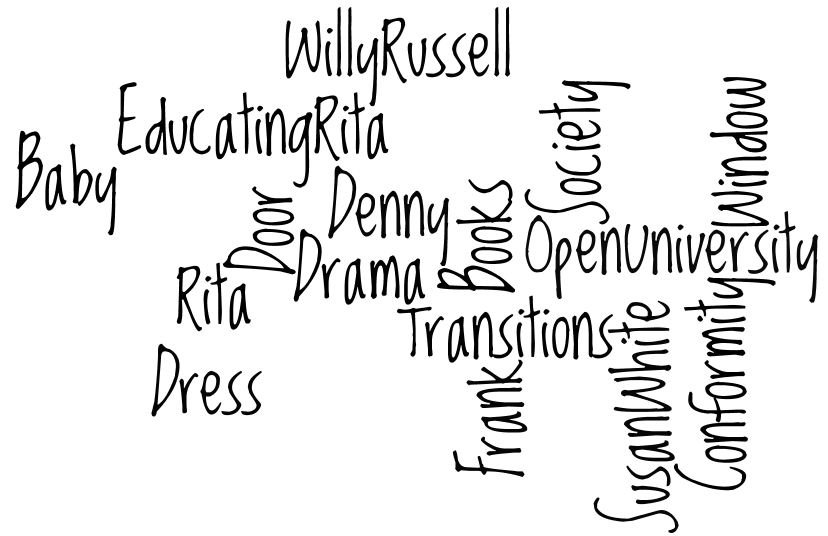
NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Educating Rita**



**Module C:**

**Texts and Society**

* **Exploring Transitions-**

Module C: Texts and Society

This module requires students to explore and analyse texts used in a specific situation. It assists students’ understanding of the ways that texts communicate information, ideas, bodies of knowledge, attitudes and belief systems in ways particular to specific areas of society. (Refer to the *English Stage 6 Syllabus,* p 31.)

### Elective 2: Exploring Transitions

In this elective, students explore and analyse a variety of texts that portray the ways in which individuals experience transitions into new phases of life and social contexts. These transitions may be challenging, confronting, exciting or transformative and may result in growth, change and a range of consequences for the individual and others. Through exploring their prescribed text and other related texts of their own choosing, students consider how transitions can result in new knowledge and ideas, shifts in attitudes and beliefs, and a deepened understanding of the self and others. Students respond to and compose a range of texts that expand our understanding of the experience of venturing into new worlds.

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| --- | --- | --- | --- |
| **KEY WORDS TABLE** | | | |
| RUBRIC WORD | SYNONYM | RUBRIC WORD | SYNONYM |
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This module is designed to engage students in both the conceptual and experiential understanding of **how transitions in self and time occur, and the impact on the personal, political and social values, as well as the physical and built environments over time.**Students will explore a range of contexts to develop their understanding of the experience and impact of transitions, and to investigate the significance of texts that explore these transitions. Students will need to **explore the context of each related text** and focus on how the key characters experience significant transitions, and what this reflects about the ideas, values and beliefs of the world within the text, as well as the world beyond the text.

Definitions of the Module

**Texts:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Society:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Explore:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Transition:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Reasons for transition: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Writing Activity

Write a brief recount on how you have experienced a ‘transition’ in your life. Why did you have the desire to change and try something new, different? You may like to write about transitioning into a new school, starting high school, moving home/town, sporting team etc. Perhaps you have had a revelation to change who you are as a person? Have you grown as a person and therefore transitioned into a new and improved you?

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Willy Russell – Educating Rita

Using a variety of websites, summarise 15-20 points about the biography of Willy Russell.

* Include important information about the play/how he came about the plot.

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Synopsis

The simple structure of the play consists of two Acts which follow in chronological order and use the same sage set. Although other \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ are important to the play, only the two protagonists, Rita and Frank, appear on stage in Frank’s study.

