

Task Myra is playing in a mixed 'friendly' football match the referee announces that when a girl scores one goal, it will count as three goals, as he believes 'girls are not as good at football as boys, as it is a male sport'.

What is wrong with this statement? Is there such a thing as male and female sports? Whole class collaboration: Write a short list of reasons against discriminating in sport on the grounds of your gender?

Task Write a script in the style of a radio broadcast, with Grant's coach reporting on a mixed football match.

Extension Instead of girls being discriminated against, in the script explore discrimination against the male players.

Reflect/Ponder Myra expresses that because she is 'different' because she breaks gender stereotypes. She says things like:

LYSA Cause those men down the Meat Works hate your guts.

MYRA Only cause I'm better than them.

LYSA Exactly.

and...

MYRA I love you. But –

She is trying not to cry.

No matter what I still care what they think. And

I believe them. Believe em every time they say anything. Shit. That I'm just too much, too full on,

just an ugly bitch...and no one will ever love me.

And they're right. They're fucking right. What are we doing?

ESME

Film suggestion Drop Dead Gorgeous

<https://www.youtube.com/watch?v=wKLSfnb-FMK>

Reading

<https://www.news.com.au/entertainment/pageants-passion-grow-in-number-across-australia/news-story/7e24f547140818702b94c91cd9e216e5>

Task Use the Prologue as stimulus:

CHORUS 3 Every year one young woman is crowned

ALL Miss Weekender.

CHORUS 1 Honouring her service to the community –

CHORUS 2 -and her body's capacity to look nice in a sparkly frock.

CHORUS 3 It's a big deal.

CHORUS 1 Miss Weekender tosses the coin at the game,
 CHORUS 2 she rides on a purpose built float in the parade and
 CHORUS 3 she dances with the captain of the winning team at the dance.

Document Esme's duties as Miss Weekender – *What is the application process to become Miss Weekender? What other duties might she perform? What is her role in the War Weekender?*

Use your answers as stimulus to create a short scene performance in the style of your choice. You may wish to have Esme in role as a Narrator or part of the dramatic action.

Reflect Esme has her turning point in Part Three – Discuss the way Esme feels about being Miss Weekender.

ESME I'm a fourth generation Miss Weekender.

ESME My nan is going to be so disappointed in me.

ESME Don't you laugh at me. You shut up and you listen. I know you don't care, I know you

think it's just stupid sash, but I do, I care. I stayed here even though I thought it was wrong. I knew it was. Because I care about you – but you don't care about me, you only care about yourself.

PETA

Task Expectations vs Reality: Think about the way in the town treat Ken.

MYRA: He's not a police officer, he's just Ken.

Ken enters the pub on the job as a police officer. He wants to be taken seriously – how would that play out for him?

Read and Discuss *Why does Ken react in such a strong way to Lysa's Dad checking Lysa's pockets? Ken is triggered by Dad and Lysa's physical encounter – he acknowledges this – what may have happened in Ken's past?*

Task In groups, create a short role to show Ken's family and home life – as a group you have the power to make some decisions that shape Ken's view of women and his treatment of the females around him.

Reflect and Discuss Why does Ken decide to quit the team? What is his agenda behind this?

KEN: I'm not gonna play today. I'm gonna quit the team. Cause I think that's the right thing to do.

MALCOLM KING / LYSA'S DAD

Warm Up Improvisation In pairs, A is a teenager, B his/her parent/guardian. They are discussing recent teenage attitudes or situation. Teacher in role may play in and out to be the other parent and have a go at the teenager. Share a selected pair.

Brainstorm Quick Write: *How do you feel when you walk home alone? In the day? At night? Familiar surroundings? Unfamiliar?* Read article and discuss the dynamics between parents and daughters. Use of article as stimulus for forming task – you may wish to use the statistics, text or emotions explored the article.

Suggested moment for performance from the play

Lysa comes home

DAD Can you go and change your shirt, please?

LYSA What's wrong with it?

DAD I don't think you need to be wearing that while we're out.

LYSA I just thought it'd be okay – it's just a t-shirt.

DAD No it's not.

LYSA Why can't I wear it?

DAD Cause I think your Mum's gonna be upset. And people won't like it.

LYSA I don't care what people think. My whole degree is about this stuff, Dad. It matters to me.

DAD Well, you can keep the words inside a book. You don't need them blasted across your chest.

LYSA How is anything ever going to change-

DAD -oh, here we bloody go-

LYSA -if people can't even have a conversation? This is important –

DAD -change what? What do you want to change?

