

BY VANESSA BATES

# THE ONE

DIRECTED BY DARREN YAP

.....  
ENSEMBLE

ED

.....  
AN ENSEMBLE THEATRE  
EDUCATION RESOURCE  
BY JORDAN SHEA



**ENS**  
THEATRE  
**MLE**

FOR EVERYONE

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## ICON LEGEND



Discussion  
Activity



Create and  
Perform



Research and  
Discussion Activity



Reflection

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## ACKNOWLEDGEMENT OF COUNTRY

Ensemble Theatre proudly acknowledges the Cammeraiagal people of the Eora nation as customary custodians of the land on which we stand and share our stories.

In harmony with the land and water, its seasons and cycles, the Cammeraiagal people practiced their culture for thousands of years and the connection continues to this day.

We pay our respects to Elders past and present.

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## **PREFACE**

This education resource for Ensemble Theatre's production of *THE ONE*, by Vanessa Bates, has been designed for secondary students and teachers, with a focus on Australia's engagement with Asia, as well as demonstrating the play's direct connection to the NESA Creative Arts, English and HSIE syllabus. Exercises have been designed that encompass theoretical and practical components and can be applied to different stages of learning at the discretion of the teacher, class and context. *THE ONE* and its accompanying resources have links to the following syllabus outcomes within the NESA Curriculum:

## **DRAMA**

### **Stage 6**

#### **Year 11**

Theatrical traditions and performance styles (realism/monologue)

Outcomes:

- Making: P1.1, P1.2, P1.3, P1.4, P1.6
- Performing: P2.3, P2.4, P2.5
- Critically studying: P3.1, P3.2, P3.3, P3.4

### **Stage 5**

#### **Year 10**

Compulsory study of theatrical forms/styles (realism/monologue)

Outcomes:

- Making: 5.1.3, 5.1.4
- Performing: 5.1.1, 5.2.3
- Appreciating: 5.3.1, 5.3.2, 5.3.

## **ENGLISH**

### **Stage 6**

#### **Year 11**

Reading to write (creative writing)

Outcomes:

- EN11-1, EN11-3, EN11-7

## **HISTORY**

### **Stage 5**

#### **Year 10**

Depth study: The Globalising World

Outcomes:

- 5c. Migration experiences: HT5-3, HT5-1

## INTRODUCTION

Mel's got a lot on her plate. Between the anxiety-inducing return of her mother from their old home in Malaysia, her brother Eric's mysterious double life and the pressure of caring for her mother's prized poodle, Mel is hungry for more simplicity.

In the world premiere of this new and eccentric family comedy, award-winning playwright Vanessa Bates colourfully unravels the complexities of what it means to be Eurasian in contemporary Australia. Energetically funny and affectionately provocative, *THE ONE* is a sizzling hotpot of food, culture and identity.

Bates' play is a sharp, funny and poignant look at the intersections between Asia and Australia, and is an important tool if you've ever been asked the age-old question: where are you really from?

## CHARACTER LIST

**MEL**

**CAL, HER PARTNER**

**ERIC/MING, HER BROTHER**

**HELEN, HER MOTHER**

**JESS, A WAITRESS**

*'But another meaning of **THE ONE** centres around the concept of identity and authenticity. Both siblings, especially Eric, feel Australian but also...other. Each individual has a foot in each world, Asia and Australia. And the truth is, Mel's memories are those of a child, a world that is always sunny and fun and contained both mother and father. Eric comes to realise his memories are even more removed...'*

**- Vanessa Bates, Playwright**



## MEET THE TEAM

### CREATIVES

Playwright: Vanessa Bates

Director: Darren Yap

Assistant Director: Sophie Kelly

Dramaturg: Sarah Odillo Maher

Set & Costume Designer: Nick Fry

Lighting Designer: Verity Hampson

Composer & Sound Designer: Michael Tan

Choreographer: Angie Diaz

Stage Manager: Lauren Tulloh

Costumer Supervisor: Renata Beslik

### CAST

Gabrielle Chan

Angie Diaz

Aileen Huynh

Damien Strouthos

Shan-Ree Tan



## Q&A WITH VANESSA BATES, PLAYWRIGHT.

**1. You have a passion for putting Eurasian characters on stage, and I believe it's the focus of your PhD! Where did this passion come from?**