Frank is an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ academic who has lost his passion for education and is a tutor for the Open University. He is thrown together with Rita – a 26 year old working class \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ who left school with no qualifications and now wants to get an education. Frank immediately warms to Rita’s lively, inquisitive character but he is unwilling to tutor her as he feel that she will lose her \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Rita’s marriage to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ fails as he does not understand her need to learn and resents her not wanting to have a baby at this point in her life. Denny gives her an ultimatum: their marriage or the English Literature course – Rita chooses the course. She moves out of their home and throws herself into her studies. She meets lots of other ‘\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_’ at summer school and immerses herself in culture and a new way of life. Frank feels she is losing what made her special in his eyes: an innocent, passionate love of literature.

The second Act deals with Rita’s change of character and life \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ school. She wears different clothes, changes her name and even tries a new accent. Rita admires her new \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, Trish, who is well read and loves the Arts. However, the audience hear that Trish tries to kill herself and this is the first time that Rita considers that having an education and being cultured are not the answers to all the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ people face in life.

Rita sees Frank less often and we see the balance of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ between them. Frank needs Rita more to make him feel worthy as a teacher. However, her increased knowledge and new circle of friends means she needs him less. They argue about the way they are behaving toward one another. Rita continues her studies and is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in her exam. Frank is asked to leave his job because of his drunken antics. Her life seems to be ‘on the up’ while Frank is in a downward \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. In the final scene, both characters meet and Rita apologises to Frank for her recent behaviour. She makes it clear that she understands that her education has opened doors for her but isn’t everything. Frank asks Rita to go with him to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ but she says that she has many choices in life now. This is what education has given her: choices.

The final \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the play is Rita giving Frank a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_: this is amusing and reminds the audience of the lively, honest Rita in the first scenes and suggests that beneath the new clothes and persona, she is the same woman.

|  |  |  |
| --- | --- | --- |
| problems | uniqueness | action |
| Denny | alcoholic | haircut |
| spiral | characters | hairdresser |
| flatmate | Australia | power |
| proper students | successful | after |

A Closer Look at Module C

*Module C: Texts and Society*

|  |  |
| --- | --- |
| Syllabus Description | What it means for you.  Students are required to; |
| * “explore and analyse” the way texts are used in particular situations | Look at the way *Educating Rita* is a play, a piece of entertaining theatre, and how it carries a message about education, family, having ambition, being cynical, social class, gender etc |
| * Understand that texts “communicate information, ideas, bodies of knowledge, attitudes and belief systems” in particular ways which reflect particular areas of society | Study how the play communicates information, ideas, knowledge, attitudes and belief systems help by Rita and Frank, and the classes or cultural groups they represent |
| * Explore the ways that textual features shape meaning in particular contexts | Explore the dramatic language techniques used to create the play and the meaning in the play |
| * Develop skills so that you can communicate in a number of contexts, for example in your personal life, social activities, historical, cultural and workplace | Learn the difference between personal communications and others, such as those in social, historical, culture and workplace situations. For example, an email to a friend and a letter of application for a job have a very different tone, language, punctuation, structure and purpose and they will be received in very different contexts. Be able to create a variety of different texts in different contexts |

Notes:

Exploring Transitions

|  |  |
| --- | --- |
| Elective Description | What it means for you; |
| * Explore a variety of texts that look at aspects of growing up and changes people undergo as they move into new phases of their lives | Study your set text *Educating Rita* and some other texts which deal with people growing up or moving into new stages of their lives and how they change in the process |
| * Understand that people have different ways in which they go into these new stages or experiences which result in growth and change in the individual | Think about the fact that people don’t all go through the same experiences even though they may have common changes in their lives. We all react differently to change, depending on our past experiences and present responses |
| * Respond to and compose a variety of texts which show that you understand different ways people enter into new experiences | Study your set text and related texts which deal with people going through change or entering new stages in their lives. Be able to compose or create texts which show people going through new experiences |
| * Analyse and be able to discuss the features of the texts you have studied and collected. These texts deal with the knowledge, attitudes and beliefs of the individuals who have explored transitions or experiences | Be able to talk about the language features of the texts you study. For example, what form is the text in, what medium of production? How does this affect the meaning? What is the structure of the text, the language/vocabulary/tone of the text? What are the specific techniques needed for that text type to create meaning?  What knowledge/attitudes/beliefs are portrayed in the texts and how is this done? |
| * Explore a text which looks at aspects of growing up and transitions into new stages in life – Prescribed Text in this case: *Educating Rita* by Willy Russel | Study in detail the drama *Educating Rita.* Be able to discuss the aspects of transitioning into new stages of life which occur in the text. Be able to discuss the dramatic and language techniques which create meaning/transitions/changes in the play |