Silence.

LYSA I don't know.

Beat.

Places like this.

DAD This is a bloody good place – with bloody good people. The war weekender is a-

LYSA Weekend supporting men.

DAD -It's supporting the-

LYSA Where's the weekend supporting women, Dad?

DAD Now hang on-

LYSA Nothing in this place represents equality. Nothing.

DAD Yes, there bloody is – women here do plenty of work – the war weekender couldn't exist, this whole bloody town couldn't exist –

LYSA -oh, what without a bloody cake stall?

DAD -well, of course, yeah, the bake stall is just one way – everyone enjoys it.

Beat.

How do you think this bloody town runs? Not on slogans.

LYSA I'm sorry but are we having this argument because of a shirt? A shirt?

Beat.

This is why I don't come home –

DAD What?

LYSA You just end up pissed off at me.

DAD Well, I'm sorry this is all too small for you now. And that we're all so disappointing.

LYSA Nobody said it was too small.

Long beat.

DAD I've got to go and check in with council about the trucks getting through tomorrow no problem.

Beat.

He hands her fifty dollar note from his pocket.

LYSA Dad?

DAD Something with sleeves to cover that tattoo, please.

He leaves. LYSA is upset.

Development Task Swap roles. Extension Parent and Son – *How is the argument different? Are boys treated differently to girls because of their gender? If so, how?*

THE CHORUS

Reflect Think about the different ways that the chorus were used within the play, as people in the town and as the Freeborn Dames. *What was their role? How were they used to create meaning for the audience?*

THE MONOLOGUES

DOLLY

Read and Reflect Dolly empowers change and explores the idea of legacy.

DOLLY The boldest thing I've ever done is a cold lunch at Christmas...

My family refer to the cold Christmas as the year that Mum, or Nanna, went a bit loopy, because every year since then then I have cooked a roast. But I know now – service is a choice, for some people. For me. I cook the roast now because I want to cook the roast not because I have to cook the roast and that's the difference. My mother, and her mother, and her mother, and so on and so forth wouldn't have had a bloody choice in the matter. So, that's something.

Starter Brainstorm – *What are the stereotypical ideas of women in our society?*

Stimulus Task Images of Women roles in the media in the home 1950's-present

Brainstorm key words and stereotypes.

Discuss *What is your Christmas ritual?* You may wish to act out as a short scene

Extension: Stop the action at various times and have the powerful woman reveal to the audience her inner thoughts.

Exit Ticket *What does Dolly empower the audience to think about and change?*

MARY

Read and Reflect Mary discusses motherhood, fighting and legacy.

MARY I thought I became a midwife because I love babies. And I do. But I think I actually became a midwife because I love mothers. I love helping women. I love being a human helping another human as they fight with their whole mind and their whole body to do this thing that is completely miraculous and also so mundane.

It's like being a comrade in an entirely personal war. A war that has existed since the beginning of time, that is endlessly isolating and also the one thing that unites us all. There was always a mother. Who fought. Always.

That is miraculous. And we are lucky.

Starter Brainstorm – *What are the stereotypical ideas of mothers in our society?*

Stimulus Task Think about the mothers you know, their mothers, and their mothers – discuss how the lives of the mothers you know has changed over time. You could have students turn these stories into monologues.

Discuss Think about the role of being a mother, and how that has changed over time. *What are the expectations and pressures placed on mothers?*

Exit Ticket *What does Mary empower the audience to think about and change?*

WINNIE

Read and Reflect Winnie discusses ideas of change, of heartbreak and being wrong.

WINNIE Thirty-eight years later I don't mind being wrong so much anymore. I've learnt that's bound to happen, because that's how change occurs. Like when I learned that pickles weren't a thing, but rather an action – pickling.

Make a mistake. Acknowledge it. Apologise to the waiter who told me I was wrong about pickles growing on a plant for calling him fucking idiot. Learn. Grow as a human. Start pickling as a hobby. That's all we can do isn't it? Take the bits of our broken heart, stuff them in a jar, pour some wild acknowledgment, apology, kindness and grace over the top and preserve those bits forever.

Starter Brainstorm – Heartbreak, first love, break ups, moments when you've changed your mind or had to acknowledge that you were wrong, apologies.

Stimulus Task You could look at Kevin Rudd's apology speech to the Stolen Generation, as a way of talking about important Australian apologies.

