

Mitchell Hillier

The Sound of Silence

Speech

A Discourse on censorship

A series of speeches

'You can have power over people as long as you don't take everything away from them. But when you've robbed a man of everything, he's no longer in your power.'

Aleksandr I. Solzhenitsyn

Speech 1 – A True Democracy

By Socrates

Delivered to, and for the benefit of, the men of Athens in 399 BC

'As long as the differences and diversities of mankind exist, democracy must allow for compromise, for accommodation, and for the recognition of differences.'

Eugene McCarthy

Sound Effects	Speaker Audience	Dialogue
<p>First and second verse of “The Sound Of Silence” by Simon and Garfunkel.</p> <p>‘In restless dreams I walked alone’</p> <p>Followed by general muttering, wind, and a bird before fading into speech.</p> <p>Tone is slightly mocking at misplaced patriotism.</p>	<p>Socrates</p> <p>Ancient Greek Philosopher</p> <p>‘Midwife of the Mind’</p> <p>In Defence Of His Views and Actions</p> <p>Addressing: General Athenian Male Population</p>	<p>My fellow Athenians, I thank you all for gathering in this agora this afternoon – perhaps the last bastion of free speech. As most of you know, the jury of my trial will pass down their decision tomorrow and for those of you who have followed the details of the trial, you will have realised, as I have, that their sentence is inevitable. I will be sentenced to death. However, I am not mournful of this fact, for I have led a fulfilling life, and after all, death may be the greatest of all human blessings¹. But while I have been lucky enough to live in an age where Athens has flourished, it has also recently been a tumultuous time for our society. We have seen the brief yet tyrannous rule of the thirty in 404BC, who forced many great Athenians into exile and ruled with an iron fist. While democracy has now been reinstated, the ramifications of the rule of Critias are now becoming readily apparent. Our leaders, the defenders of democracy, have vowed to never again let Athens fall into a totalitarian rule. We are Athenians, not barbarians like those from Sparta, and as such democracy will be protected at all costs.</p> <p>While many from Athens and from other city-states will see this as a sign of strength, it also reveals the character of our leaders. They are paranoid. The codification and revision of our laws was meant to fortify the protection of Athenian values, but this only shows that they were afraid that the law did not adequately cover the values before. However, if the paranoia only led to reinforcing our laws, no harm would be done. But this is not the case. And instead of just looking outside our walls for this perceived threat to democracy, we are now fearfully scrutinizing the actions of our own citizens. It has come to the farcical point where we now distrust most intellectuals because any new ideas are seen to undermine this city’s old self-assurance. But I have not just been distrusted. I have been charged and sent to trial. But what are the crimes I have committed? I have been accused of impiety and corrupting the youth through my teachings. I do not know what affect my accusers have had upon you, gentlemen, but for my own part I was almost carried away by them – their arguments were so</p>