Summary

**RITA**

**FRANK**

**SETTING**

**STRUCTURE**



Annotating Rita

Look at the opening to Act 2 Scene 2 (up to ‘RITA*: Frank, he was askin’ for it. He*

*was an idiot.’*) One column has annotations of the play; the other is where you need to find the quote and write it in.

|  |  |
| --- | --- |
| Annotations | Quotations |
| She enters easily and smoothly – unlike at the start of the play; suggesting that Rita now feels confident in Frank’s ‘educated world’. | Stage Direction – *Enters, closes the door, goes to the desk and dumps her bag on it.* |
| She uses a fake ‘posh’ voice to match her new education. She is copying Trish, therefore still isn’t her ‘own person’. Creates humour for the audience. |  |
| Formal language contrast with her **dialect** before and after this exchange |  |
| Trish has more influence now than Frank. |  |
| Reinforces stereotype that education is for a particular class or culture. |  |
| Uses the **imperative** verb. Frank tries to tell her what to do – like a parent to a child. |  |
| Repetition of Trish’s name – portrays how Rita is easily influenced as she wants to break away from her working class roots. |  |
| Popular cultural reference – adds to the humour of the moment. |  |
| Frank’s fears are realised. From the start, he was worried that Rita would lose her ‘uniqueness’. |  |
| Her voice and position in the room are ‘normal’. Conveys that her changes are not lasting. Perhaps suggesting you cannot escape the ‘real’ you? |  |
| Dialect reappears in her speech – more comfortable now and free-flowing. |  |
| Conveys her new confidence and we see that Frank doesn’t really understand Rita anymore. He lies when he says he’s ‘not surprised’. |  |
| Irony. Rita shows her lack of self-awareness through some unusual phrases. |  |
| Rita talks freely about literature – demonstrates her confidence while also sounding arrogant. Ironically, she’s now a ‘typical’ student of the sort neither Frank nor Rita approved of earlier. |  |
| They are talking at an equal level here about literature – although Rita’s pride in her knowledge means she doesn’t see that Frank is having a ‘dig’ at her. |  |



Transition from Act 1 to Act 2

How has Rita developed in the concept of ‘exploring transitions’ from Act 1 to Act 2?

Find quotes/stage directions to support the idea of Rita’s ***Growth, Transition and Change.***

