

ILBIJERRI THEATRE COMPANY

Foley

By Gary Foley

Education Pack
Melbourne Festival
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Foreword

Gary Foley became notable for his actions as an activist during a time of great change in the 1970s and 1980s. This was paralleled with what many would see as an enviable career as an actor, starring on television and alongside Bill Hunter and Michael Hutchence on film. He was joined at this time by a number of other indigenous activists and figures of note, and their actions were inspired in turn by pioneers from previous decades as well as contemporary events overseas.

Turning now to the 21st century, many would argue that the activism that was essential during the turbulent post-referendum (1967) period is no longer required: after all, are not Reconciliation, Native Title and the Parliamentary Apology “evidence” of the fact that wider Australia is now “listening”? Gary Foley’s writings and speeches would indicate that this is certainly not the case: rather than white Australia being naively “ignorant” of the facts, as in the past, due to the “Great Silence” (coined by Professor Stanner in 1968), they are now comfortably “duped” into believing that things are OK. Of course, when it is evident that things are “not OK”, they are deceived as to the cause and necessary solution to these problems (an example being the recent NT Intervention).

Nowadays, he is speaking as a university academic – a role that many would argue is often the modern equivalent of the grassroots activist role of the 1970s – and his words have lost none of their edge. When presenting his essays and lectures he is able to draw upon a broad palette of personal experience, memories, and academic knowledge, mixed with a lightning-sharp wit. While his life is a story in itself, he promises to present a tale of Australian history that is rarely heard, in his Melbourne Festival show, *Foley*.

It is unnecessary for students to complete all the activities in this Education Pack in order to gain an understanding and appreciation of the performance. Teachers should choose from the activities and decide what is appropriate for their students and teaching circumstances. Teachers and students can complete the activities in this Education Pack prior to seeing the performance, although many exercises are ideal as follow up activities.

David Perry
Education Pack Writer

CURRICULUM LINKS

The Victorian Essential Learning Standards (Level 6) and VCE Study Designs were consulted in the preparation of this Education Resource Pack. Some of the connections are outlined below.

Civics and Citizenship

Students are engaged in activities that enable them to:

- Investigate the nature and history of the concept of human rights.
- Become aware of national and international legislation designed to protect those rights.
- Explore human rights issues at the national and international level, including an investigation of the human rights of Aboriginal and Torres Strait Islander (ATSI) communities and other groups within Australia.
- Explain how citizens influence government policy through participation in political parties, elections and membership of interest groups.

Humanities - History

Students are engaged in activities that enable them to:

- Learn that all history, including Australian history, reflects multiple influences and connections to an array of other countries, cultures and times.
- Learn about many key events in the history of the Australian nation and particularly about how it has evolved over recent times.
- Understand how Aboriginal and Torres Strait Islander (ATSI) history is an integral perspective within Australian history.

The Arts – Including Drama and Music

Students are engaged in activities that enable them to:

- Develop an understanding of cultural and historic contexts and constructs.
- Develop a consideration of ways that music and drama arts works by and about indigenous Australians reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs.

Health and Physical Education

Students are engaged in activities that enable them to:

- Develop an understanding of the importance of personal and community actions in promoting health.
- Gain knowledge about the factors that promote and protect the physical, social, mental and emotional health of individuals, families and communities.
- Investigate issues ranging from individual lifestyle choices to provision of health services by both government and non-government bodies.
- Examine the role of food in meeting dietary needs and the factors that influence food choice.

Activity One - What Do We Want?

*Early in life, I had learned that if you want something,
you had better make some noise.*

Malcolm X (from official website: MalcolmX.com)

Civic-minded citizens should, ideally, be aware of the tools available to them to create change in their society. The ballot-box is the most oft-quoted example, though it is quite obviously not the most effective. Various channels via our elected representatives and judicial systems, and our rights under various laws, can potentially enable us to shape the world, but these are generally not enough. Many of the rights we take for granted were achieved by united groups “making some noise”, to paraphrase Malcolm X above. Though derided at times using terms such as “rent-a-crowd”, the old-fashioned protest has shown itself to be one of the most effective and popular tools for social change. But why should it be necessary? How is it so effective? And why are authorities so threatened by it? Some of these questions just might be answered by Gary Foley in his 2011 Melbourne Festival show, but in the meantime, students can investigate for themselves.

Preparation

Links to suitable resources are given in Appendix A. Gary Foley’s website (kooriweb.org) contains many other articles related to protest.

Description of activity

1. Teacher explains that two students will be selected to perform a role play of a given scenario in front of the class. The teacher will be assisting them during the scenario and members of the audience will be able to make suggestions and contributions. The scenario is as follows: Student 1 is proposing an action; Student 2 disagrees with that action because it affects them. Discussion: what are the sorts of things that Student 1 could be proposing?

Wants to build a fast-food outlet but the community is trying to address health issues including obesity and diabetes.

Wants to build a busy highway through their town

Wants to mine on their land

2. When class has decided on the scenario, both students commence the role play. Teacher discusses with Student 1 in front of the class how they will be making their proposal – is it a press conference? A letter of explanation to all affected residents? Or do they “make their move” in secret because they don’t want the residents to find out?
3. After making their proposal, Student 2 responds with their objection. Teacher discusses with Student 2 in front of the class in what form they will be making their initial objection – will they ask to speak to them in person? Will they send them a letter? Will they write to the local newspaper?

4. Student 1 decides how to respond to this objection in consultation with the class and the teacher. Students should consider:

Will a letter be sent? Will it be polite or aggressive?

Would Student 1's character be acting alone or would they get "help"?

Would ignoring the objection, in fact, be a likely, (if not appropriate), response?

5. Class continues with the role play, with other students volunteering suggestions or even joining the role play as the situation escalates. Teacher intervenes to "freeze" the action at any time to discuss with the class what might happen "next".
6. When the role play reaches the point of organising a protest, teacher stops the role play so that the class can analyse this aspect of civic engagement. Teacher asks:

What types of protest can there be?

Are numbers of people involved important?

What are some of the best ways of using the protest to attract attention in order to get your message across?

Is there a "stunt" aspect to protests? Is there a danger that the public might focus on the "stunt" and miss the message?

7. Teacher presents examples of 20th century activists who used direct action tools in different ways – Gandhi, Martin Luther King and Malcolm X (see Appendix A). Teacher asks:

Why were their actions so effective?

Why were people either strongly motivated or threatened by them?

Is it a coincidence, do you think, that all three of them were assassinated?

Extension activity

In a lecture available online (see Appendix A), Gary Foley asserts that in his youth, the Aboriginal political movements, particularly the Land Rights movement, were the strongest such movements in Australia. Using Foley's website (kooriweb.org) as a starting point, students research the effectiveness of protest events that he was (mostly) involved with, including:

The Aboriginal Tent Embassy

The 1982 Commonwealth Games protests (particularly in light of the then-Premier's attempts to ban such protests)

Charles Perkins' Freedom Ride

Activity Two – From Little Things

You and I will all be dead when the revolution comes, folks – but it will come.

