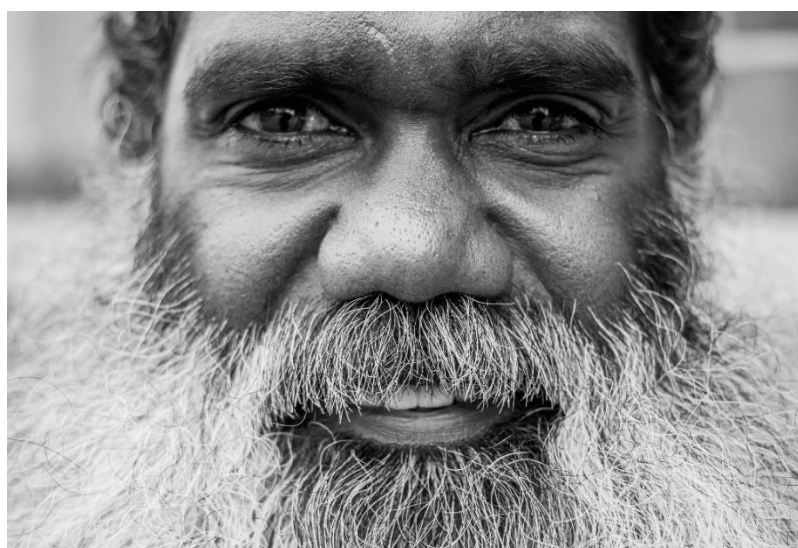


REGIONAL
ARTS
VICTORIA

ARTS & EDUCATION
2017



CORANDERRK

ILBIJERRI Theatre Company and Belvoir Teacher Resources

2017

Ideal for Years 9/10 and VCE

This resource has been created by ILBIJERRI Theatre Company with Curriculum Links and Year 9 and 10 material created by Meg Upton.



MARGUK
ILBIJERRI Education Program



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ABOUT THIS RESOURCE

This resource has been created by ILBIJERRI Theatre Company with Curriculum Links and Year 9 and 10 material created by Meg Upton.

This resource aims to provide teachers with curriculum links to the Victorian Curriculum, and includes some preliminary and post show ideas and activities as to how to extend their experience of **CORANDERRK**. The activities are designed to be open-ended and multi-ability. They may need differentiation for your specific cohort.

The performances and workshops included in the Arts & Education program are designed to offer students engaging arts experiences with strong links to the Victorian Curriculum and to VEYLDF, and VCE subjects where appropriate. Each Arts & Education program varies in its purpose and content and as a result the scope for integration across the curriculum varies. Please feel free to contact the Arts & Education team on (03) 9644 1808 or at education@rav.net.au.

If you have any questions about this resource, its content or its implementation within your classroom please do not hesitate to contact the Arts & Education Department.

ABOUT REGIONAL ARTS VICTORIA

Regional Arts Victoria inspires art across the state. Through creative facilitation, touring, education, specialised resources, artistic projects and advocacy, we develop and sustain creative communities and artistic practice all over Victoria.

Regional Arts Victoria is an independent, not-for-profit, membership-based organisation working in long-term partnerships with every level of government, fostering contemporary and innovative regional cultural practice across five decades. We advise and impact on decision-making across multiple portfolios and levels of government.

Regional Arts Victoria is the peak body for regional artists and arts organisations, and the leading organisation for regional creative practice in Victoria.

Our Vision

From 2017, Regional Arts Victoria's key strategic focus shifts from place to practice, developing the artistic practices and creative organisations that inspire art across the state through:

PARTNERSHIPS

Regional Arts Victoria facilitates the partnerships, the organisations and the practices that create new work.

- Regional Cultural Partnerships
- Creative Arts Facilitators
- Membership Program
- Devolved grants programs
- Resources, workshops and events

PROGRAMMING

Regional Arts Victoria nurtures the experts who foster local artistic experiences and stimulate young minds.

- Arts & Education Program
- Connecting Places
- Touring programs
- Education resources

PROJECTS

Regional Arts Victoria presents major artistic projects that build local artistic leadership and legacy.

