# English Stage 5 (Year 9) – core texts booklet – shining a new (stage) light

This document contains the core texts associated with the Year 9 teaching and learning program, ‘Shining a new (stage) light’.



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**Updating the table of contents**

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* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

## Overview

In this program, students will deepen their understanding of how a composer’s context shapes their perspectives and representations. Through engaging with a drama text, students will evaluate how and why drama is a compelling way to represent ideas, experiences and stories. Students will interpret the perspectives presented through the drama script and analyse how the playwright communicates powerful ideas.

## Rationale

This core texts resource booklet is created as a teacher resource. It provides the full version of core texts or the full excerpts that are licenced and explored in the Year 9 ‘**Shining a new (stage) light’ program.** It is not a standalone resource. It has been designed for use by teachers in connection to Year 9 resources designed by the English curriculum team for the NSW [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022) (NESA 2022). Links contained within this resource were correct as of 21 March 2023.

### Texts and resources

A succinct overview of the core texts provided in this booklet are outlined in the table below. This brief overview provides the name and details of each text and points of note about each text.

Table – texts selected and their alignment to the text requirements

|  |  |
| --- | --- |
| Text | Annotation and overview |
| Abela, Donna. *Tales from the Arabian Nights*, (2019), Currency Press, Australia | The drama text uses dramatic conventions and allegory to represent the refugee experience, compelling audiences to consider the implications of stereotypical depictions of groups or communities. An exploration of the drama text's allegorical argument about the treatment of refugees may not be suitable for all students. Teachers should consider the suitability of this exploration for students within their classes, particularly those from refugee backgrounds. It may be more suitable to consider the thematic concerns of the play. This could include considering an exploration of: frame narrative; the role of storytelling in our society; broader concerns such as the representation of cruelty or kindness; or the responsibility of those with power and the impact of that power on others. |
| Beneba-Clarke, Maxine (2021) ‘dorothy’, *How Decent Folk Behave*, Hachette, Australia. | This poem uses explicit intertextuality to provide a new insight into the text *The Wizard of Oz*. An exploration of this text will support students to reflect upon and reconsider the initial text. Students will consider the way that different perspectives on texts can allow us to reassess the value placed on texts from the past. Teachers should consider the suitability of this text and the background knowledge required to access the messages of the poem. |
| Bilston, Brian. Refugees. [Refugees](https://brianbilston.com/2016/03/23/refugees/) – Brian Bilston, accessed 16 June 2023. | The poem subverts linear poetic conventions to represent the refugee experience, compelling audiences to consider the implications of stereotypical depictions of groups or communities. The moral themes and representation of the treatment of refugees may not be suitable for all students. Teachers should consider the suitability of this exploration for students within their classes, particularly those from refugee backgrounds. It may be more suitable to consider the thematic concerns of the play. This could include broader concerns such as the responsibility of those with power and the impact of that power on others. |

## Core text 1 –‘dorothy’ by Maxine Beneba Clarke

**Teacher note:** ‘dorothy’ is a short poem. However, it meets many of the criteria for a complex text as outlined in the text complexity appendix of [Version 3 of the National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It contains ‘some complex figurative language’ such as idiom. It contains a ‘clear and sustained authorial position’. The use of intertextuality means this poem contains ‘issues or themes represented with multiple and sophisticated techniques’ and the ideas within this text are ‘challenging and unconventional’.

**dorothy**

dorothy down the yellow-brick

lost a lion’s share\* of teeth grit\*\*

she gave away everything she knew

even a chamber

of a beating heart

to a tin man,

who couldn’t feel

all the boys, they got

what they wanted

before the velvet curtain dropped

and we still call her story

*the wizard of oz*

**\*Lion’s share** – this is an idiom. It refers to the major or largest share of something.

**\*\*Teeth grit** – to ‘grit one’s teeth’ mean to clench, press or rub your teeth together. It is often done is anger or pain or frustration.

## Core text 2– ‘Refugees’ by Brian Bilston

Bilston, Brian. Refugees. [Refugees](https://brianbilston.com/2016/03/23/refugees/) – Brian Bilston, accessed 16 June 2023.

## Core text 3 excerpt – Donna Abela ‘Tales from the Arabian Nights’ – the opening scene

*King Shahrayar’s court.*

*Through cracks in the wall, the faces of* SMUGGLES*appear one by one. The* SMUGGLES *bang on the wall, more and more insistently until, like their hope, their protest fades to nothing, and they disappear back into the shadows.*

QUEEN SAHAR *stands trial. The* ADVISER *reads the charges to* KING SHAHRAYAR *and the* MOB. *An* EXECUTIONER *is at the ready*.

ADVISER: Queen Sahar. You were caught under the palace smuggling outsiders into the kingdom.

MOB: Foreign riffraff!