|  |  |  |
| --- | --- | --- |
| Concept: | Rita in Act 1 | Rita in Act 2 |
| Language (Dialogue) |  |  |
| Appearance | * ‘A change of dress’ (pg 17-18) |  |
| Beliefs SHIFT IN ATTITUDE (in herself or what she believes to be important) | Frank: What do you want to know?  Rita: Everything.  Rita believes that at the age of twenty-six, everyone expects her to have a baby and settle down. She insists on knowing ‘everything’ and needs to ‘discover meself first’.  Rita was insecure with her original name of Susan and inspired to be a successful individual. Changing her name to Rita (after the author Rita Mae Brown), allowing an educated persona.  Characteristics:   * Dependent on Frank to teach her ‘everything’ | Rita (*angrily*) … I can look after myself. Just cos I’m learnin’, just cos I can do it now an’ read what I wanna read an’ understand without havin’ to come runnin’ to you every five minutes y’ start tellin’ me to be careful. (*She paces about).*  Rita: …I’m not an idiot now….  Characteristics:   * Opinionated * Confident * Has a voice   Rita’s transformation is evident throughout the play as her experiences become less challenging and she finds more exciting opportunities for education. Rita’s dependence on Frank is extinguished as she ‘can look after self’ without having Frank ‘hold her hand’. “Don’t keep treating me the same as when I first walked in here. I understand now.”  Venturing into a new world  Towards the end of Act Two, Rita ‘drops the pretentious crap’ and changes her name back to Susan, ‘as soon as [she] saw it for what it was’. The audience experiences a deepened understanding of Rita’s shift in attitude as she finds her individuality within the new phase of life. |
| Window (motif) | * Seeing the ‘proper students’ (pg 16)   Scene 1 – The stage directions (*She goes to the window and looks out)* supported by the quotes ‘God, what’s it like to be free’.  Metaphor – Rita sees education as freedom. The window represents an opportunity to a new phase of life.  Scene 2 – The window reoccurs as Rita refers to the ‘proper students’ on the other side. Rita believes the education of the ‘proper students’ allows them to receive many possibilities and a sense of freedom.  “I tried to explain that I wanted a better way of livin’ me life” – Rita is trying to escape her past by gaining an education. The metaphor of the window establishes a future persona in which Rita wants to accomplish. | Scene 1 – Rita wants to have the tutorial down on the grass but Frank is hesitant.  “They do – (*looking out of the window) ­*– there’s some of them out there now.”  The use of exclusive language ‘them’ gives a sense that Rita does not perceive herself as a ‘proper student’. Emphasised by the stage direction of *(struggling to open the window)* metaphorically portrays that Rita’s transition into the academic world “won’t bleedin’ budge”. |
| Door handle (motif) | Scene 1 – struggles to enter the academic world. Metaphor – Barrier to exploring the transition  RITA ‘I’m comin’ aren’t I. It’s that bleedin’ handle on the door’.  The metaphor continues with the quote, “The poor sod on the other side won’t be able to get in”. | Transition from Act 1 where Rita burst into the room.  She becomes more sophisticated in the way she ‘steps in’ to the transformed world.  The transition is seen by audience through the use of stage directions; *There is a knock at the door,* RITA ENTERS, *closes the door’.*  Become a ‘proper’ person in her way of life. |

Quotes

Rita’s Expressions

Rita has a very familiar way of speaking and often uses colloquial words or slang. Below are some expression she uses. Based on the context, try to decide what they mean.

|  |  |
| --- | --- |
| Expression and Page | Meaning |
| Bleedin’ (adj) p 4 |  |
| Dead (adj) p 6 |  |
| To pack it in p8 |  |
| Soft (adj) p8 |  |
| To take the piss p15 |  |
| To be mental p15 |  |
| Thick (adj) p 16 |  |
| Narked (adj) p 16 |  |
| Sod (noun) p 8 |  |
| Phoney (adj.) p 19 |  |
| Off your cake (exp.) p21 |  |
| Louse (noun) p23 |  |
| Nosy (adj.) p24 |  |
| To stop out (verb) p26 |  |
| Sod off (exp.) p27 |  |
| To get on one’s tits (exp.) p29 |  |
| Bloody (adj.) p29 |  |
| Prime (adj.) p29 |  |
| Friggin’ (adj.) p29 |  |
| Got me licked (p32) |  |
| I can’t be bothered (p33) |  |
| Friggin’ (p37) |  |
| Get (git) p 39 |  |
| Lousy (p40) |  |
| The dole (p 40) |  |
| Sod off (p 43) |  |
| Round by us (p35) |  |
| Pissed (p35) |  |

Other useful quotes:

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Rita vs Frank

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| --- | --- |
| FRANK: | RITA: |
| Discuss Frank’s growing unease as Rita becomes more educated. | What motivates Rita to change her life? |
| Is Frank as misplaced in life as Rita? | What prevents Rita from taking advantage of an education before? |
| Consider what motivates Frank’s decision to invite Rita to a dinner party at his home and evaluate his actions. | Explain Rita’s growing sense of isolation. |
| What does Frank hope for by offering Rita a life in Australia? | What opportunities has education opened for Rita? |
| Is the play as relevant to audiences today as it was in 1979 when it was written? | What does the play tell us about working class culture? |
| What does Frank show us about the middle class? | What does Rita tell us about working class? |
| What role does Trish play in Rita’s transition? | |