- Advocacy and leadership development
- Creative professional development
- State-wide projects including *Small Town Transformations*, *Home is Where the hall is* and *Artlands Victoria*

Regional Arts Victoria will empower artists, venues and communities in our regions to see their creative practice as a driver of their local community, their creative work as a driver of their local culture, and themselves as drivers of creative places

CURRICULUM LINKS – Victorian F-10 Curriculum

Learning Areas

The Arts, Drama

Students learn as artist and as audience
Students learn through making and responding.
The elements of drama
Principle of narrative
Viewpoints/perspectives

English

Writing, speaking, listening, reading
Literacy
The study of texts

History

Historical sources as evidence
Cause and effect
Historical significance
Cause and effect

Capabilities

Critical and creative thinking

Questions and possibilities
Reasoning
Meta-cognition

Ethical

Learning about world views
Challenge and contest
Develop ethical capability

Intercultural

Reflect on and challenge assumptions and Stereotypes
Changing attitudes and beliefs

Personal and social

Recognition and expression of emotions
Appreciation of diversity

VCE CURRICULUM LINKS

Unit 1: Dramatic Story Telling

Area of Study 1: Creating a devised performance
Area of Study 2: Presenting a devised performance

Unit 2: Non-naturalistic Australian drama

Area of Study 1: Using Australia as inspiration
Area of Study 2: Presenting a devised performance

Unit 3: Devised non-naturalistic ensemble performance

Area of Study 1: Devising and presenting non-naturalistic ensemble performance and responding to making and presenting in VCE

INTRODUCTION TO THE PROGRAM

CORANDERRK is about what might have been.

At a Victorian Parliamentary Inquiry in 1881, the men and women of the Coranderrk Aboriginal Reserve went head-to-head with the Aboriginal Protection Board. Their goal was both simple and revolutionary: to be allowed to continue the brilliant experiment in self-determination they had pioneered for themselves on the scrap of country left to them.

CORANDERRK recreates the Inquiry. This is both great theatre and great history. It revives the voices of all those, black and white, who fought for a better pact between the country's oldest and newest inhabitants.

This special production pays tribute to the resilience and adaptability of a people who rose to the challenge despite the odds, appropriating the power of the written word to make their own voices ring loud and clear.

CORANDERRK a collaboration between leading Indigenous and non-Indigenous artists, researchers, education experts and community members. The production aims to encourage a shared understanding of the past between Aboriginal and non-Aboriginal people.

ILBIJERRI is Australia's leading and longest running Aboriginal and Torres Strait Islander Theatre Company. We create challenging and inspiring theatre creatively controlled by Indigenous artists. Each year we travel to national, regional and remote locations across Australia, and the world. Our collaborative relationships with communities and artists are at the heart of our creative process and all our work empowers and enlightens our audiences.



Image credit Tyson Mowarin

Acknowledgments: We acknowledge the traditional owners of Coranderrk - the Wurundjeri people—and pay respect to their Elders, past and present. We acknowledge that Coranderrk itself stood on lands which for thousands of years belonged to the Wurundjeri people. We respectfully acknowledge the story of Coranderrk as being close to the hearts of the descendants of the Kulin nations—to Koories right across Victoria—and beyond. We are mindful and pay tribute to the courage of all those who testified during the 1881 Inquiry, as we bring their voices back to life. We are grateful to Aunty Joy Murphy-Wandin—a direct descendant of William Barak—for giving her blessing to this event.

PRODUCTION CREDITS

CORANDERRK by ILBIJERRI Theatre Company and Belvoir 2017 Touring Production

Writers **Andrea James & Giordano Nanni**

Director **Eva Grace Mullaley**

Performers **Trevor Jamieson, Mathew Cooper, Ebony McGuire & Jesse Butler**

Costume Designer **Brynna Lowen**

Lighting Designer **Tegan Evans**

Sound Designer **James Henry**

Audio Visual Designer **Keith Deverell** Original AV design by **Peter Worland**

Stage Manager **Brock Brocklesby**

Production Manager **Sarah Wong**

BIOGRAPHIES

There have been many talented Aboriginal and Torres Strait Islander and –non-Indigenous creative involved with the various stages and development of CORANDERRK. In 2017, CORANDERRK returns with a new creative team who will bring this important story to the stage again.