<p>Disbelieving tone to show the ludicrous nature of the suggestion.</p> <p>Emphasis on the implied criticism of leaders.</p> <p>Persona is unfazed by the reaction of the audience.</p> <p>Involves the audience through 'I ask you to consider...'</p>	<p>convincing. On the other hand, scarcely a word of what they said was true². Concerning the charge of impiety, one of my chief accusers, Meletus, has claimed repeatedly during my trial that I am a complete atheist, and that I corrupt the young by teaching supernatural activities. What Meletus fails to see is that if I believe in supernatural activities, it follows inevitably that I believe in supernatural beings³, which refutes the assertion that I am an atheist. Most perturbing is the contention that I corrupt the young. While I do have a group of followers, they do not come due to any bidding on my part. Their fervour in coming to listen to my thoughts and questions is purely voluntary, which provokes an interesting question: what is it that they believe I have to offer? Is it that I speak the truth, or that my notions are not inhibited by prejudice or misconceptions?</p> <p>Most important are not the charges themselves, but rather the pretexts of these arraignments. Many of the reasons stem from the paranoia of maintaining Athenian values. I realise that it is widely felt that these values are under threat and that my inquisitions into people's beliefs destabilise our ideals. I also realise that my questions offended quite a few people. But my intention was never to insult, nor was it an attempt to erode these values. My enquiries enforce these beliefs, yet were seized as remonstrations, indicative of our distrust of intellectuals.</p> <p>I see that some of you are shaking your heads, as if you believe that the apparent insult I caused certain people is completely unrelated to my trial. But I simply ask you to look at my three main accusers, Anytus, Meletus, and Lycon. After the Oracle at Delphi declared me the most wise, I felt obliged to determine the truth of the statement by examining three types of people renowned for their wisdom: poets, craftsmen and politicians. I found that they believed they knew things that they did not, but when I began to try to show [them] that [they] only thought [they] were wise and [were] not really so, my efforts were resented by both [them] and by many of the other people present⁴. Now that I have been charged, I ask you to consider from which groups in society my three main accusers represent. Meletus offers his</p>
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<p>Involves audience once again and appears selfless by pleading for Athens rather than himself.</p>		<p>complaints for the poets, Anytus for the craftsmen and Lycon for the politicians. One must begin to question whether their motives to prosecute me were jealousy, revenge and contempt rather than proven evidence and logic. When you take one step further and begin to critically inspect the evidence brought against me, its unsubstantiated nature becomes readily apparent, and the ludicrous character of the case against me is exposed.</p> <p>However these men did not demand my blood. They simply wished to destroy my ideas and my reputation. This would have been achieved if I pleaded guilty to the charges and recanted my supposed fallacies. But I would not do so because the truth of the matter is this, gentlemen. Where a man has once taken up his stand, either because it seems best to him, or in obedience to his orders, there I believe he is bound to remain and face the danger, taking no account of death or anything else before honour⁵.</p> <p>I believe that all Athenians hold the same ideals of democracy and so I implore you to search for what you deem would make the model society. When you find what it is, it is there that I entreat you take up your stand. If they are the characteristics that Athens displays currently, then so be it. But if you find that your model does not encompass its citizens losing their intellectual liberties due to its leaders actions being determined by their paranoid mindset, then demand the change that will return Athens to its rightful position – the beacon of democracy.</p> <p><i>Endnotes:</i></p> <ol style="list-style-type: none"> 1: From “Commentary On Plato’s Apology”, part 3, pg 6. 2: From “Commentary On Plato’s Apology”, part 1, pg 2. 3: From “Commentary On Plato’s Apology”, part 2, pg 3. 4: From “Commentary On Plato’s Apology”, part 1, pg 4 5: From “Commentary On Plato’s Apology”, part 2, pg 5.
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Speech 2 – The Final Curtain

By
A Puritan Preacher

Delivered as a source of holy guidance to the deeply pious society of England in 1648

‘Assurance encourateth us in our combat; it delivers us not from it. We may have peace with God when we have done from the assaults of Satan.’

John Owen

‘Screw the truth into men’s minds.’

Richard Baxter

Sound Effects	Speaker Audience	Dialogue
<p>Third Verse of “The Sound Of Silence” by Simon and Garfunkel</p> <p>‘no-one dared disturb the sound of silence’</p> <p>Followed by the ringing of church bells and footsteps on gravel before fading into speech.</p> <p>Arrogant and righteous tone.</p> <p>Calm tone so as to reassure audience.</p> <p>Pace of speech quickens as to emphasise the vast number of sins in plays.</p> <p>Rhetorical question dares audience to disagree.</p>	<p>A Puritan Preacher</p> <p>A Justification of the closure of the playhouses, 1648</p> <p>Addressing: The God-faring people of England.</p>	<p>Please. Pray be quiet.</p> <p>I am glad that you all heeded my grave warning and came today, because I hope that when I finish talking, I have given you a new direction in life. England hath been living in sin, and as such so have many of you. We Puritans wish to help you along the path to salvation, to help you establish your relationship with God, by living the way that He intended us to. I realise that you all try to follow the teachings of the Bible and I commend you for that, however you have been lured into sin. As such, as the servants of the Lord, we Puritans have been forced to close the playhouses for you. God did not intend us to submit ourselves to irreverent plays, and like the apple to Adam, they seemed to be too greater temptation for many of you to overcome. Of course, if it is eternal damnation that appeals to you, let my words pass through you, and continue to undertake unholy acts. But if you desire to live in Heaven with our Lord after this life hath passed, listen closely and take heed, for though I need not, I will quell your reservations about the closure the playhouses irrevocably.</p> <p>This issue can not merely be analysed by addressing the playhouses as a separate entity to our lives; they must be considered from within the overwhelming question of our existence – the question of conduct. And so what I ask you to reflect upon is the profane traits that are characterised by plays. Are these the behaviours that God intended us to display? For in their plays you shall learn all things that appertain to craft, mischief, deceits and filthiness among other despicable acts. If you will learn how to be false and deceive your husbands, or husbands their wives, how to play the harlot, to obtain one’s love, how to ravish, how to beguile, how to betray, to flatter, lie, swear, forswear, how to allure to whoredom, how to murder, how to poison, how to disobey and rebel against princes, to consume treasures prodigally, to move to lusts, to ransack and spoil cities and towns, to be idle, to blaspheme, to sing filthy songs of love, to speak filthily, to be proud, how to mock, scoff and deride any nation . . . shall you not learn, then, at such interludes how to practice them?¹</p>