Gary Foley, MAYSAR Forum discussion, 31st August 2010
(transcribed by author)

These days it is easy to be demoralised, especially when you are a young person wanting to “change the world”. To many people in this position, the change never seems to come. Gary Foley’s answer to this conundrum, in the speech quoted above (given in Appendix B) is that you need to change your perception of pace, as well as your perception of change itself. Foley’s words remind us that the difference can lie with the individual, particularly if we follow his advice in the video: “First, educate yourself”. The life of Foley’s hero, the highly influential Malcolm X, provides an excellent example of how the power of the individual can be manifested. Indeed, his personal influence was awed and feared to such an extent that it caused one police officer to comment: “No one man should have that much power” (see Appendix B).

Preparation

Teachers will need to have the use of one of the entire classroom walls for the “ripple” diagram over the course of a term. All resources are given in Appendix B.

Description of activity

1. A large “time ripples” diagram is prepared on one wall of the classroom (see Appendix B).
2. Teacher initiates discussion:

What is a “wish”? How do wishes work?

Do you have wishes? How do you plan to put these into place?

List some of your wishes – they can be for you, your community, or even for the world.

3. Student “wishes” are listed on the board, after discussion and reflection. Examples of how these can be “teased out” are given in Appendix B.
4. Students now write each wish on a “sticky” note, marking each note with an individual character (letter / number) or symbol. They are to place each note / wish in the “ripple” that they believe it belongs to – for example, a wish for Christmas would probably go in the *6 MONTHS’ TIME* ripple, whereas “world powered by 100% renewable energy” would more likely be placed in the *TWO HUNDRED YEARS’ TIME* ripple. Teacher asks:

What does the image of the ripples moving outward suggest to you?

5. Over the coming weeks, students are to contemplate and research just how their wishes could be “granted” as an outcome of their own individual actions: they are to come up with something they could start doing now. As they come up with these solutions, they write them on another sticky note, marking the note with the character or symbol that corresponds to its wish. This solution is placed on the inner circle marked *RIGHT NOW*.
6. When the diagram is complete, teacher asks a series of reflection questions:

Which of the wishes on the wall do you reasonably think could be realised in your own lifetime?

Is there an historical precedent that you can point to that might give you an idea as to how and when it could happen (for example: the anti-slavery movements in the 18th and 19th centuries; the successful struggle to end apartheid in South Africa; activism that led to increased rights and recognition for Aboriginal Australians)?

Gary Foley tells us that the first step must be “to get down to the process of looking at yourself in the mirror” (in the video mentioned in Appendix B) – what does he mean by that?

Is a wish still worth making even if you can see that it won’t be realised for one hundred to two hundred years?

Activity Three - Whiteness

[T]he strongest supporters and best friends of Aboriginal people in 1968 still did not think Aboriginal people were capable of running their own affairs. These white 'do-gooders' seemed incapable of any insight into their own racism but, ironically, they were still the white people best disposed toward Aboriginal people in that era. This is one of the significant contradictions that continues to bedevil black white relations in Australia, and it stems from a singular lack of insight by white Australians regarding their own condition and privilege in both colonial and a supposedly post-colonial Australia.

Gary Foley, *The Power of Whiteness*, 1998

Gary Foley's views on "whiteness" are clearly expressed in his writings and speeches, in which he is able to articulate a side to racism that is rarely discussed. Jane Elliott, a white American teacher, is well-known for her workshops, developed over decades, which explore these aspects of racism. She has stated quite directly that "racism is a white problem ... If white people can get over the myth they've created about superiority, we'll do away with racism"; a comment that sits neatly with Foley's indictment of white Australians' "lack of insight" of their own "condition and privilege".

Getting high school students to embrace this idea – that racism is seeing the world through "white eyes" – can be challenging for the teacher, and should be a long-term exploration rather than a one-off lesson. The tasks given below can be explored over the course of a term or semester, and can be supported by other experiences such as incursions, guest speakers and video material. It is also important that teachers immerse themselves in background research that enable them to confidently tackle the subject matter, as well as the inevitable questions and opinions that will be elicited.

Preparation

Teachers should ensure that they read through and conduct extra research into the concepts covered in this activity. All links and resources are listed in Appendix C.

Description of activity

1. Class watches the Jane Elliott video *A Class Divided* (see Appendix C). Teacher initiates discussion:

What was the point of dividing the class into two different groups?

How else do we divide people in society into such groups?

In what way are people different that they need to be divided into groups?

2. Teacher creates discussion groups of around four to five students each. Teacher explains that they are to discuss and devise a fictitious classroom, based on the classroom they are sitting in, that will be divided in the same way that Jane Elliott did in the video. They are to consider:

What would the furniture look like – think about how tall / short the chairs and desks might be; what size will the tops of the desks be.

How far from the board and the teacher will each group be? Consider how well the students in each group can see the information on the board, or hear / interact with the teacher.

What resources and materials would be available for each group to use?

How much attention would the teacher and / or helpers in the class give to each group?

How much room do the students in each group have to move their bodies?

3. When complete, each group gives an oral presentation of the model classroom they have devised – they can use diagrams if they wish. Teacher initiates discussion:

What groups in society can you think of that have had to suffer such treatment?

How will each group feel about the divide, and about the students who are in the other group?

Think about settings where lower-achieving students are / were put in different classrooms, or are / were even made to go to different schools. In what ways could this be unfair? Think about:

- *Not having appropriate peer models to aspire to*
- *Why they might have deemed to be “lower achieving” in the first place – do you think this judgement would always be correct?*
- *What the action of exclusion might have on their self-esteem – would this have a detrimental effect on their ability to achieve?*

4. Teacher presents Gary Foley’s article “The Power of Whiteness”, and Foley’s speech “Advice for white Indigenous activists”, then initiates discussion:

What do you think might be meant by “whiteness”?

Do white Australians generally see themselves as “white”?

Why is the behaviour that Gary Foley describes a form of racism?

5. Teacher introduces the idea of fear. Before watching the online video “Foley Speaks 2” (see Appendix C), teacher puts forward the following questions:

Do you think that racist attitudes we have observed so far have anything to do with fear?

Do people oppress and discriminate against others out of fear – i.e. that they might “do to us what we did to them”?