A deceptively difficult question! You are right I do have a passion but it is one that has grown from initially feeling that there was not really a place for Asian characters onstage. I know I know. Ghastly. No one said to me overtly NO ASIAN CHARACTERS but it seemed to me as I grew from a baby writer (I joined the Australian Writers' Guild way back in 1990) that these characters were not appearing onstage. They were not 'not welcome' if you see my point but they were also not specifically encouraged. And alongside this was my own exploration of being a Eurasian writer. I was told in response to an early play which was based on the story of my Filipina mother and my Eurasian sisters and myself that... 'we can't cast this'.



It's a pretty bleak message – your story, while well written, is basically uncastable.

And what does this mean for a young female Eurasian playwright? Take your pick. This story is the jumping off point for a PhD I have begun regarding Eurasian characters on Australian stage and screen. And interestingly for me THE ONE has pried open a lot of the thinking about this topic.

**2. Can you remember the first Asian character that you saw on stage or screen, and how it inspired or excited you?**

It was on tv, it was in the seventies, I was really little and we were in the Philippines. Suddenly there was this larger than life character, a Filipino Wonder Woman called DARNA! She was incredible. I googled this recently and was amazed at her origin story. Also, I couldn't speak Tagalog so at the time I must have annoyed my mother into explaining what was being said. Did I know Darna was Asian and this was a seminal moment for me? No, but I knew she was a girl and she kicked ass!

Stage...wow, I was thinking about this and do you know, I don't remember seeing an Asian actor on stage until I was an adult. Oh wait yes I do, a Japanese prison guard in a Year Five play when I was in Malaysia at the RAAF school. It was part of the drama class and the guard was played by...me.

**3. How does this play relate to Asian identity and culture?**

Big question and I think I can really only speak to how it relates to identity and culture through my lens. For me THE ONE explores one aspect of being Asian-Australian – that is, the experience of a Eurasian sister and brother, Mel and Eric. The play examines an Asian culture and identity, within an Australian context. It flits through past and present through their eyes and their experience of being basically abandoned by their parents. (Interestingly 'Hansel and Gretel' is one of my favourite Grimm's fairy tales and I can see why.) Mel's memory of childhood is not the same as Eric's even though they are siblings who experienced similar childhood upbringings. Penang of the past seems a magical place; Mel faced a baby cobra, Eric thinks he remembers a shop full of paper clothes, they both remember the incense smoke. But the past is a lithe and tricky thing and opening the door ushers in their early memories of Australia too, ballroom dancing trophies yes but also a family fracturing, casual and not so



casual racism, bullying and abuse. If this play says something about Asian identity and culture, it is that we, as Australian Asians have a wide variety of experience, memory and emotional response. There may be similarities but there is no 'one' experience. (I could write a PhD on this answer!)

#### **4. How important is training to become a playwright? Do you think it's something that can be taught?**

Hmmm. As a teacher of playwrighting I would say yes. But I would also say, learning about playwrighting is not enough. There is more to being a playwright than training. Reading plays. Watching plays. These two things are essential to someone who wants to be a playwright. And in doing the reading and the watching, engage the thinking. Ask yourself why you like a play, what works for you, what doesn't. Is it the play or the production of the play that causes your response? Critical thinking is a strong foundation for creative thinking.

## **Q&A WITH MICHAEL TAN, SOUND DESIGNER.**

### **1. What is the role of a sound designer and composer in a new work?**

A composer takes direction from the play's writer and director, and even choreographer or cast members, about what sounds and music is required for the play. They will be involved in conversations about the music, in relation to both its creative content, as well as its performance and technical production, and how it will be used in the play.

For example, a song may be performed live by a cast member, in which case, it will need to be composed with the Actor's voice, style and range in mind.

The composer will then write, arrange, record and produce the music accordingly.

In some instances, these roles may be designated to other people, such as session musicians, arrangers and engineers.

The sound designer is generally given suggestions about sounds such as ambience (eg. city streets, traffic, birds chirping) as well as specific timed cues such as a door slamming or glass breaking. These sounds can be created by a sound designer in a recording studio, or purchased and licensed from existing libraries.