WRITER

Giordano Nanni

Giordano Nanni is a historian, writer and online video producer. He graduated from the University of Melbourne with a PhD in History and subsequently sought to combine academic and creative methodologies in order to engage a broader audience outside academia, across various media – from Internet to theatre and print. He conceived the idea of re-staging of the 1881 Coranderrk Inquiry through verbatim-theatre, and was key to its development through the ARC-funded Minutes of Evidence project, on which Giordano worked as Senior Research Associate at the University of Melbourne. He has published two books: *"The Colonisation of time: Ritual, Routine & Resistance in the British Empire"* and, with Andrea James, *"Coranderrk: We Will Show The Country"* (available from Aboriginal Studies Press). Giordano currently writes and produces satirical videos via his production company The Juice Media, best known for the cult YouTube series, *Juice Rap News* (co-created with Hugo Farrant) – a spoof News bulletin delivered via rap, music and comedy, whose anarchic take on world events has earned an audience across the world by covering topics such as US imperialism, Australian politics, Internet culture, Indigenous struggles, climate change, and many more. You can check out Giordano's work at: thejuicemedia.com.



Image: Giordano Nanni

WRITER

Andrea James

Andrea is a Yorta Yorta/Kurnai woman and graduate of the Victorian College of the Arts. She cut her teeth as the Artistic Director of Melbourne Workers' Theatre from 2001 to 2008 and is best known for her work writing and directing *Yanagai! Yanagai!* – a play about her father's people, the Yorta Yorta, and their struggle for land rights justice. The play premiered at Playbox in 2004 and was remounted in 2006 before enjoying an international tour to Wales and England.

Relocating to Sydney, Andrea was the Aboriginal Arts Development Officer at Blacktown Arts Centre 2010-2012 and Aboriginal Producer at Carriageworks from 2012-2016 before embarking upon a freelance theatremaking and producing career.

In 2012 she directed *Bully Beef Stew*, a play about Aboriginal manhood, at PACT Theatre, and co-wrote *Coranderrk: We Will Show the Country* with Giordano Nanni, which was produced by ILBIJERRI Theatre Company and the Minutes of Evidence Project at La Mama Courthouse Theatre and a reworked version staged at Belvoir in 2013. She was a recipient of the British Council's competitive Accelerate Program for Aboriginal Art Leaders in 2013 and was recently awarded the Arts NSW Aboriginal Arts Fellowship to write a one-woman play about Aboriginal tennis player, Evonne Goolagong. Andrea performed in her co-written play *Bright World* with Elise Hearst by Arthur Productions at Theatreworks in April 2015 and directed the premiere of her new play *Winyanboga Yurringa* (inspired by Hyllus Maris and Sonia Borg's *Women of the Sun*) at Carriageworks that toured to the Geelong Performing Arts Centre in August 2016. Her short play, *Blacktown Angels* recently premiered at the Sydney Festival as a part of Urban Theatre Project's *Home Country*.



Image: Andrea James

DIRECTOR

Eva Grace Mullaley

Eva Grace Mullaley is a Widi woman from the Yamatji Nation in the Midwest Region of Western Australia. She graduated from the Certificate IV in Aboriginal Theatre Course at the Western Australian Academy of Performing Arts (WAAPA) in 2003.

Eva began her directing career in 2005 when she was assistant to David Milroy for the first creative development of 'Windmill Baby' and with many small monologue/Duologue performances.

In her nearly 15 year career Eva has worn several hats in the Theatre Industry including Director, Administration, Stage Manager, Tour Manager, Producer, Event Manager, Actor, Dramaturge, Lecturer in Character and Script Analysis, Collaborating Director, Workshops Coordinator and many more. In 2016 Eva Directed 'North West of Nowhere' by Kamarra Bell-Wykes with Ilbijerri Theatre Company for a Vic regional tour and is currently Development Producer for the Australian Blackfulla Performing Arts Alliance (BPAA). In 2017 Eva has been a Dramaturg for Yellamundie Indigenous Playwrights Festival for Moogahlin as part of the Sydney Festival; currently working for Ilbijerri Theatre Company Directing Corranderrk by Andrea James and Giordano Nanni for a National Tour; then returning to WA by invitation to Direct the WAAPA Aboriginal Performance students graduating/showcase piece.