Extension activity

Students undertake long-term research and discussion tasks based on the idea of white racism and racist behaviours as symptoms of fear. They can investigate:

- The examples given by Gary Foley in “Foley Speaks 2” – i.e. White Australia Policy, Pacific Island Removal Act, paranoia of Japanese takeover in WWII Australia.
- Apartheid in South Africa
- Segregationist policies in pre-Civil Rights USA
- The British Empire

Activity Four - Land Rights Versus Native Title

The new national congress [National Congress of Australia's First Peoples, 2011] is funded by government. So it may always be beholden to external powers. The Aboriginal movement that emerged in the late 1960s was genuinely grassroots. They saw their struggle linked to struggles of people of colour overseas. That struggle has dissipated as Native Title has taken communities, based on geography, into themselves.
Toni Hassan, Canberra Times 8th July 2011

Gary Foley makes a very clear distinction between Land Rights and Native Title. Demand for Land Rights has been part of a long-term grass-roots struggle by Aboriginal activists over decades, whereas Native Title was the end product of a “watered-down” concession devised by the Federal Government after pressure from powerful interests opposed to the Land Rights proposals. This aspect of recent Australian history is essential for school students to understand, as it is a process that continues to be driven by activist groups and the judicial process, and definitely one that is not covered by the mainstream media as much as it should.

Preparation

Links to resources are given in Appendix D. Teachers should read and listen to online material in advance to assess its suitability for their classes.

Description of activity

1. Teacher asks:

Who owns the land we are sitting on at the moment? (Answers may include: State government, Federal government, leased from landlord.)
How is it that they came to own the land? (Answers may include: they bought it, inherited from someone else, long-term lease).
Where did land ownership originate?
Has private property always existed?
What is the nature of land ownership that Australia inherited from Europe?
(Teachers may wish to investigate the concept of the Commons at this point)

2. Students read the demands from the Aboriginal Tent Embassy to the Australian Parliament in 1972 (see Appendix D). Teacher asks:

Why did they feel justified in making these demands?
Why is control over one's land so important?
Do you know what was the status of Aborigines in terms of land ownership or title before this time?

3. Students listen to Gary Foley's lecture in the online video (see Appendix D). Class to research the history behind Foley's statement, answering the question *Why is Native Title NOT “Land Rights”?*

Extension activity

There are many reported cases of large entities, particularly mining corporations, subverting the Native Title process to their own advantage. Toni Hassan in her Canberra Times article points out that Native Title puts the onus on Aboriginal people “to prove that they once occupied the land, rather than on government to prove sovereignty”, clearly placing them at a disadvantage but allowing government and industry to give the impression that they are dealing fairly with the traditional owners.

Having now learned the nature of Native Title, students can investigate current examples of controversial “deals” that could potentially be exploitative and unfair. They can start with two cases from 2011:

- The Woodside deal in the Kimberley (described in Hassan’s article) with the Goolarabooloo and Jabbir people.
- The Fortescue Metals Group mining deal with the Yindjibarndi people (see www.yindjibarndi.org.au for a starting point).

Activity Five - Sacred Objects 1

We would like people to reconsider their relationship with the bones ... We view them as living people and therefore they have rights as people.

Paul Davies, reburial officer for the Council of British Druid Orders,
quoted in The Guardian, 5 February 2007

Gary Foley, in his role as a senior curator in the early 2000s, was responsible for the return of Aboriginal human remains to their people after having been kept in museum storage. Such cases are now occurring with increasing frequency all around the world, and are not confined to Australian Aboriginal experiences – as the above quote shows, many traditional groups, including British pagans, are active in this area. However, the debate is far from over, as detailed in the Guardian article, with many seeing the removal of such items from museums as a “loss to science”. Students of History can gain insight into this debate with the activity detailed below.

Preparation

You will need:

- Up to half a dozen “items” (see step 1)
- Resources and links from Appendix E

Description of activity

1. Members of the class are seated in a circle. A group of up to half a dozen objects are placed on the floor in the middle of the circle. The objects should look as “ordinary” as possible and should not be new. They could include:

A single old boot
A worn piece of wood
A blanket

2. Teacher picks up one of the objects and walks around the inside of the circle, holding the object in front of each student’s face. Teacher comments that the object looks “pretty ordinary”, “there doesn’t seem to be anything special about it”, and so on.
3. Now the teacher joins the circle and explains the next part of the activity: each student will hold the object in their hands and create a story behind that object. Teacher starts the story by firstly describing where the object was found. A sample story is given in Appendix E.
4. Students pass the object around the circle and one at a time they embellish the story while holding the object in their hands. Teacher keeps notes on the story as it is gradually created around the circle, questioning students if anything comes across as inconsistent.

5. When the object has made its way around the entire circle, the teacher summarises the story of the object aloud, following the notes they have taken.
6. The teacher picks up another object from the floor and states that it was found in the same spot as the first object. Passing it around the circle, students are to create a story around it the same way as the first object, and related to the first story in some way. Teacher continues to take notes, reminding students to stay consistent with the original story.
7. The class continues this way for all objects on the floor, keeping in mind that having the story remain consistent will gradually become more and more difficult.
8. When all objects have had a story attached to them, teacher may wish to have students work in groups to create a fictitious museum exhibit on the story behind them. They can even source or create photographs, diagrams, maps and so forth.
9. Reflection questions:

What happened to your perception of the objects when they started to accumulate a story?

Can you think of other instances where your or others' perception of an object changes when the story behind it is revealed?

10. Teacher shows class the story of the returned Aboriginal items from the UK (see Appendix E). Reflection questions:

Can you see any parallels between these objects and those that you created a story for?

For the aboriginal people requesting their return, these objects obviously had a significance that the Europeans handling and keeping them did not have. Do you think the Europeans' perception of their significance changed in the same way that yours did?

Extension activity

Students may be motivated to research other instances of items all over the world whose return has been requested by their peoples.

What does this change in attitude tell us about the way these cultures are perceived by the Westerners whose ancestors took the objects in the first place?

What was the justification for taking them? What was / is the justification for keeping them?

Activity Six - Sacred Objects 2

In kindergarten and in the early years of primary school, “Show and Tell” is a beloved activity for children, as they are able to talk about themselves through stories and objects. Gary Foley’s show will also be taking this approach, although from the point of view of someone who has lived through a great deal, rather than a small child who has yet to experience such adventures! Having students explore the “specialness” of objects that possess meaning for them is a good preparation for watching Foley do the same thing on stage.

Preparation

This activity can be a companion activity to Sacred Objects 1, also in this pack. Teachers will need to prepare three items for the demonstration activity.

Description of activity

1. Teacher produces a personal item and explains its significance, telling a story about its origins. They can use any of the following for their presentation:

Visual material like a large photo or projection of the item

Giving a visual description by listing and showing all its features

Allowing students to pass it around the class

Giving most detail to the story of when you first encountered it

2. Teacher does the same for two other personal items.
3. When complete, tie it together with a description of how the three items are linked, and what they tell about you as a person.
4. Students are given the task of bringing in (up to) three items of their own and creating a similar story.
5. When all stories have been given, teacher asks:

How much easier is it to create a story when you have items to build it around?

Activity Seven - What Is Truth?

History is always present. The past is always present. The past is always with us. We are all defined by our past. Those who forget or deny that are destined to keep repeating the mistakes of history.