### **2. What kind of material and equipment is used by a Sound Designer?**

Music and sound are recorded and edited digitally using a DAW (Digital Audio Workstation). Typically this will be done using a powerful computer, a microphone and audio interface, and high-quality speakers, in a sound-treated room or recording studio.

A sound designer will also become highly skilled at knowing how to digitally manipulate audio to reinforce the visual setting, create atmosphere, and convey emotion.

### **3. Does the sound in the show capture the sounds an audience would associate with Asia, or is it a hybrid?**

The Sound Design in THE ONE is specifically tailored to the suburban Asian-Australian experience, which is often a selection of mainstream (and sometimes saccharine) Western Music, sometimes performed with an Asian influence. For example, an 80s George Michael hit played on the Pan Flute, as may be heard in a Chinese Restaurant or Shopping Centre.

So in a sense, yes, it does convey what an audience may associate with Asia, however, it is not likely to be authentically Asian.



#### **4. How is the role of a sound designer collaborative in the rehearsal and development of a new Australian work?**

A sound designer will have many conversations and creative meetings with many members of the team, to make sure that the creative vision of the work is supported by the sound and music.

There are times where the composer will be invited to take some creative initiative, for example, to write song lyrics which may elaborate on a character's feelings, and other times where the role is very prescribed, for example, "The audience hears the clap of thunder and rain on a tin roof".

## **Q&A WITH AILEEN HUYNH, ACTOR PLAYING THE ROLE OF 'JESS'.**



#### **1. Why is it important for young Asian folks to see themselves represented on stage?**

Importantly it is acknowledgement of their vital place in the community, often it can go further to reflect some of the experiences that they have gone through themselves and from there a multitude of important connections can happen. Perhaps a deeper understanding of identity, perhaps answers to questions they have been asking, perhaps inspiration to see themselves onstage as well! And this is just the tip of the iceberg!

#### **2. How involved is an actor in the development and creation of a new Australian work?**

The sheer fact that the actors in a new Australian work will be the first to take on these new roles is huge in creating precedence of what the play will become. They are not under preconceived notions of what the play is, and therefore what they naturally bring to the roles can be more influential in moving the play in directions that perhaps the writer and director never even considered! Usually there is also a lot more time working on the script where actors are able to put forward their ideas on character and motivations and it can often become a very collaborative environment.

#### **3. How would you describe the character you play in THE ONE?**

Jess is the waitress who runs the climactic family dinner that is being planned right from the beginning of the play. She is bold, direct (at times quite forceful!), dry-witted and cheeky all at the same time. She most definitely has a schedule to be run that cannot be tampered with! She brings a lot of humour to the play and rhythmically drives the second act with her farcical exits and entrances.

#### **4. What's the funniest moment to ever happen to you on stage?**

A few years ago I was playing Nerissa in The Merchant of Venice - a beautiful production with a lot of quick costume changes! Nerissa and Portia pretend to be men in the important court scene and I had pre-set my business suit off to the side of the stage. When I ran over to quickly get changed out of my dress, the costume had vanished! Unbeknownst to me another cast member had mistaken it for their prop and had taken it. All that was left were my shoes and my suit vest - but no pants or long undershirt! In that frantic minute I knew I couldn't go back out with my dress still on because it wouldn't make sense to the story so I went out with no pants! The look of surprise from the rest of the cast I won't forget, and the fact that this very serious court scene was a very LONG one to get through! I can look back and laugh...now.



# DRAMA STAGE 6

## TEACHING AND LEARNING ACTIVITIES

### DRAMA

#### Stage 6

Theatrical traditions and performance styles (realism/monologue)

#### Outcomes

- Making: P1.1, P1.2, P1.3, P1.4, P1.6
- Performing: P2.3, P2.4, P2.5

### SCENE STUDY: ACT 1 SCENE 1, P2-8 - DUMPLINGS



#### DISCUSSION ACTIVITY

In this scene, Mel and Eric introduce themselves to the audience. There is a childlike quality in most of their dialogue, as they remember their shared past. In pairs, take the scene, read it through and identify the moments in the script that seem the most child-like. This could also include a stage direction, or even parts that sound child-like when you read it!