Image: Eva Grace Mullaley

PERFORMER

Trevor Jamieson

Trevor is one of Australia's most recognisable faces of theatre, film and TV. He played Uncle Max in the ABC TV series *Cleverman* and starred in both the ABC TV mini-series and Sydney Theatre Company national tour of *The Secret River*. He also recently starred in the national tour of Queensland Theatre Company's *Black Diggers*. Trevor collaborated with Big hART to create *Ngapartji Ngapartji* for which he won 'Best Leading Man' at the Sydney Theatre Awards and 'Most Outstanding Achievement in Film, TV or Theatre' at the Deadly Awards. Trevor was nominated for 'Best Leading Man' at the Sydney Theatre Awards for his performance of Albert Namatjira in the Belvoir/Big hART co-production *Namatjira*. Other theatre credits include: *Hipbone Sticking Out* (Big hART), *Storm Boy* (Sydney Theatre Company/Barking Gecko), *Nyuntu Ngali* (Windmill Theatre/Big hART) & *Yandy* (Black Swan Theatre). Trevor's film and TV credits include: *Rabbit Proof Fence*, *Lockie Leonard*, *Bran Nue Dae*, *3 Acts of Murder*, *Around the Block*, *My Place*, *The Circuit*, *Done Dirt Cheap*, *Weewar*, *Kings in Grass Castles* & *Heartland*. Trevor is also a talented didgeridoo player, guitarist, singer, dancer and storyteller. He has performed didge at events around the world and has toured with Black Arm Band's *Dirtsong*.



Image: Trevor Jamieson

PERFORMER

Mathew Cooper

Mathew is a Wongatha from regional WA. This is his 3rd time performing in Corenderrk for Ilbjerri. His other acting work includes the stage play 'Stolen' for the National Theatre of Parramatta, 'Lucky' for MTC/Neon, and has performed in multiple productions for Yirra Yaakin Theatre Company. He has just finished shooting Screentime Australia's 3rd Season of Janet King in the role of Shannon Hinksman, appeared in Blackfella Films' TV series Redfern Now as Damo and finished shooting his first feature The Marshes early last year, scheduled for release in mid 2017. His play Confessions of a Pyromaniac was staged at the Blue Room Theatre in Perth in 2014, is a member of the Cope St theatre collective, and has also worked with the Joan Sutherland Theatre Centre and Glenbrook Primary to devise and develop performance.

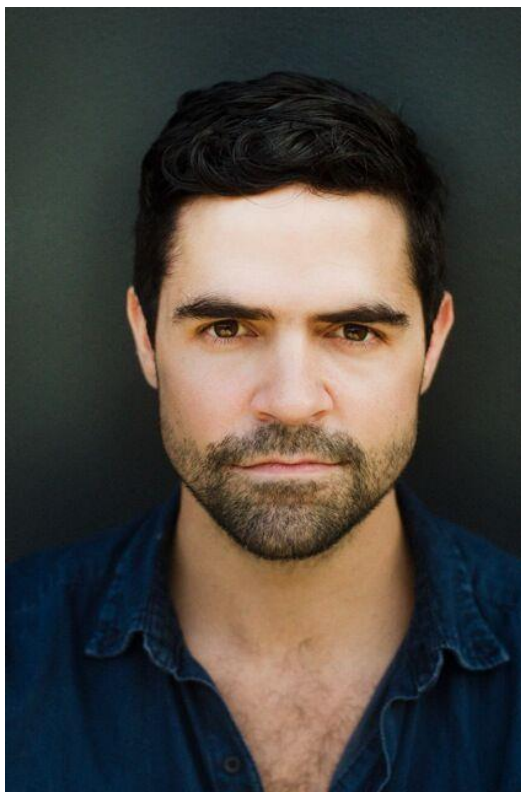


Image: Mathew Cooper

PERFORMER

Ebony McGuire

Ebony graduated from the Western Australian Academy of Performing Arts (WAAPA) with a Certificate IV in Aboriginal Theatre. While at WAAPA she participated in a variety of workshopped performances. In the final performance Ebony was cast as Tiffany in *Casting Doubts* by Maryanne Samm, co-directed by Rick Brayford and Eva Mullaley. In 2014 Ebony performed at The Blue Room theatre in an independent production as Alison, in *What Do They Call Me?* written by Eva Johnson, directed by Eva Mullaley. In October 2014 she was a workshop facilitator in the *Culture 2.0 | Respecting Yourself | Respect Your Culture* workshop program with Yirra Yaakin Theatre Company. Continuing her relationship with Yirra Yaakin, in 2015 Ebony performed in *Kep Kaatijin* directed by Ian Wilkes and worked with a team of artists in developing the *Shakespeare Sonnets in Noongar* workshop program. In 2015 she performed as Lizzy in *The Fever and The Fret* written by Jub Clerc, directed by Kyle Morrison and staged by Yirra Yaakin Theatre Company.