Gary Foley, "Duplicity and Deceit: Rudd's Apology to the Stolen Generations", Melbourne Historical Journal vol 36 (2008) (accessed from kooriweb.org)

Rashomon was a Japanese film from 1950 in which the same incident is described from four witnesses with different points of view. This is a technique which deliberately disrupts the audience's normal suspension of disbelief and forces them to look for the parallels and contradictions between the differing stories. The so-called "Rashomon Effect" has been used in such diverse works as the theatrical production *Jersey Boys*, the Chinese martial arts film *Hero*, and the children's animated film *Hoodwinked*. This is an important consideration for any exploration of history – that no matter how many versions of events are given, there is always another different point of view. Gary Foley has highlighted this in his role as an activist and lecturer in the context of Australian history, and will undoubtedly discuss this in his show!

Preparation

Teachers are not restricted to the material listed in Appendix F – this activity can be used with all sorts of content. Classrooms should have access to video playing devices.

Description of activity

1. Teacher plays one of the videos from Appendix F. Students are to write down everything that they see in the video in silence.
2. After all students have finished writing, [they list their observations one by one.] When complete, teacher asks:

Did you miss anything that someone else observed?

Did you notice anything that others missed?

Are there any details that someone provided that you disagree with?

3. Class watches video again, this time taking care to note details they missed in the first viewing. Teacher asks:

Why is it that we notice only certain things and not others?

Why do other people notice things we don't, and vice versa?

How much of our own experience goes into what we perceive?

4. Teacher now divides the class into two groups, seated on the floor or in a semi-circle. One student is sent outside with a picture (links to suitable images are given in Appendix F) that no one else in the class is allowed to see.

5. Two students, one from each group, are then selected to go to the student outside and view the picture silently (no discussion) for up to 30 seconds.
6. Upon re-entering the room, each student selects another person from their group and whispers a description of what they saw in the picture. That person selects another from their group, and so on until all students in the class have heard a description of the picture.
7. The first student who is holding the picture now reveals it to the entire class. Class discusses how the assumptions they had about the picture differ from the real image. Teacher initiates discussion:

Is this similar to how history is created – by the sharing of stories and impressions?

What means do we have to ensure that we maintain as accurate a picture as possible when recording and teaching history?

Activity Eight - The History Wars

... the history wars were really an attack on the developing school of history in the area of mainly Aboriginal dispossession.

Robert Manne, quoted in ABC's PM, 27 August 2009

During the Howard Government era (1996 – 2007) a public debate on the representation of Australian history was played out through the media over a number of years. This debate came to be known as the “History Wars”, and was stimulated by the use of the term “black arm band view of history”, first employed by historian Geoffrey Blainey in a 1993 speech and endorsed by John Howard in speeches and public comments as Prime Minister. Over the next few years the publications from both sides of the debate became adversarial and hostile in nature, and it could be said that rigorous analysis was stifled during this time as opinions became polarised. It is worthwhile analysing the History Wars to use it as a starting point for understanding Aboriginal history, particularly as it is likely that students will pick up ideas from comments and biases presented in the media. This activity is best given in conjunction with “What is Truth?”, also in this pack.

Preparation

Teachers will need to carefully research the topics covered in this activity, which is best suited as part of a unit on Australian history. Links and other resources are given in Appendix G. Teachers can decide whether the “What is Truth?” activity is completed before or after this activity.

Description of activity

1. Teacher presents the Wikipedia précis of the History Wars to the class. Completing the given template, class brainstorms and discusses how incidents from Australian history might be framed one way or the other (both in Appendix G).
2. In groups, students are to research given topics of Australian / Aboriginal history and to frame the arguments as they imagine their “White Blindfold” or “Black Armband” historians might describe them. *It is important for students to understand that these are hypothetical, almost stereotypical views.* Topics could include:

Forrest River massacre

Smallpox – First Fleet

Stolen Generations debate

Tasmanian genocide and the “Black War”

White Australia Policy

3. Teacher asks reflection question: *What are some of the constraints on getting an accurate picture of history?* Answers could include:

Documentation may be lost or destroyed

Participants in events may not give an accurate picture – especially if their role in the event was a negative one

Communication with and information from other cultures may be in ambiguous forms

Sometimes, historians see what they want to see

Activity Nine - Improvisation

[W]hen I go to see a play that was written to be performed, I want to connect with the writer and not with the director.

The actor Conor Lovett, from a 2010 interview with the writer.

Improvisation promises to be an important aspect of Gary Foley's performance in the 2011 Melbourne Festival. His taste for this aspect of the performer's craft can also be seen quite a way back in his 1977 film, *Backroads*, where he and Bill Hunter dispensed with much of the written script that was given to them and devised their own dialogue. The director of that film, Phillip Noyce, described the process as their becoming "scriptwriters and actors in one, within a sort of circle of creativity that the director weaves around them." (see Appendix H) Theatrical and film directors (and scriptwriters, for that matter) differ greatly in the amount of latitude they allow the performers, and for all sorts of reasons. These can be discussed and explored by students within the structure of Drama classes. The following activity is intended for the content to be focused on *Backroads*.

Preparation

Background information is available in Appendix H. Teachers should feel confident in enabling students to become competent improvisers via a range of games and techniques.

Description of activity

1. Using a script from the links given in Appendix H, students learn and perform it as written in pairs (or teacher may choose one or two groups to perform their interpretation).
2. Teacher asks reflection questions:

Were the plot and the language acceptable for you to perform? Or would you have preferred to say something different?

Did the writer of the play have a clear intention in mind, i.e. that you must perform the play as written?

3. To experiment with this last question, groups only perform up to a given point and then improvise after that, keeping consistent with the plot and the character. After all groups have performed, teacher asks:

What happened to the plot, the quality of language, your understanding of the action?

What happens to the nature of the writer and his / her role when actors start creating their own lines and plot?

4. Students are challenged to add other elements to the improvised dialogue. This could include extra characters, scene changes, props and so forth. Students try their plays again with these added elements.

5. Teacher gives examples of films and directors who have chosen to allow their actors to take on aspects of what “should” be the role of the writer. These can include the new Kenyan film *The First Grader*, *Backroads*, and John Cassavetes. The teacher may also be familiar with others. Teacher asks “What needs to happen with the actors in order for their improvising to be effective?” (Students may come up with: *they need to be confident improvisers, can remain in character, know enough about the character and the plot situation, i.e. background knowledge*)
6. Students research to find examples of films / directors where the exact opposite occurred – i.e. that the actors are obliged to stick exactly to the script. Discussion:

Which approach do you prefer?

Do you think there is room for both approaches?

Extension activities

1. Read the quote from Conor Lovett at the start of this activity (the whole interview can be read in the 2010 MIAF Education Resource Pack, *The Beckett Trilogy*). In light of what you understand about the performers’ and the writers’ roles, what do you think about this comment? Note that Lovett is referring to plays and not necessarily films.
2. Gary Foley has said that he intends for his 2011 Melbourne Festival show, to allow for as much improvisation as possible. Given that Foley is an experienced actor and the subject is his own life, how effective do you think this approach will be?