Identify the child-like tone within stage directions or script, and sort them into the following table:

Stage Directions:	Dialogue:



#### CREATE AND PERFORM

Begin rehearsing the scene with one another, and really focus on the following in the performance:

- Voice – how do you capture a child-like voice? Consider excitement, tone and volume.
- Physicality - how do you move and behave like a child? Consider the circumstances of the characters, where are they? How does being in a room full of adults effect a child's behaviour?

Once you rehearse, present the scene, with a sense of child-like enjoyment. Use the space, and try and utilise the following sensory writing to create a sense of location and atmosphere. Use this part of Mel's direct address to audience in order to create a sense of atmosphere between the two of you

**MEL (to audience):**

Imagine with me. Close your eyes and listen for... the click of heels, the ruffle of taffeta, the scratch of lace... breathe in now... the lacquered perfume of hairspray, the whiff of Jasmine Impulse, the scent of Lynx desperately masking some teenage B.O, and somewhere in the distance, the golden fragrance of a perfectly fried spring roll.

Open your eyes. You are here. Jim's Oriental Restaurant... and Milk Bar.  
The most glamorous place in the world.





## REFLECTION:

- How does this scene capture the innocence of being siblings, especially in childhood?
- How is this scene part of a dream sequence? What do you think is the point of placing a dream sequence in this scene?

## DRAMA

### Stage 6

Theatrical traditions and performance styles (realism/monologue)

Outcomes

- Critically studying: P3.1, P3.2, P3.3, P3.4

### SCENE STUDY: ACT 1 SCENE 8, P66-68 - SPRING ROLL

*Darkness. A spotlight. 1995. A memory.*

#### VOICE

Ladies and gentlemen. It's time now to meet the two young winners of Best Lead and Follow, 1995 Young Asian Australian Ballroom Dancers – regional division!

Brother and sister... Eric and Melanie! ... Eric and Melanie!

*MEL (mostly) dressed to dance. Flustered. Awkward.*

*MEL (to audience)* I'm here. I'm here! Eric is... *(laughs)* Boys! He's here somewhere. I saw him, I was going back for more hairspray, flyaway hair Mummy calls it... But he's coming. He promised. Thankyou. We thank you for this great honour! *(she looks around at the audience, decides to improvise)*

So hey... how about a big round of applause for our sponsor and venue?

Jim's Oriental Restaurant and Milk Bar!! Lot of love for Jim!

*(She's the only one clapping. She stops)*

And I want to thank the minor regional judges

And I'd like to thank all the Young Asian Social Dancers,

And the Rotary and Lions' Ladies representatives

And the Prime minister and the Queen and... God and um

*(As she speaks Mel looks around desperately for someone)*

And thankyou to our mother! Thankyou for the amazing catering.

Especially the amazing spring rolls, right? Where are you? *(looks)* Mummy?

And our dad, Iain, for coming, he's here somewhere... Dad? I can't see you.

*(she looks offstage, checks)* Eric? No?

*(jokes)* It's like my whole family's disappearing!

Eric?

*(Eric walks onstage. He is in current time, not 1995. Mel can't see him.)*

*MEL (calls)*

Where are you Eric?

ERIC (*to audience*)

There she is. My big sister who could fix everything from fly away hair to baby cobras. You couldn't fix this. For a minute, I thought maybe she could. If anyone could.

MEL (*calls*)

Has anyone seen Eric? Is something wrong?

ERIC

Was something wrong?

*Me, aged nine, beaten up at the back of the dance school. That was wrong.*

MEL

Eric?

ERIC

My bike totally covered in shit. I mean... kudos, those little pricks must have shat in a bucket for a week. And the smell. Yeah that was very wrong.

MEL

Eric?

ERIC

And then when I limped back to find my mother and father, hearing them, arguing again, and realising what was about to happen. The best moment of our life, winning that stupid ballroom dancing trophy... was also the worst moment.

But the thing that was most wrong? I could hear my sister calling, but I left her there, alone.