<p>Persona calms down and attempts to appear objective.</p> <p>Anger begins to return persona's voice.</p> <p>Force in voice suggests the finality of the statement.</p> <p>Thunder sounds, followed by rain, indicating anger of the persona.</p> <p>Pace of speech quickens due to anger.</p> <p>Continual references to the misfortune of loved ones indicate, ironically, the low morality of the persona.</p>	<p>Members of the audience move to leave.</p>	<p>But I am not narrow-minded. Let us wander into the realms of impossibility and entertain the notion that plays could change their ways; that their abolishment would not be necessary. This would naturally be reliant on their themes adhering to the Ten Commandments, a vastly different set of morals to those that would be presented now. Though extremely unlikely, admittedly these things could be achieved, however, there are necessities in their trade that are in direct opposition to the Bible. As you well know, female parts in productions are played by young boys: this is blatantly ignoring the fact that the Bible expressly forbids one sex to wear the clothing of another. Do they have no respect for the divine laws? Why are the players so purposefully blasphemous? For this answer, my fellows, we need only listen to the pure William Crashawe, who said "The ungodly Plays... so rife in this nation, what are they but a bastard of Babylon, a daughter of error and confusion, a hellish device by him delivered to the Heathen, from them to the Papists and from them to us"².</p> <p>After all, there is no place in God's kingdom for playhouses as they are not mentioned in scripture. Know this: there is God and there is Satan. If you are not with God, then you are with Satan. As the theatre represents all that is unholy, then it, and everybody associated with it, are with Satan.</p> <p>How dare you turn to walk away! Have you not understood all that I have said? If Satan hath blinded you so that you can not see that you are being ensnared into the filthy lust of wicked whoredom³ provided by the plays, than I shall give you evidence of the sacrilege of plays that not even Satan may blind you to. What is the cause of the dreaded plague that descends upon London like a blanket of death each winter? Why it is sin! And what is the cause of sin in our society? The plays. So while you turn your back remember that it is the playhouses that are responsible for the death of your loved ones each year,</p> <p>How easily you must forget the devastation of the earthquake of 1580. Do you not recall the song sang by our fathers because of it?:</p>
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<p>Emphasis on “we shall fall”.</p> <p>Tone is once again calm.</p> <p>Thunder sounds as persona leaves, continued rain, and the sound of footsteps on gravel.</p>		<p><i>“Comme from the plaie, comme from the playe The house will fall so people saye: The earth quakes lett us hast away.”⁴</i></p> <p>I bid that you recall this song and the wreckage endured by our families before you dare question what I have told you today.</p> <p>If you care for yourself, for your children, if you care for England, then you will denounce the playhouses. If [you choose] to ignore sacred teachings, [you are] succumbing to temptation by Satan, [your] soul [will] be lost, and [you will] be eternally damned to hell⁵. If we as a people are not united under the grace of God, then we are divided, and divided, we shall fall.</p> <p>I have faith. I have faith that you will choose salvation, that you will choose God, and in doing so, I have faith that you will denounce the playhouses for the sanctuaries of immorality that they are. When we conduct ourselves in accordance with the Bible, the way that God intended us to act, then when we pass from this life to the next, we need not fear the depths of hell, and nor will we pass through Saint Peter’s gates into an unknown place, for we will have already experienced heaven in England.</p> <p><i>Endnotes:</i></p> <p>1: From “Prejudice and Defense Revisited”. 2: From “The Puritan Attack Upon The Stage”. 3: From “Prejudice and Defense Revisited”. 4: From “The Puritan Attack Upon The Stage”. 5: From “Prejudice and Defense Revisited”.</p>
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Speech 3 – *A Compliant Press*

By a journalist

The Golden Pen of Freedom – The Annual Press Freedom Prize

Addressed to the graduates of the journalism degree at Sydney University

‘Free press can, of course, be good or bad, but, most certainly without freedom, the press will never be anything but bad.’