Activity Ten - Stock Characters

... the central problem is the need to develop a body of knowledge on representation of Aboriginal people and their concerns in art, film, television and other media and a critical perspective to do with aesthetics and politics, drawing from Aboriginal world views, from Western traditions and from history.

Marcia Langton, "Well I heard it on the radio and I saw it on the television",
Australian Film Commission 1993.

It could be said that "we get the media we deserve". Worse still, the media we produce shows others exactly how we see the world. So with a visual media full of white, European faces, how is Australia perceived by people in other countries, and what attitudes does it reinforce back home? Once you start to analyse the literature, it is evident that very real problems are created when representation of Aboriginal people is skewed and stereotyped, as Marcia Langton above and Gary Foley in his writings and speeches have also observed.

Description of activity

1. Teacher sets homework: students are to analyse a total of 2 hours of television – any channel or channels, including advertising, fictional and non-fictional (e.g. news) content – that is produced in Australia. The 2 hours can be on one night or up to a week.
2. Students are to take note of the following:
 - a. Out of all the faces that you saw, how many or what percentage / ratio were white, European faces?
 - b. Out of the non-white, non-European faces, how many or what percentage / ratio were indigenous Australian faces?
 - c. Describe briefly how each of the indigenous Australians was portrayed – what were they wearing, who were they with, and what were they doing?
3. Students bring their findings back to class, and these are collated and kept in a visible position in the classroom.
4. Teacher presents the next part of the activity: students are to research the prevalence of the represented racial / community groups as a percentage of the actual population of Australia and / or the area in which those students live.

5. Teacher asks:

*Does the representation of the people TV match what happens in real life?
What are some of the mis-representations you noticed in the portrayal of indigenous Australians in the media?
Are there any dangers associated with giving a negative representation of particular groups in society? What could happen?*

6. Teacher presents the Wikipedia article and ABC Cultural Protocols document from Appendix I. Class discussion:

*Is there a genuine danger in misrepresentation or “lazy” representation as described in these documents?
What can we do to try to achieve a more equitable representation on TV, radio and film?*

Extension activity

As a class, students can undertake collective action to combat these unfair representations. Actions could include:

*Obtaining film and TV show DVDs with appropriate representations of indigenous Australians for the school library
Writing to the media in objection whenever inappropriate representations appear – if on commercial television, you could even use the threat of a boycott!
Creating your own video material that explains, educates and entertains, and post this online*

Activity Eleven - Songs Of Aboriginal Australia

*“People in town they just runnin’ us down
and they gave us a big bad name
so we drink and we fight but it’s quite alright
because the others is all the same.”*

Dougie Young, “I don’t care who knows”

Music has always been an intrinsic aspect of Australian Aboriginal tradition, and the immersion in Western society and influences has led to newer stylistic expressions. This broader palette of Aboriginal musical performance remains lesser-known to white society than the stereotypical images of traditional music and dance, in spite of the efforts of groups such as Bangarra and the Black Arm Band. The music in the film *Backroads* gives a good starting point for students to investigate “real” modern Aboriginal performance art.

Preparation

Please see Appendix J for links to resources associated with this activity. It is also recommended that teachers research Bangarra Dance Theatre and the Black Arm Band for additional material for students to use.

Description of activity

1. Teacher presents brainstorm task – “What is Aboriginal music?”

Students may come up with examples of traditional Aboriginal music, such as didgeridoos, clapping sticks, corroborees and so on, as well as famous performers they may have heard of.

2. Teacher now plays three video excerpts (see Appendix J): “Backroads”, Medley including “Down Under Blues” (Georgia Lee), “Brown Skin Baby”.
3. Teacher asks discussion questions:

Are these songs “Aboriginal music”?

Why? Why not?

Do you think that Aboriginal music is able, or should be able, to take on outside influences?

4. (optional) Students research the different styles that have influenced Aboriginal music at different times in the 20th and 21st centuries. Aside from blues, country and western, and folk, they may also find modern styles such as rock ‘n’ roll, reggae and hip hop strongly represented. Teacher could ask: *Do you think jazz and classical styles might also be adopted at some point?*

5. Students read through and analyse lyrics from “Brown Skin Baby” and “Took the Children Away” (see Appendix J), as well as any others on a similar subject matter that the teacher may have sourced. Students should also have an opportunity to hear a recording of these songs (see Appendix J). Teacher asks:

What are they singing about?

How have they used lyrics and music to convey the pain of the subject matter?

6. Teacher now presents the lyrics to Dougie Young’s “I don’t care who knows”. Discussion questions:

Is this an Aboriginal song? What is it about the song that tells you this?

How does this song differ in subject matter from the previous two songs you studied?

7. (optional) Using the lyrics to “I don’t care who knows”, students create their own song. They should consider:

- Stylistic considerations – think about the different influences on Aboriginal music and what would be the most appropriate style for this song.
- Musical elements – how could you use different elements of melody line, phrasing, structure, harmony and so on to match the meaning of the lyrics?

Extension activity

Music plays an important role in communicating ideas in the movie *Backroads* starring Gary Foley. Watch the movie as a class and pay close attention to the performances by Essie Coffey (“I don’t care who knows”) and Zac Martin (“Backroads”). How have Western and Aboriginal elements been combined in these performances?

Activity Twelve - You Are What You Eat (And What You Do!)

"... I'm spectacularly better than I used to be." [Gary Foley] attributes the improvement, in good part, to giving up drink. "Like most grog artists, I didn't realise what a maniac it turns you into."

From an article by Martin Flanagan, The Age, 20 March 1993.

Gary Foley frequently refers to the differences in life expectancy between indigenous and non-indigenous Australians in his lectures and writings, often referring to himself as an example of what should or should not be the case in terms of health. What are the factors affecting these differences? Are Aboriginal Australians the only group suffering such a disparity in health indicators and life expectancy?

Preparation

All links are given in Appendix K. Sites such as creativespirits.info have further background information which may be of interest to teachers.

Description of activity

1. Teacher asks: What are the nutritional needs for a human being? Answers may include:

PROTEINS
AMINO ACIDS
CARBOHYDRATES
WATER
... anything else?

2. When listed, students may discuss which foods can provide these nutritional needs.

3. Teacher initiates class discussion:

What sort and level of physical activity is required for human beings to remain in optimum condition?

What are the most common factors counteracting the positive effects of good nutrition and physical activity? Students may come up with:

SUGAR
ALCOHOL
SEDENTARY LIFESTYLE HABITS
STRESS
ADDICTIVE DRUGS

4. Class is divided into groups. Each group is to research a different community or society that is struggling with these counteractive factors. Teacher asks:

What would the search terms be if looking for information in this area?

The main answer to this should be: life expectancy, as this is one of the clearest indicators of community health. Other appropriate search terms might be: *cancer, diabetes, obesity, suicide*.

5. When research is complete, classes discuss what is the common factor in each of these communities? Most groups will very likely answer that it is the introduction of a Western lifestyle. Reflection questions:

What does this tell us about our own lifestyles?