<https://www.australia.gov.au/about-australia/our-country/our-people/apology-to-australias-indigenous-peoples>

You could use this version of From Little Things Big things grow as a beginning point too –

The GetUp Mob perform From Big Things Little Things Grow featuring Paul Kelly, Kev Carmody, Missy Higgins, Urthboy and more.

<https://www.youtube.com/watch?v=x7QV5cEDfYY>

Exit Ticket *What does Winnie empower the audience to think about and change?*

SETTING

Discuss what the set could be like based on the setting in the script. You might like to have your students create a mood board, or draw their own designs.

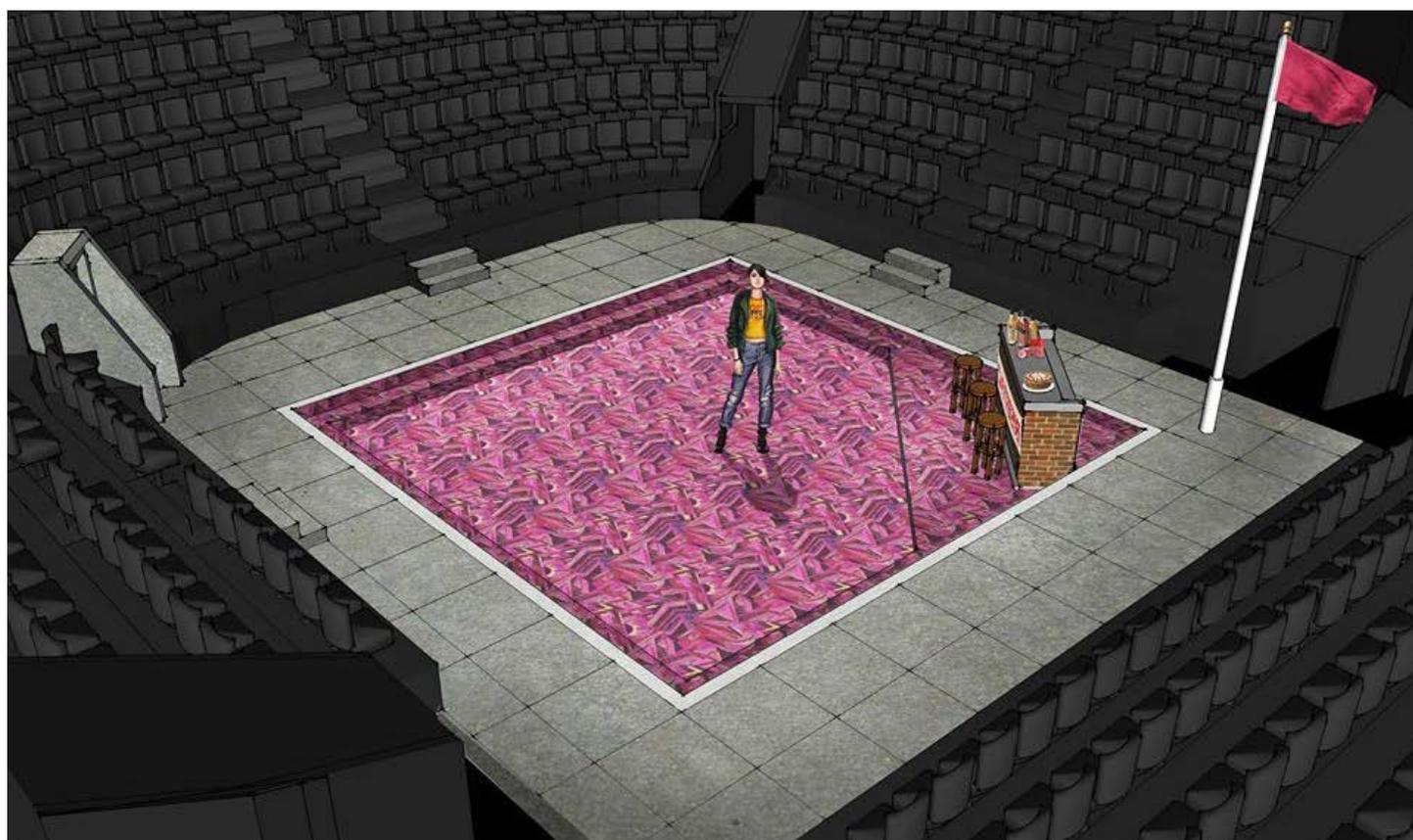
The play happens between two worlds; an old, bogan regional Australian footy club and some kind of otherworldly space fit for three all-seeing, all-knowing, bold women.