Albert Camus

‘Our liberty depends on the freedom of the press, and that cannot be limited without being lost’

Thomas Jefferson

Sound Effects	Speaker Audience	Dialogue
<p>Fourth Verse of “The Sound Of Silence” by Simon and Garfunkel</p> <p>‘silence like a cancer grows’</p> <p>Followed by audience mutter and applause before fading into speech</p> <p>Injection of humour remains critical</p>	<p>A Concerned Journalist</p> <p>A Justification of the closure of the playhouses, 1648</p> <p>Addressing: Sydney University Journalism Degree Graduates</p>	<p>Good Evening ladies and gentlemen. Let me begin by saying that I am humbled to be asked back to Sydney University where I, like you, completed my journalism degree. Tonight, I have two simple messages for you: congratulations and good luck. Congratulations on completing your degree and your decision to enter the noble profession of journalism. Soon many of you will be travelling the globe, covering events from the White House to Wimbledon and from Dili to Damascus, keeping the nation informed. But also, I wish you good luck. I know from experience that working in the media, especially for a newspaper, is a thankless and tiring job. You will have undoubtedly heard quotes demeaning our vocation such as this classic from James Watt, “They kill good trees to put out bad newspapers”. However our profession is vital in any free society. We act as the conduit between an event occurring, and the public discovering it has occurred. But one of our most crucial functions is often overlooked: to ensure the transparency and accountability of the government. It is in this regard that I wish you the most amount of luck, because quite frankly, you will need it. In recent times both the Federal and the State governments have been enacting legislation that inhibits the rights of the press, in order to conceal their faults from the public. This has resulted in Australia being ranked 35th in Reporters Without Borders’ worldwide press freedom index, behind such second world countries as Estonia and Bosnia. New Zealand is ranked 16th, apparently they can be trusted with information that Australians aren’t. However it is easy to see why Australia has been ranked so lowly; a decade ago, there were fewer than 100 court suppression orders on the media; currently there are over 1000. This sets a dangerous precedent; if the media is prohibited from exposing the government, then who will there be to hold the government responsible when they do not act in the best interests of the Australian people?</p> <p>The guise that the government uses to defend their Orwellian actions is national security; however the constraining measures employed by our leaders seem to have been put in place not for</p>

<p>Emphasis on 'even if' reflects the difficulty of first overcoming the costs and delays.</p> <p>Tone reflects the speaker's ridicule of the government.</p> <p>Tone of rhetorical questions suggests the disbelief of the persona.</p>		<p>the security of the nation, but rather for the security of the politician's jobs. Consequently, the pillar of a free press, freedom of information, is being eroded from the Australian media system. This can be seen by the tactics employed by government officials in recent years when journalists seek information that would shed light on the government's activities. Reporters are being faced with excessive delays, excessive costs and unwarranted refusal of access. Even if a reporter can overcome these hurdles, the Minister of a department can interject and issue a conclusive certificate, restraining the reporter from the information that they and the public have the right to know. It is an issue known only too well by the editor for The Australian newspaper, Michael McKinnon, who was slapped with a conclusive certificate by the Treasurer when he attempted to gain data on the first home buyer's scheme. Apparently information on the first home buyers grant is simply not in the public's interest to know, though I doubt that even the Treasurer could spin doctor this case so that it fits under their blanket excuse of terrorism.</p> <p>Even if information does detail a deficiency in Australia's security system, the top priority of the government is still to avoid embarrassment. Take the case of former customs officer Alan Kessing. In 2004, he released a report detailing faults in the security of Sydney Airport, a report that his superiors had had for two years, yet had taken no action upon. As a result of Kessing leaking the information to the media, over \$200 million dollars was spent on upgrading the protection of airports. The concerning question is however, how long Sydney Airport would have been ill-equipped for a terrorist attack if the report hadn't been leaked.</p> <p>Although Kessing should have been lauded as a national hero, he has been prosecuted by the government and now has a nine month suspended sentence under the Crimes Act as well as having lost tens of thousands of dollars in legal fees. And what was the injury suffered by the government? The loss of military secrets or the endangerment of lives? No. Just humiliation from their gross incompetence for national security.</p>
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<p>Engages audience through rhetorical questions and inspiring statements.</p>		<p>This new found attitude by the government for secrecy has not just harmed the press; the prosecution of Kessing represents what is a worrying trend for public servants. The government officials have created an atmosphere of trepidation for their employees, who are now afraid to lend even the most trivial of information to the media. When a journalist from the Australian newspaper rang up the Bureau of Meteorology to ask how cold it had been, the reply was “I can’t divulge that information”. It seems the weather is too dangerous for the Australian public to know. It would seem that the cloak-and-dagger tactics of the government support the findings of a US congressional report into secrecy and government in 1997 : “Excessive secrecy has significant consequences for the national interest when, as a result, policy-makers are not fully informed, government is not held accountable for its actions and the public cannot engage in informed debate.”</p> <p>But why am I telling you? Because you, if you can forgive this old man and his clichés, are the future, and it is you that can make a difference, that can speak out against the imposed silence. Hold true to the journalistic ideal of being objective and ensuring our leaders are accountable for their actions. Remember that the government believes that a restricted press is a compliant press. Fight the restrictions. Give them hell.</p>
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Reflection Statement