KING SHAHRAYAR: You are the ringleader of a smuggling ring! Our nosing around has proved it.

ADVISER: Yes. Therefore, by the law of King Shahrayar, you are charged with being an Official Troublemaker…

MOB: A smuggler of smuggles!

KING SHAHRAYAR: … and sentenced to death.

ADVISER: My Queen. You may say one thing in your defence.

KING SHAHRAYAR: Why did you help the Smuggles?!

QUEEN SAHAR: I found them eating grass…

MOB: Strangers are strange!

QUEEN SAHAR: … saw them at our border, looking back at their burning churches and mosques…

MOB: Strangers are dangerous!

QUEEN SAHAR: … robbed by bandits, with nothing left except the clothes on their backs. It cost nothing to open the gate and let them soak up the sun.

MOB: But they’ve got nits and lice and pimples and germs!

KING SHAHRAYAR: And they’re here, in my kingdom, uninvited!

QUEEN SAHAR: In need of help.

MOB: The queen helped the Smuggles! Down with the Smuggles!

KING SHAHRAYAR: Yes. Down with the Smuggles. Each night, one Smuggle must be brought to my chamber. I will torment them, make them obey, but when the call of dawn is heard, I will have their head chopped off. I, King Shahrayar, vow to do this until every last Smuggle is dead.

ADVISER: But My Lord, O King.

KING SHAHRAYAR: What?!

ADVISER: The dungeon is full to the brim. To kill the Smuggles one by one will take years.

KING SHAHRAYAR: My fury will outlive the lot of them! I’ve tried everything, but they keep coming, a tsunami of Smuggles flooding into my kingdom!

MOB: With nits and lice and pimples and germs! And big noses! And pongy breath! And odd names! And rotten luck!

KING SHAHRAYAR: Let them rot in the dungeon until their number is up.

MOB: They’ll breed like rabbits!

QUEEN SAHAR: O unhappy King. The spell of the wrong story has turned you into a beast.

KING SHAHRAYAR: And you have betrayed me! Your king and husband! Prepare for your death!

QUEEN SAHAR: Spare me and God will spare you.

KING SHAHRAYAR: Executioner!

QUEEN SAHAR: Destroy me and God will destroy you.

KING SHAHRAYAR: Proceed.

 *The* EXECUTIONER *takes the* QUEEN *to the chopping block.*

QUEEN SAHAR: You are warned.

KING SHAHRAYAR: Off with her head!

 *The* EXECUTIONER *beheads the* QUEEN*. Her head floats into the air and sings.*

QUEEN SAHAR: [*singing*] I don’t trust the days

 I hope things will change

 But I can’t see the time

 When clouds of doubt will go

 We are now

 Left hanging

 Like our future.

 *The* QUEEN*’s head disappears into a crack in the wall.*

## Core text 3 excerpt – ‘The Tale of The Man with Two Dogs’ (2019:11-13)

*A* SMUGGLE becomes *a* BEGGAR GIRL.

BEGGAR GIRL: Sir? Look at me. I’ve got nothing. No food, no house. Just hope that you might help me.

MAN WITH TWO DOGS: Of course I’ll help you. What can I do?

BEGGAR GIRL: Marry me. Take me home on this boat, and protect me from the storms of life. If you judge my words, not what I look like, I promise you, I will reward your kindness.

MAN WITH TWO DOGS: Marry you?

The MAN WITH TWO DOGS looks at her. His heart flutters and he goes all gooey.

Yes!

The DOGBROTHERS cheer and sing half-heartedly as they load the boats with merchandise.

DOGBROTHERS: [singing] Smelly spices

Silky tassels

Fancy fabric

Comfy carpets.

All aboard who are going aboard!

The MAN WITH TWO DOGS and the BEGGAR GIRL board the ship. They dance and twirl and fall asleep in each other’s arms. The DOGBROTHERS raise the anchor, sail the choppy sea, and are seasick again.

FIRST DOGBROTHER: I hate them.

SECOND DOGBROTHER: Freeloading on us.

FIRST DOGBROTHER: It stinks.

SECOND DOGBROTHER: It’s not right.

FIRST DOGBROTHER: We should complain.

SECOND DOGBROTHER: We could mutiny!

FIRST DOGBROTHER: Turn into pirates.

SECOND DOGBROTHER: And get famous and put in books!

FIRST DOGBROTHER: And achieve our criminal potential.

SECOND DOGBROTHER: And get girlfriends.

FIRST DOGBROTHER: Yeah, girlfriends.

SECOND DOGBROTHER: Let’s chuck ‘em overboard.

FIRST DOGBROTHER: Yeah. Come on!

The DOGBROTHERS throw the MAN WITH TWO DOGS and the BEGGAR GIRL overboard and sail away. KING SHAHRAYAR enjoys this.

MAN WITH TWO DOGS: Help! My wife! Save her! Where is she?