Why are traditionally non-Western societies (like indigenous Australians) so much more susceptible to so-called “Western” diseases?

Appendix List

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APPENDIX A**WHAT DO WE WANT?**

1. Malcolm X:

http://en.wikipedia.org/wiki/Malcolm_X#Johnson_Hinton_incident

2. Martin Luther King:

http://en.wikipedia.org/wiki/Martin_Luther_King,_Jr.

3. Mahatma Gandhi:

<http://en.wikipedia.org/wiki/Gandhi>

4. Gary Foley's article "Black Power in Redfern" 1968 – 1972. This article describes many examples of direct action that led to material outcomes:

http://kooriweb.org/foley/essays/essay_1.html

5. Aboriginal Tent Embassy:

http://en.wikipedia.org/wiki/Aboriginal_Tent_Embassy

6. "Foley Speaks" videos on YouTube:

http://www.youtube.com/watch?v=Y_213OMqQy0 (part 1 – the other five videos should appear in the "Suggestions" column)

APPENDIX B

FROM LITTLE THINGS

1. Part transcript of Gary Foley's impromptu speech at Decolonizing Activism, Deactivating Colonialism, MAYSAR Forum discussion, Fitzroy, Melbourne, 31st August 2010 (available online):

For those people who are committed to bringing about some sort of meaningful change in society, ... then it's a much longer, bigger long-term task ... you've got to get down to the process of looking at yourself in the mirror ...

...[G]ain a sense of just how enormous your own personal ignorance is. It's a normal path for any person ... – you know when you're young and how deluded you get, you delude yourself into thinking you can change the world, like I did. And yet, it's a question of educating yourself about all aspects of what you're up against and figuring out the contingencies of how to contend with it ...

If you're fair dinkum about achieving social change, your agenda is much bigger than us [Aboriginal Australians], and across all of those issues you've got to be constantly educating yourself, so that you can be breaking down and educating others. And it's a lifetime task ... and I can tell you right now, you will never see what your ideals are, when you're young: you will never achieve it. All you can do in life is try and "get there", and try and take as many people as possible with you, and transform as many people [as you can] around you. As that Paul Kelly and Kev Carmody song goes: "From Little Things Big Things Grow". But don't ever expect that you're going to see the tree just because you plant the little [seed] in the ground now. You and I will all be dead when the revolution comes, folks – but it will come.

2. http://en.wikipedia.org/wiki/Malcolm_X#Johnson_Hinton_incident
3. Examples of reflection questions to "tease out" ideas in the discussion task "List some of your wishes":

STUDENT: I wish we could have world peace

What is your definition of "peace"? Does it simply mean an absence of war? Or disbanding armed forces across the world? Are there other considerations if we wish to have sustained peace, such as alleviating poverty?

What are some of the ways you could achieve these aims, even in a small way? How could you learn about the causes of these problems, whether at school, university or undertaking your own research? Are there causes or non-government organisations working on these problems that you could join and / or contribute to?

STUDENT: I wish we could have a skate park in our neighbourhood

Is this a feasible wish? Is there a suitable spot you have in mind? How much work would you have to do to get the right people interested – for that matter, do you know who the “right people” are? What sort of work needs to be done: Campaigning? Fundraising? Planning and designing?

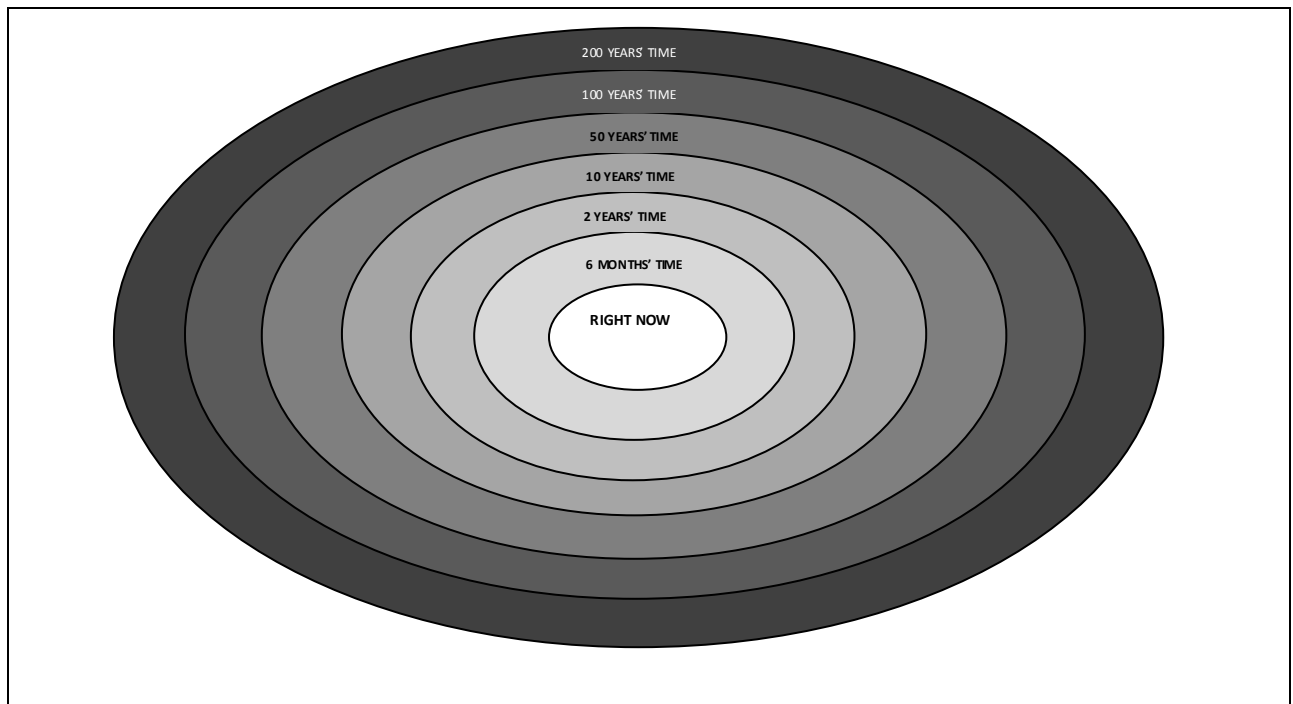
STUDENT: I wish it would snow for Christmas

Is this a realistic wish, if you are living in Australia?

Maybe you need to think a little bit “outside the box” – is there a place somewhere in the world you might be able to go where it will be snowing at Christmas?

When would you hope to get there, if that is the case – a year; five years? What do you need to do to achieve this – will you need to start saving?