Aleksandr I. Solzhenitsyn, said as he was being sent to a Gulag for criticising Stalin, 'You can have power over people as long as you don't take everything away from them. But when you've robbed a man of everything, he's no longer in your power.' My Major Work is a discourse on the recurring nature of censorship, investigating the binary opposition of loss and gain, when all is lost, the silenced speak out loud.

*'Hear my words that I might teach you
Take my arms that I might reach you'*

I began investigating the concept of forcible silence and censorship with the death of Greek philosopher, Socrates. Supposedly living in the "Golden Age" of Greece, Socrates was sentenced to death for voicing opinions contrary to those of the government, which were seen to 'undermine [Athens'] old self-assurance'. The evidence submitted at Socrates' trial was highly prejudicial, but the result was clear from the start, his ideas were too powerful to be allowed to spread. He had to be silenced – one of the earliest recorded examples of state sponsored censorship.

In order to take on the role of the ancient Greek, I read widely about him and about his beliefs. I used primary and secondary sources to gain insight into his Athenian fourth century world, and studied examples of rhetoric from the period.

*And no one dared
Disturb the sound of silence*

In my second speech, I took on the role of a Puritan preacher, justifying the closure of the playhouses to citizens of seventeenth century England. The objective of the preacher is readily apparent – control – and this is reflected in his diction as he utilises unreasonably capacious arguments, '*it is the playhouses that are responsible for the death of your loved ones each year*', unsubstantiated assertions, and religious coercion to impart fear and compliance in his audience.

*'Fools', said I, 'You do not know
Silence like a cancer grows'*

To enhance the authenticity of the first two speeches, I have incorporated quotes from Socrates, as taken from Plato's *Apology* ('*my efforts were resented...*'), and from seventeenth century English essayists, such as John Northbrooke ('*If you will learn how to be false and deceive your husbands...*').

My third speech establishes that state sponsored censorship is still very much a part of our twenty first century context. Here, a guest addresses journalism graduates, congratulating them but also warning of the wide-sweeping legislative reform that has resulted in the severe restrictions of free speech and freedom of information in the Australian press. He urges the students to resist the imposed silence, '*the government believes that a restricted press is a compliant press. Fight the restrictions. Give them hell.*'

My investigation for my Major Work has been assisted in the knowledge I gained whilst studying the English Advanced Course, Module C: Representation and Text, focusing on *Powerplay*. Emerging through all of my speeches is that the issue of censorship is derived from an institution's desire for power and to exert authority over a subordinate group or individual. The adversarial nature of powerplays is also exhibited in my speeches; there must be winners and losers.

Similarly evident through my research was the fact that speeches throughout history have given a voice to those that have been silenced, an avenue to gaining power. As such, the medium of speeches was highly appropriate for my subject matter, and allowed me to best express the issue of censorship.

Ralph Waldo Emerson said that “Speech is power: speech is to persuade, to convert, to compel” and this idea is reflected in the language, delivery and aims of my rhetoric.

‘Speech is to persuade’ – The purpose of Socrates speech is to persuade his peers of his innocence whilst criticising the leaders of the Athenian democracy. Through a study of Plato’s *Apology*, Socrates emerged as one who believed he was a ‘midwife of the mind’, a tool to aid men see the true nature of wisdom. In such a context, Socrates is represented as proudly intellectual, although accompanied with this recognition of his intellect is a rhetoric which can be patronising in its tone. Socrates presents his argument in a logical sequence, asserting with confident and powerful language, his pride and unwavering commitment to his ideologies, *‘there I believe he is bound to remain and face the danger, taking no account of death or anything else before honour’*.