The BEGGAR GIRL transforms into a SHE-DEMON.

BEGGAR GIRL: I’m here, hubby, saving you.

MAN WITH TWO DOGS: But, you’re a…

BEGGAR GIRL: She-demon. And your loser brothers tried to drown us. Hold on, babe. Nice and tight.

The SHE-DEMON grabs him and flies across the sea.

MAN WITH TWO DOGS: Next thing, I’m in the air, with my wife who was a beggar who is now a she-demon flying me over the choppy sea and back to the roof of my house!

They land.

I didn’t know I married a she-demon!

BEGGAR GIRL: I am one of the good ones. When I saw you, I was lovestruck, baby. Totally gaga. I wanted your heart to throb and your head to spin, so I changed shape. When you didn’t shun me in that beggar girl get-up, I knew you were a kind soul. I’ve rewarded your kindness by saving your life. But now, babe, I’m off to obliterate your brothers.

MAN WITH TWO DOGS: What?

BEGGAR GIRL: Sink their ship, let them gurgle and perish.

MAN WITH TWO DOGS: No! Please don’t kill them.

BEGGAR GIRL: You were nearly shark lunch because of them.

MAN WITH TWO DOGS: They’re still my brothers. And if I let you kill them, I’ll be as bad as they are, won’t I?

BEGGAR GIRL: Okay, pumpkin. I won’t kill them.

KING SHAHRAYAR: But what *are* you going to do to them?

 *The* BEGGAR GIRL *utters an incantation*.

BEGGAR GIRL: If his brothers are good men

 Let them stay men

 But if his brothers are vicious and nasty

 Let them change into dogs

 By the will of the Creator of Everything.

## Core text 3 excerpt – Fisherman scene (2019:16-17)

*The* FISHERMAN *prays.*

O, God. I’m having a pretty bad trot. If you could let the sea swoosh something good into my net, something to eat, or something to sell, then I’d really be very grateful.

*The* FISHERMAN *casts his net. The* SMUGGLE *cautiously gestures to a wine bottle and looks imploringly at* KING SHAHRAYAR. *The* KING *hesitates at first, then allows the* SMUGGLE *to take it and place it under the net.*

[*Singing*] I cast my net

 Into the sea

 For the third time

 What will I find?

 *The* FISHERMAN *opens the net and finds a shiny bottle.*

Yes! This is more like it! This’ll fetch a pretty price at the market. Once I make it shiny, tip the gunk out…

*The* FISHERMAN *tries to pull out the stopper. He pulls harder, eventually prising it out. The bottle shakes. A column of smoke rises from it, becoming the* SECOND DEMON, *played by another* SMUGGLE*.*

SECOND DEMON: Rejoice and be glad! For soon, you will be dead!

FISHERMAN: What?

SECOND DEMON: I am a demon!

FISHERMAN: One of the good ones?

SECOND DEMON: No!

FISHERMAN: But, demon, you’re free, thanks to me. Are you gonna reward me?

SECOND DEMON: No! For two hundred years, I said to myself, whoever frees me from this bottle, I will shower them with treasure. But two hundred years passed, then hundreds more, but no-one set me free. So I raged and snorted and said to myself, if anyone ever opens this bottle… I will grant them a wish.

FISHERMAN: A wish?

SECOND DEMON: Yes. Which way do you wish to *die?*

 KING SHAHRAYAR *enjoys seeing the* FISHERMAN *tormented.*

FISHERMAN: Shame on you. I did you a good turn. Why repay me with an evil one?

SECOND DEMON: Would you like scorpions to sting you?

FISHERMAN: Please, demon. You should reward me.

SECOND DEMON: Lions to maul you?

FISHERMAN: Don’t deprive my children of me.

SECOND DEMON: Vultures to peck you to pieces?

FISHERMAN: If you destroy me, God will destroy you.

SECOND DEMON: Choose your death!

 *The* FISHERMAN *thinks.*

FISHERMAN: Demon. That bottle, I reckon you weren’t really in there. It’s not big enough. Not even for just your feet.

SECOND DEMON: I was in that bottle for thousands of years!

FISHERMAN: No you weren’t.

SECOND DEMON: Yes I was!

FISHERMAN: Impossible. How would your body fit?

SECOND DEMON: Don’t you believe me?

FISHERMAN: No.

SECOND DEMON: Oh yeah? I’ll show you, buster!

 *The* DEMON *turns back into a column of smoke and re-enters the bottle.*

[*From inside the jar*] So! Do you believe me now?

 *The* FISHERMAN *clamps the stopper on the bottle.*

FISHERMAN: Gotcha!

## References

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Bilston, B (2016) [‘Refugees](https://brianbilston.com/2016/03/23/refugees/)’, Brian Bilston, Brian Bilston website, accessed 16 June 2023. [poem on website].

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