4. Example of “time ripples” diagram for classroom wall:



APPENDIX C

WHITENESS

1. A class divided (explaining and showing the Blue Eyes / Brown Eyes workshop)

www.youtube.com/watch?v=cZ5cFvFKT4&feature=related

2. The Power of Whiteness (Gary Foley article)

http://kooriweb.org/foley/essays/essay_5.html

3. Advice for white indigenous activists (Gary Foley video)

<http://www.youtube.com/watch?v=uEGsBV9VGTQ>

APPENDIX D

LAND RIGHTS VERSUS NATIVE TITLE

1. Toni Hassan, "Flying the flag for reignited Indigenous debate", Canberra Times 8th July 2011

<http://www.treatyrepublic.net/node/802>

2. The list of demands from the Aboriginal Tent Embassy presented to Parliament in 1972:

- Control of the Northern Territory as a State within the Commonwealth of Australia; the parliament in the Northern Territory to be predominantly Aboriginal with title and mining rights to all land within the Territory.
- Legal title and mining rights to all other presently existing reserve lands and settlements throughout Australia.
- The preservation of all sacred sites throughout Australia.
- Legal title and mining rights to areas in and around all Australian capital cities.
- Compensation money for lands not returnable to take the form of a down-payment of six billion dollars and an annual percentage of the gross national income.

from http://en.wikipedia.org/wiki/Aboriginal_Tent_Embassy

3. Gary Foley's speech about the history of Native Title (the other videos in this series are also worth listening to):

http://www.youtube.com/watch?v=y_7h55lh4X8

4. Guide to The Road to Native Title:

This is a redacted version of Gary Foley's essay "The Road to Native Title" (http://kooriweb.org/foley/essays/essay_26.html). Supplementary information (in square brackets: []) has been added to this version.

- Within weeks of Whitlam taking power [in 1972], to the radical Aboriginal activists who had organised the Aboriginal Embassy [see link in Appendix D for more information on this] it seemed that the promised reforms would come to fruition.
- Long before the Whitlam government met its downfall on 11 November 1975, indigenous leaders had realised that there was a significant difference between the fine words and promises of Labor, and their deeds ... the principle that Aborigines should run their own affairs...No official seemed capable of accepting ...
- [In 1976, the Aboriginal Land Rights Act was implemented by the Fraser Coalition government, but only in the Northern Territory]
- In 1983, the main plank of Labor Party Aboriginal Affairs policy (strongly supported initially by Hawke himself) was to implement national, uniform Land Rights

legislation. The Hawke government had promised to achieve this by overriding state governments 'by Commonwealth legislation if necessary.'

- Under pressure from a multi-million dollar publicity/propaganda campaign from the Australian Mining Industry Council (AMIC), Bob Hawke attended secret discussions with AMIC during which he 'indicated his personal opposition to the Aboriginal right of rejection' (mining veto). Furthermore, when WA Labor Premier Brian Bourke then conducted a 'disgraceful states rights campaign', the Hawke government began to 'water down' their proposed legislation.
- Indigenous groups were outraged at the Government's duplicity and deceit [at watering down the legislation under pressure from the mining companies] ...
- [Aboriginal Affairs minister] Clyde Holding declared [in May 1985] that he would defer the Commonwealth's preferred Land Rights legislation since Aboriginal people were so opposed to it, and in July admitted that introduction of the legislation was deferred indefinitely.
- Indigenous leaders now upped the ante and began threatening to disrupt the forthcoming 1988 Bicentennial celebrations. This made the Hawke government nervous ...
- The Hawke government's reaction was to try and defuse the issues that activists were highlighting. On 14 July 1987 the Prime Minister announced 'that the old Department of Aboriginal Affairs would be abolished and 'a new Aboriginal and Torres Strait Islander Commission would be created ...'
- [the new Aboriginal Affairs minister] immediately announced that the new Commission would begin operation on 1 July 1988. This statement was clearly aimed at placating the indigenous activists planning demonstrations for 1988 (who were by now being quoted in newspapers around the world) as ATSIC was not actually set up until March 1990.
- [After the formation of ATSIC] a small, elite group of indigenous public servants, academics and ATSIC commissioners began a process of cultivating, and being cultivated by, the Government. This elite, unrepresentative group would become indispensable during the next four years of anxiety and debate about the next major indigenous issue to confront the government, that of Mabo and native title.
- On 3rd June 1992 the High Court of Australia handed down the Mabo decision ...

- *...the Court did not overturn anything of substance, but merely propounded white domination and superiority over Aborigines by recognising such a meagre Aboriginal form of rights over land. The judges did little more than ease their own conscience of the guilt they so correctly feel for maintaining white supremacy.* [Michael Mansell]
- the Mabo decision ultimately triggered what Markus described as 'Mabo madness' and a 'conservative over-reaction.' This dramatic response to the High Court decision put the Keating government under intense pressure to legislate to 'take as a matter of urgency, whatever action they can to ensure that no existing property rights are rendered invalid, or less valuable, by the High Court's decision.'
- Immediately after the [1993] election political agitation increased again when the business community 'stepped up pressure for government action to protect existing property rights.'
- The Mabo Ministerial Committee then began meetings with the various interest groups, the first with indigenous representatives being held in Parliament House on 27th April ... [representative] Rob Riley warned the Prime Minister, 'don't exclude us from the process'. But one month later, the fear expressed by Riley appeared fully justified when Frank Walker and the Prime Minister gave approval in principle to the NT Chief Minister's plan to legislate 'to secure the mining leases of McArthur River mine.' Indigenous leaders reacted with outrage ...
- Events began to move fast with the Wiradjuri people lodged a Mabo-style claim for native title over one-third of the State of NSW and the federal government holding talks about native title with the State premiers whilst Aboriginal groups protested outside ... [but] there was little chance of agreement between the federal government and some of the recalcitrant state governments.
- *it is difficult to convey the extent to which Mabo engulfed Australia during 1993. For much of the year, hardly a day went past when there was not some new development in the debate. The words were often hateful, and the pressure on the key participants was relentless.* [Robert Tickner]
- On the 3 July the Wik people of north Qld lodged a significant native title claim
- On 27 July a federal Cabinet meeting decided that ' Aboriginal people would have rights to negotiate with miners and others, with unresolved disputes to be determined by the Native Title Tribunal to be created by the proposed legislation.' On 3 August 1993 at Eva Valley Station, 100 kilometres east of Katherine in the NT, a major meeting of indigenous representatives issued a statement in which they rejected the government's proposed native title act and instead called for 'legislation to advance Aboriginal rights to land' and for the commonwealth to exclude the states from involvement in indigenous issues.
- ... virtually all of the Aboriginal leadership were still hostile to the way in which the government was proceeding, and on 8 October a[n Aboriginal] group ... held a press conference in Canberra in which they attacked the Keating government. As a result

the Prime Minister began negotiations with Lois O'Donoghue and a small group of 'moderate' indigenous negotiators she assembled around her.

- The Greens were placed under intense pressure by both the A-team and the Keating government, and ultimately on 21 December 1993 the Native Title Act passed through the Senate and on 1 January 1994 the Act came into force.