The façade of objectivity, referring to himself in the third person, is a rhetorical device to distance himself from the issue of capital punishment. For Socrates, the speech is about censorship and being forcibly silenced, warning that such punishment could be applied to any Athenian citizen. His final remark, *‘return Athens to its rightful position – the beacon of democracy’* demonstrates this focus as being universal, and selfless in nature.

I chose not to include and applause at the end of his speech as I felt this was indicative of the difficulty faced by the oppressed when resisting censorship. While Socrates inspired a small minority, ultimately, the jury of his trial ordered him to be executed – rendering his discourse a dialogue of empty words. And his listeners, even though they may agree, are not as strong or free from pressure as their mentor has been shown to be. This is the pervasive nature of censorship and abused power. After Socrates’ death however, opinion in Athens turned against his accusers.

‘Speech is to convert’ – The purpose of the Puritan preacher’s speech is to enforce Puritan control over the public, against a background of a civil war and the closing of the playhouses. In 1642, under the force of the Puritans, the English Parliament suppressed all stage plays believing theatres were places of sin and trivialities. I chose to have the religious dogma mirrored in the speech, but also make sure there was no misunderstanding as to the consequences of opposition.

In this respect, I was influenced by George Bush’s press release of 2001 where he stated; ‘You’re either with us or against us in the fight against terror.’ In my speech this translated into, *‘Know this: there is God and there is Satan. If you are not with God, then you are with Satan.’* The immediate effect on the seventeenth century London audience was one of aversion, which is then reflected in the Preacher’s emotional response. His tone becomes distressed and angry as he utilises unreasonably capacious arguments in a desperate bid to regain the attention of his audience. Where Socrates was calm and logical, the preacher is the polar opposite – threatening and irrational; reflective of the fact that Socrates was demanding justice whilst the Puritan is suppressing free speech.

‘Speech is to compel’ – The purpose of the journalist’s speech is to compel future journalists to resist being silenced by the government. His expressions and language choice are a mixture of the preceding two speeches. Like Socrates, the speaker is driven by a need to present a wider picture on journalistic ethics and vocational choices, but he is also passionately involved in the topic, therefore also employs emotive language to position the audience against the government, *‘Just humiliation from their gross incompetence for national security.’*

I was strongly influenced in this speech by recent articles in our press decrying the increasingly lack of freedom of the press in Australia. This speech emphasises that the adversarial nature of censorship is not present perchance but rather is employed as a source of power for either side. The journalist does not refrain from attacking the integrity of the government, *‘but rather for the security of the politician’s jobs’*, using it as an instrument to solidify the audience’s criticisms of the government.

My Major Work is original because I have taken a holistic approach to examining the enduring and recurring nature of censorship throughout history. I chose to present three case studies from different time periods and countries, but all tied to significant, and real characters and events. I wanted to demonstrate that the will to silence dissenters has always been a part of humanity, and that it is still highly pervasive in our modern, technological society.

The audience for each of my speeches is self-evident within each address. Socrates is speaking in the Agora to fellow supportive Athenian males, the Puritan is aggressive and hectoring speaking to a hostile audience outside a closed theatre, while the journalist is forceful and inspiring in order to raise awareness of the issues confining freedom of the press. Overall, my series of speeches would be of appeal to those that are interested in the abuse of power and its relation to political censorship.

Integral to the presentation of my Major Work was learning to use the sound program *Audacity* to experiment with my music, voice and sound effects, enhancing the meaning of my speeches.

I have interspersed Paul Simon and Art Garfunkel's 'The Sound of Silence' throughout my speeches as it is the source of inspiration for my title and clearly reflects my purpose. The notion that although it is difficult to resist censorship it is necessary to do so is displayed in the lines '*no-one dared disturb the sound of silence*' and "*Fools,*" said I, "*you do not know, silence like a cancer grows*" and the fact that speeches give those that have been silenced a voice is seen with '*Hear my words that I might teach you*'.

I end with the final verse of the song, the last line "in the sound of silence" emphasising the recurring nature of censorship and suggesting that even if it is successfully resisted, there is no doubt that censorship will be imposed again as an implement of power and control. We need to keep speaking out.

*And the vision that was planted in my brain
Still remains
Within the sound of silence*

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