*Eric looks at Mel, she is still awkwardly smiling at the audience.*

Mel. I'm so sorry. And I have no idea how you were able to get off that stage.

*A familiar voice sounds. They both look up.*

HELEN (VO)

Ladies and gentlemen, judges and dancers.

Unfortunately, the deep fryer is kaput so its first in best dressed for the spring rolls.

*The loud sound of chairs scraping, people moving.*

*Mel darts off.*

*Eric is left alone. He looks at his watch. Present time again.*

ERIC

Looks like it's nearly dinner time. Hello Mummy.



### DISCUSSION ACTIVITY

1. Voice over is used at the beginning and ending of the scene. Why is this important, and what kind of atmosphere does it establish within the scene?
2. What part of the script identifies that it is a memory sequence? What does this do to the flow of the text? How does it create tension?
3. Mel speaks to the audience, as does her brother, Eric. However, they speak in different tones, and in different paces to the audience. What does that say about their relationship? How is it portrayed in this scene?



4. Mel's memories appear to be far more positive of childhood, whilst Eric's appears to be far more guilty. How does this create a sense of juxtaposition with Mel and Eric's shared history?

## DRAMA

### Stage 6

Theatrical traditions and performance styles (realism/monologue)

Outcomes

- Performing: P2.3, P2.4, P2.5

Outcomes

- Critically studying: P3.3, P3.4

### SCENE STUDY: ACT 1 SCENE 7, P50-65 - SWEET AND SOUR PORK



#### DISCUSSION ACTIVITY

In this scene, Mel and Eric share one of their first private moments together and reflect on the past. We get a sense that they talk to each other differently than they do to other people – reiterating their sense of sibling bond and shared cultural values.

They also reveal information to one another that is personal.

In pairs, beat through the scene by colour-coding the moments that shift the mood of the piece. A beat is a moment in the script where something shifts considerably, and there is a change in the mood of the play.

For example:

ERIC

I want to live an authentic life. I never felt it was the right time to tell her before. I'd be uncomfortable, she'd be uncomfortable...

MEL

And now I'll be uncomfortable too. We'll all be uncomfortable.

(she looks at him)

- BEAT -

Have you met someone?

There is a beat here, as Mel looks at Eric and changes the subject, interrogating Eric about his love life. Her dialogue shifts the mood and pace of the conversation.



#### DISCUSSION ACTIVITY

Using the table below, identify five examples in the script where a character reveals a new piece of information.

Character:	Dialogue:	What is revealed?:

# DRAMA STAGE 5



## CREATE AND PERFORM

Reread the scene with your partner, activating the beats through your performance. Make sure the drama occurs at the right moments. In your rehearsals, discuss and focus on the following themes in your performance:

- Sibling relationships
- Cultural rediscovery
- Looking back on childhood

Whilst rehearsing, consider the status of each character. Status is clear within this scene, but how can you perform it. Mel is clearly the eldest of the two, so how do you portray that? Eric is younger, how is this portrayed?



## REFLECTION

Once you have rehearsed and performed the scene, use your logbook to reflect on the elements of performance you have created.

- Who affirms or goes against their status in the scene? What is an example of this?
- How does this scene balance comedy and drama to create nuanced and balanced relationship?

## DRAMA

### Stage 5

Theatrical traditions and performance styles (realism/monologue)

Outcomes

- Making: 5.1.3, 5.1.4
- Performing: P5.1.1, 5.2.3

### SCENE STUDY: ACT 1 SCENE 2, P18-19 - FRIED RICE

In this scene, we meet Cal. This monologue has him discussing his ideas in a very busy dog park.



## DISCUSSION ACTIVITY

Before you read through the monologue, identify the design elements in the stage directions.

*A park. A bench. A rubbish bin. Sound of distant children.*

*We hear a loud happy bark. Cal walks onstage, carrying one of those ball chucker things. He throws the ball to one side, watches for a moment and then takes out a cigarette and lighter. The cigarette is bent. Obviously been tucked away for a while. He carefully straightens it. As he is about to light his cigarette, a ball rolls towards him.*

*He ignores it, turning away, tries to light his cigarette. It's about to light when...*

*Sudden sound of the dog barking loudly offstage. Cal drops his cigarette.*

*He throws the ball at speed to the other side of the stage. He doesn't feel like a cigarette now. He sits. Calms.*

Complete the table below

Design element:	Example within text:
Sound	
Set (including props)	

How does each design element create a sense of atmosphere?