ELEMENTS OF DRAMA

ELEMENTS OF DRAMA	KEY ELEMENTS
CHARACTER	<p>Part One Chorus Member to Dolly – “The boldest thing I’ve ever done is have a cold Christmas.”</p> <p>Part Two Chorus Member to Mary – “I’ve always wanted to be a mother.”</p> <p>Part Three Chorus Member to Winnie – “Thirty-eight years ago I fell in love for the first time</p>
RELATIONSHIP	<p>Examine the relationships and their key moments in the play:</p> <p>Myra and Ken</p> <p>Breaking gender stereotypes</p> <p>KEN Well, we were hanging out by the fire and Ben Delaney hung his raw sausage through his pants and swung it around near your face, and you ripped it from his daks, tore it in two, threw it on the fire and then wiped your sausage meat hands on his shirt. You didn’t say anything and he, he started crying. And I thought it was the most awesome thing I’d ever seen.</p>

ELEMENTS OF DRAMA	KEY MOMENTS TO EXPLORE
RELATIONSHIP	<p>Lysa and Malcolm King Interaction of people and ideas Ideas of gender and the importance of War Weekender DAD You can keep your words in your books not blasted across your chest. DAD Something with sleeves to cover that tattoo.</p> <p>Lysa and Peta First Love and Heartbreak PETA You broke my heart.</p> <p>Lysa and Grant Battle of the Sexes and Power GRANT You're fucking jealous.</p>
CONTRAST	<p>Peta and Lysa catch each other's eye in the bar, the chorus reveal Lysa's emotions of love. CHORUS 3 It's like there's butterflies inside my butterflies. CHORUS 1 Like giddy tingles that start in my smile. CHORUS 2 Like my heart can't actually catch up.</p> <p>Lysa's Expectations vs Reality Part One – seeing Peta for the first time since it ended Part Two – the reaction to the protest Part Three – Grant's escape from the locker room and reaction to the protest.</p>
DRAMATIC FOCUS	<p>The chorus use the microphones to highlight and intensify the emotions women experience in their lives. Part One – Love: <i>"Like there's butterflies inside my butterflies, like my heart cannot keep up"</i> Part Two – Bold Choices: <i>"We are every choice we make, we are every bold move. "</i> Part Three – Anger: <i>"It's like a fire that burns behind my eyes."</i> Part Three – Fear: <i>"My keys are always between my fingers just in case."</i></p>
LANGUAGE	<p>Explore the use of sexist language and its negative impact on females</p> <p>Lysa and Grant Grant Turner – use of sexist negative language towards women</p> <p>Grants Messages Sexist comments: "Why are well such legends?"</p> <p>Grant and Lysa GRANT If you're gonna act like a man you better be able to fight like a man.</p>

ELEMENTS OF DRAMA	KEY MOMENTS TO EXPLORE
<p style="text-align: center;">MOOD</p>	<p>The introduction of the Chorus in the Prologue</p> <p>Intriguing mood and invites the audience to find out what happens through voice and movement in unison.</p>
<p style="text-align: center;">LANGUAGE</p>	<p>Lysa and Malcolm King</p> <p>Part Four</p> <p>The hug – powerful moment</p> <p>Non-verbal – no dialogue – body language to communicate meaning</p>
<p style="text-align: center;">PLACE</p>	<p>Greek tragedy, set in one place over one event from the point of view of the key protagonist – the footy club – <i>what does it stand for?</i></p> <p>Suggested Task Plot the footy club's history in a timeline as a quick write or short improvisation performance.</p> <p>CHORUS 2 After World War Two they built the new footy club around the public underground air raid shelter which became the locker room.</p>
<p style="text-align: center;">SPACE</p>	<p>The use of different textures to mark boundaries for dramatic action and indicates change of role for the chorus. Whenever the chorus enter the carpeted area their power and significance in the play changes. An LED light outlines the outside of the pub.</p> <p>The chorus actively move around the boundaries of the outside and are placed near the locker room. What is the significance of this?</p>