APPENDIX E

SACRED OBJECTS 1

1. Sample object background story (excerpt) – an old boot.

TEACHER: This boot was found in an old bungalow that was demolished on the school grounds in 1976. Apparently the bungalow was used as the headmaster's residence until 1961.
STUDENT 1: The boot belonged to a gardener who used the bungalow as a storage area after the headmaster stopped living there.
STUDENT 2: The gardener got them as a gift from the very last headmaster who lived there until he retired in 1961.
STUDENT 3: It was very special for the gardener because he was a former student at the school, and the headmaster was his very first teacher.
STUDENT 4: There was only one boot in the bungalow because the school had the other boot set in bronze as a parting gift for the gardener when he retired in the 1980s.
STUDENT __: <i>Students continue the story in similar fashion ...</i>

2. Story of returned Aboriginal items:

<http://www.nhm.ac.uk/about-us/news/2011/march/museum-returns-remains-to-torres-strait-islands95251.html>

APPENDIX F

WHAT IS TRUTH

1. The Rashomon Effect:

http://en.wikipedia.org/wiki/Rashomon_effect

2. Suitable videos for the first activity:

<http://www.youtube.com/watch?v=unAlUgYt37Y> – student film Vice – play from 0.29 to 1.03

http://www.youtube.com/watch?v=J_uT5F5bqBk – student film Binary Love – play from 0.10 to 1.14

http://www.youtube.com/watch?v=o9u2ypT_j7c&feature=related – soda fountain scene from Buster Keaton's College

3. Suitable images for the second activity:

<http://www.lenguajero.com/writing/describe> - search this site for different images

<http://zoology.com/> - funny images of animals

APPENDIX G

THE HISTORY WARS

1. Wikipedia précis of the History Wars
(from http://en.wikipedia.org/wiki/History_wars):

The Australian [History Wars] debate often concerns the extent to which the history of European colonisation post-1788 and government administration since Federation in 1901 may be characterised as having been:

- a. marked by generally low levels of conflict between 'Colonists' and Indigenous peoples, and by generally humane intent by government authorities; with damage to indigenous people often attributable to unintended factors (such as the spread of new diseases) rather than to malicious policy.
- b. marred by both official and unofficial imperialism, exploitation, ill treatment, colonial dispossession, violent conflict and cultural genocide by 'invaders' or;
- c. somewhere in between.

2. Template for introductory discussion in step 1 (using the text from Wikipedia, above):

<i>marked by generally low levels of conflict between 'Colonists' and Indigenous peoples, and by generally humane intent by government authorities; with damage to indigenous people often attributable to unintended factors (such as the spread of new diseases) rather than to malicious policy.</i>	<i>somewhere in between</i>	<i>marred by both official and unofficial imperialism, exploitation, ill treatment, colonial dispossession, violent conflict and cultural genocide by 'invaders'</i>
THE "WHITE BLINDFOLD" 		THE "BLACK ARMBAND" 
"Children were removed for reasons of neglect"		"Stolen Generations"

3. Links to research topics:

http://en.wikipedia.org/wiki/List_of_massacres_of_Indigenous_Australians

<http://www.abc.net.au/rn/ockhamsrazor/stories/2009/2557307.htm> (Smallpox on First Fleet)

http://www.abc.net.au/indigenous/special_topics/stolen_generations/

http://en.wikipedia.org/wiki/Tasmanian_Aborigines

http://en.wikipedia.org/wiki/Black_War

<http://www.convictcreations.com/history/whiteaustralia.htm>

APPENDIX H

IMPROVISATION

1. Philip Noyce's observations on the use of improvisation in *Backroads*:

The most important thing about improvisation is to get the actors to understand who they are playing – the imaginary character – and then hopefully they become so involved in the character that they start to speak with the character's voice, and once you press the button they'll just start to talk and think like the character. They become scriptwriters and actors in one, within a sort of circle of creativity that the director weaves around them. Gary was completely armed and ready to start speaking with the character's voice. He knew the character better than the director, the writer – anyone. So this guy was playing a variation of himself. He had come from the country; he grew up around Aboriginal reserves. The finished film represents 100 per cent the original story, but 80 per cent of the dialogue was made up on the spot by the actors.

from Chapter 3, 'Backroads' by Phillip Noyce
Pan Macmillan, ISBN 1 4050 3595 1

2. Link to short plays suitable for use in the classroom. Teachers: choose two-actor plays only for this activity, and please respect the writer's request as outlined on his website:

<http://www.alexbrun.com.au>

3. Link to *Backroads* at the Australian Screen website (including video excerpts):

<http://aso.gov.au/titles/short-features/backroads>

4. Information about John Cassavetes:

http://en.wikipedia.org/wiki/John_Cassavetes

5. Information about *The First Grader*, the new Kenyan film:

<http://www.guardian.co.uk/global-development/2011/jun/19/kenya-first-grader-education>

APPENDIX I**STOCK CHARACTERS**

1. Information about detrimental effects of negative media representations:

http://en.wikipedia.org/wiki/Media_portrayals_of_Indigenous_Australians

2. List of cultural protocols (including the ABC):

<http://reconciliation.org.au/nsw/education-kit/protocols/>

APPENDIX J

SONGS OF ABORIGINAL AUSTRALIA

1. Georgia Lee:

<http://www.youtube.com/watch?v=p3zrX19Ou-8>

2. Video of “Backroads”, written and sung by Zac Martin:

<http://www.youtube.com/watch?v=PWxJOc5YWdo>

3. Lyrics to “Brown Skin Baby”:

<http://www.anglistikdidaktikwiki.uni-jena.de/index.php?title=Lyrics&redirect=no>

4. Video of “Brown Skin Baby” sung by Bob Randall:

<http://www.youtube.com/watch?v=v3ytJioxKzI>

5. Lyrics to “Took the Children Away”:

http://www.democraticunderground.com/discuss/duboard.php?az=view_all&address=105x7137772

6. Video of “Took the Children Away” sung by Archie Roach:

<http://www.youtube.com/watch?v=zLXzKYP1uCw>

7. Essie Coffey article containing the lyrics to “I don’t care who knows” (Dougie Young):

<http://australianscreen.com.au/titles/my-survival-aboriginal/>

8. Bangarra Dance Theatre’s Stephen Page recent comments on being expected to present “ooga-booga dancing”:

<http://www.smh.com.au/entertainment/dance/were-more-than-oogabooga-dancers-20110625-1gkl6.html>

APPENDIX K**YOU ARE WHAT YOU EAT (AND WHAT YOU DO!)**

1. Article on Kevin Patterson re the Western diet:

<http://www.npr.org/2011/03/24/132745785/how-western-diets-are-making-the-world-sick>

2. Comprehensive article from Green Facts:

<http://www.greenfacts.org/en/diet-nutrition/index.htm>

3. Definitions from Wikipedia:

http://en.wikipedia.org/wiki/Human_Development_Index

http://en.wikipedia.org/wiki/Life_expectancy