What kind of atmosphere is created?

How does each design element inform the scene?



### CREATE AND PERFORM

In groups of two or three, allocate the roles of:

1. Cal (Actor)
2. Sound effects person
3. Designer

Begin rehearsing the scene, and with the props available to you, create the scene based on the stage directions. Ensure that you are faithful to the text, but also get creative, try and mimic dog barks, children playing. Think of how these can all be different and contribute to a sense of public place. Ensure that the design elements create a sense of the atmosphere that the writer is trying to achieve. Try to create this yourself, rather than using tech or digital mediums.

The actor should rehearse the monologue by themselves before each person adds their design elements into the piece. Work collaboratively and decide at what point in the text the design elements should be placed into the performance. The actor should react appropriately to the design elements around them.

Regarding set, use your surroundings to try and create an authentic park-like experience. Try and imagine that anything in your classroom or school can become set pieces in an every-day park experience. Chairs become benches, tables become bins, pens become cigarettes, a tie becomes a dog leash.

Once you have a created a performance, present it, and ensure that you are working collaboratively to create a detailed performance. Present to the class for feedback.



### REFLECTION

After you've completed the performance, reflect on the activity, using the following as prompts:

- How was your role important in the creation of this monologue?
- Do you think you could have created the performance without the help of the other collaborators?
- What do you think worked and didn't work? Why?



## DRAMA

### Stage 5

Study of drama (at least 2 texts)

- Outcomes: EN5-7D, EN5-8D

### SCENE STUDY: ACT 2 SCENE 2, P72-114 - SWEET AND SOUR FISH

A scene is comprised of many different components:

- Stage directions
- Dialogue
- Props
- Sound design

Read through this excerpt of **Act 2, Scene 2, Sweet and Sour Fish**, then continue reading the entire scene.

*Lights! The Restaurant. Red drapes. A hint of fish tanks.*

*A table, centre stage. Set for 10. Large throne like chair in the centre. Gentle music.*

*A bell rings.*

*A door opens and a trolley is pushed through by Jess with a smile plastered on her face.*

JESS

Welcome, relatives, friends and cherished guests to Jim's Oriental Restaurant and Milk Bar for the birthday celebrations of Helen, our dear and valued friend.

*She notes no one is present at the table.*

*Checks her watch. Checks her notebook.*

*She picks up her tongs, clacks them ferociously and starts placing dumplings onto the empty plates. She exits. Slightly disgusted.*

*A distant bark.*

*CAL enters. He is holding the ring box. He looks for somewhere to conceal it. Puts it on the table with a couple of paper swan napkins on top. Rushes out.*

*MEL appears, sees the room is empty, hurries out, grabbing her phone and making a call as she does.*

*CAL enters from the other side. Checks the ring box is still there. Pours himself a glass of wine which he hurriedly drinks as Mel enters. They stare at each other.*

MEL

Cal?

CAL

Mel!

MEL

Cal.

CAL

Mel?

MEL

Fifi...



### DISCUSSION ACTIVITY

Complete the following table, identifying the elements of production in the scene. Make sure that the production elements are clear and different from each other.

Element of production:	Example in the text:
Stage directions	
Dialogue	
Props	
Sound design	



### DISCUSSION ACTIVITY

Complete this exercise with the following scenes, in order to strengthen your understanding of the different elements that are required to create a script/text.

**Act 1, Scene 4, MaPo Tofu**

**Act 1, Scene 5, Black Bean Sauce**

**Act 2, Scene 1, Chicken and Sweet Corn Soup**

**Act 2, Scene 3, Fortune Cookies**



# ENGLISH STAGE 6

## ENGLISH

### Stage 6

Reading to write (creative writing)

- Outcomes: EN11-1, EN11-3, EN11-7

### SCENE STUDY: ACT 1 SCENE 7, P50-65 - SWEET AND SOUR PORK

Subtext is important when writing. Characters often say things to each other but wish they could say more or imply heavier subject matter to each other. In this scene, Mel and Eric reveal things to each other, but every piece of information they share implies larger parts of their identity and relationship.