ELEMENTS OF DRAMA	KEY MOMENTS TO EXPLORE
<p style="text-align: center;">SYMBOL</p>	<p>Pussy Beanies empowerment, challenge, feminism. “This pussy grabs back bitches.”</p> <p>Esme’s Miss Weekender 2017 Sash In Part Three – throws it on the floor at Lysa “Here you take it.”</p> <p>The chorus use of the microphone emphasizes and highlights the emotions and experiences of being a woman.</p> <p>Key Power Struggle – between Lysa and Peta, her Dad and Ken.</p> <p>THE GIRL sexism, gender inequality, women as objects.</p> <p>Part Four Lysa smashes it.</p>
<p style="text-align: center;">TENSION</p>	<p>You may wish to explore the following moments of tension:</p> <ul style="list-style-type: none"> • Dad and Lysa – coming home, dad entering the footy club and finding out about Grant. • Lysa and Peta – seeing each other for the first time in a year, Lysa finds out Peta and Grant are together, Lysa finds out Peta is pregnant. • Lysa and Grant – when Grant see’s what Lysa has done to the flag pole, Grant calls Lysa jealous, when he exits the locker room in her mind vs. real life. • Lysa and Esme – When Esme finally stands up to Lysa • Myra and Ken – when Ken confesses his love for Mrya, when Myra finds her picture in The Girl. • Ken and Lysa – Ken trying to convince the girls to leave, when Ken talks about his sister, when Lysa punches Ken.

CHECK IT OUT

ABC’s You Can’t Ask That – Season Three – Sexual Assault

You Can’t Ask That confronts prejudice and discrimination by offering searing insights into the lives of diverse Aussies who live in judgement. The show that asks the hard questions and allows interviewees to answer with candour and humour.

<https://iview.abc.net.au/collection/you-cant-ask-that>

Women respond to Eurydice Dixon murder: ‘We all have a right to walk home safely’

by Jane Caro, Nayuka Gorrie, Freya Logan, Kripa Krithivasan, Rebecca Cameron, Ingrid Smith, Fri 15 Jun 2018 18.20 AEST

<https://www.theguardian.com/commentisfree/2018/jun/15/we-all-have-a-right-to-walk-home-safely>

What the #notallmen brigade misunderstand about violence against women

BY SARAH MALIK, 22 JUN 2018 – 9:07AM

<https://www.sbs.com.au/topics/life/culture/article/2018/06/21/what-notallmen-brigade-misunderstand-about-violence-against-women>

GERMAINE, YOUR SHOCK-JOCK MUSINGS JUST ALIENATE TODAY’S YOUNG FEMINISTS

By Barbara Ellen, Sun 3 Jun 2018 18.30 AEST

https://www.theguardian.com/commentisfree/2018/jun/03/germaine-greer-rape-wrong-feminists?CMP=soc_567

WOMEN, MEN AND THE WHOLE DAMN THING

By David Leser Updated 9 February 2018 — 4:48pm first published at 12:00am

<https://www.smh.com.au/lifestyle/the-great-sexual-reckoning-how-did-we-get-here--and-what-happens-now-20180124-h0npcc.html>

ABOUT THE BOYS: TIM WINTON ON HOW TOXIC MASCULINITY IS SHACKLING MEN TO MISOGYNY

by Tim Winton, Mon 9 Apr 2018 12.15 AEST Last modified on Wed 11 Apr 2018 07.00 AEST

<https://www.theguardian.com/books/2018/apr/09/about-the-boys-tim-winton-on-how-toxic-masculinity-is-shackling-men-to-misogyny>

A WOMAN'S FURY HOLDS A LIFETIME OF WISDOM

By Tracee Ellis-Ross, TED 2018

https://www.ted.com/talks/tracee_ellis_ross_a_woman_s_fury_holds_lifetimes_of_wisdom#t-32297

PEOPLE CALLED EMMA WATSON A 'WHITE FEMINIST.' NOW, SHE ADMITS, THEY WEREN'T WRONG

by Erin Cauty, JANUARY 13, 2018

<http://www.upworthy.com/people-called-emma-watson-a-white-feminist-now-she-admits-they-weren-t-wrong?c=ufb2>

2017 YOUNG FEMINIST CAUCUS STATEMENT AT THE SIXTY FIRST SESSION OF THE COMMISSION ON THE STATUS OF WOMEN

<http://youngfeminist.org/csw61-statement/>

FOR YOUR INFORMATION

- Doors open 20 minutes prior to performance.
- Please brief your students about appropriate theatre etiquette before seeing the play. Due to the nature of the theatre configuration the students can be seen and heard by both the actors and fellow audience members.
- Photography and filming of the production is strictly prohibited due to copyright. Please ask your students to switch off their mobile phones inside the theatre. We also ask that all patrons refrain from taking food and drink into the theatre.
- Please do not bring school bags into the foyer and theatre.
- Please arrive at least 30 minutes prior to the show starting. If you are running late please call Box Office on 3007 8600 and let them know.