An example is seen in this excerpt:

ERIC

I have decided to take up my Chinese name. Ming. I'm going to announce it at the dinner.

MEL

Ming. Ok. Good one. She'll be happy with that.

ERIC

It's not for Mummy.

MEL

Sure, if you say so. Ming.

When Eric responds and says 'It's not for Mummy', he is implying that it is for himself. What is this saying about his sense of identity and sense of cultural identity?



### DISCUSSION ACTIVITY

Read through the scene and complete the following table, allocating excerpts from the text to the themes. Analyse what each character is revealing about themselves.

Theme:	Example within text:	Analysis:
Sexuality		
Cultural identity		
Sibling relationship		



### CREATE AND PERFORM

Once you have completed the table above, use one of the following prompts to begin creating a monologue for each character. It may seem daunting, but it will assist in the development of writing skills, and also working with stimulus to create an extensive piece of writing that isn't dialogue or script focused.

Consider the techniques you will use when writing and brainstorm them as much as possible. How can they help you in your writing? This script won't be performed, and this exercise is to help you develop writing skills, where characters can be developed and their voices harnessed.



Once you have written your piece, ensure that the themes and ideas are present in your writing. Make sure that there is a sense of originality, and ensure that the character's voice is present within the text.

<b>Stimulus:</b>	<b>Ideas/themes:</b>
I've always been Ming ok. I'm just...reclaiming my POC status.	Reclaiming Joy Minority
Beat you up? With a big fierce sister like me? What kids?	Sibling responsibility Protectivity Racism
We look different ok. You look more Aussie. I look more Asian. I cop more abuse from...everyone. The 'ladies' who come in the library and tell me I'm responsible for the 'Chinese Flu' ...	Racism Identity Difference of Asian appearance Culture
I'm going to tell Mummy I'm gay.	Sexuality Coming out Challenges Family
She can't handle too many Big Things at the same time.	Family responsibility Sibling relationships

# HISTORY STAGE 5

## HISTORY

### Stage 5

Depth study: The Globalising World

- Outcomes: 5c: Migration experiences, HT5-3, HT5-1

THE ONE has many connections to Asian migration, with Helen, the matriarch, having been settled in Australia for a long time. The play explores specifics about assimilation and Asian migration, demonstrated in **ACT 1 SCENE 7, P53**:

MEL

You think it would be cool to speak the language of our mother? Obviously Cal, it would be cool. But the 80's. Assimilation, you know. Not integration. Or multi-culturalism or inclusion. Our mother thought we should try to fit in.

Here, Mel discusses her childhood, and the differences between Malaysia and Australia. In the play, very little information is given as to why the family have moved to Australia. However, we can hypothesise through the clues given in the play (including stage directions), when or why the family came to Australia.



### RESEARCH ACTIVITY

The family in THE ONE are Asian-Australian. Research in small groups and complete the following table on Asian migration to Australia.

Asian subgroup:	Dominant reasons for coming to Australia:	Year the subgroup mainly came to Australia:
Malaysian		
Sri Lankan		
Filipino		
Vietnamese		
Chinese		
Indonesian		

Once you have completed the table, complete the following questions which relate to migration experiences:

1. What were the dominant reasons as to why Asian people migrated to Australia?
2. What are examples of global events that caused migration to Australia?
3. What laws were in place to prevent people from coming to Australia?



### RESEARCH ACTIVITY

Using the following headings, create a timeline for these key events in the history of Asian migration to Australia:

- 1800s Gold Rush era
- 1950s Colombo plan
- 1970s Vietnam War migration
- 1970s Filipino - Marcos migration
- 1990s Pauline Hanson's maiden speech

For each heading, find a relevant picture and write a short explanation summarising the event. This activity should provide us with context for the family's migration in THE ONE.

Once you have finished the timeline, answer the following question:

**Why do you think the family in THE ONE migrated to Australia?  
Taking into account Malaysian-Australian relations at the time, what socioeconomic or political reasons could have caused their move?**