Image: Ebony McGuire

PERFORMER

Jesse Butler

Jesse Butler (East Aranda) is a graduate from the Adelaide College for the Arts (AC Arts). During his time at AC Arts he performed in numerous theatre and film projects including Cloudstreet and Hamlet. Since graduating Jesse has written and performed in several Adelaide Fringe shows. Jesse has also directed a number of shows including Fat Pig and Sexual Perversity in Chicago. Recently Jesse toured with ILBIJERRI Theatre Company in NORTH WEST OF NOWHERE, performing for schools, communities and prisons across Victoria. In the future Jesse would like to write and perform for TV, film and theatre.



Image: Jesse Butler

COSTUME DESIGN

Brynna Lowen

Brynna is a production designer and maker, interested in creating whole environments that encompass set, props and costume elements.

Growing up in rural Victoria, she developed a love for utilising salvaged materials in her designs, focusing on sculpture and textile construction.

Following her graduation from the Victorian College of the Arts (VCA), Brynna has recently completed costume work on *The Season*, directed by Isaac Drandic (2017). During her time at the VCA she designed the set for *HOLT! Who Goes There?* a devised theatre piece presented at the Melbourne Fringe Festival (2016), designed and made costumes for Benjamin Hancock's contemporary dance piece for *Dance On* (2016), worked as prop maker for *42nd Street* directed by Gary Young (2015) and was the costume maker for *Cloudstreet* directed by Julián Fuentes Reta (2015).

brynnalowen.com

SUPPORT MATERIAL

Dear students and teachers,

CONGRATULATIONS on choosing to attend CORANDERRK. You are going to see a great piece of theatre that is challenging, funny, moving but most importantly examines a place and event that deserves to be greatly celebrated in Australia's history.

Aboriginal and Torres Strait Islander people have always used different mediums to share our knowledge, history and experience including, dance, art and oral story telling. In the last 50 years we have built on this repertoire through the form of theatre. CORANDERRK is a perfect example of a contemporary expression of our culture. It's time for us to write our own narrative and re-author our history so we can all move forward together.

CORANDERRK is a quality example of a *non-naturalistic ensemble performance* and also provides opportunity for you to explore the themes and social issues involved.

ILBIJERRI trusts you will enjoy and be empowered by this powerful piece of theatre.

It is time for all Australians to acknowledge, mourn and celebrate this country's Aboriginal history. It belongs to all of us.

Kind Regards.

Kamarra Bell-Wykes

Education and Learning Manager

The MARGUK program

ILBIJERRI Theatre Company

Please note: The term *Indigenous* is a recent terminology that emerged in the 1990s, it is often used interchangeably with the term *Aboriginal and Torres Strait Islanders*. It is important to note that Aboriginal people and Torres Strait Islander people are not homogenous but are two distinct peoples. Within these groups are many different nations with discrete beliefs and practices. In Victoria there are mixed opinions about the appropriate terminology; Indigenous, Aboriginal and Torres Strait Islander, First Nations or Koori(e). When dealing with specific community groups it is best to seek their preferred term.

HISTORY OF THE PROJECT

ILBIJERRI's production of CORANDERRK has been through many stages of consultation and development to get to the powerful piece of theatre it is today. Beginning as the *Minutes of Evidence* project in 2009, Wurundjeri (traditional owners of Coranderrk) Elder Aunty Joy Murphy Wandin was approached by historian Giordano Nanni with a proposal of restaging the 1881 Parliamentary Coranderrk Inquiry using the archival transcripts as the basis for a verbatim script. Rachael Maza (Artistic Director of ILBIJERRI Theatre Company) and Jennifer Bates (Koorie Heritage Trust) engaged in consultation with the Wurundjeri Land Council, descendants of Coranderrk and the Indigenous community of Healesville (where Coranderrk is located) to discuss this proposal. This resulted in a preview performance on Coranderrk Reserve. This was the beginning of a series of community engagement readings across Victoria. The 2011 production of *Coranderrk: We will show the country*, directed by Isaac Drandic, was a co-production between La Mama and ILBIJERRI and premiered at the La Mama Court House.

ILBIJERRI and La Mama continued to present *Coranderrk: We will show the country* for another two seasons. You can check out more information about these productions at the links below.

Coranderrk: We Will Show the Country season

- **Premiere season:** La Mama Courthouse Theatre, Melbourne, 16-27 November
- **Season 2:** BMW Edge, Federation Square; City of Melbourne Indigenous Arts Festival, 11-12 February 2012
- **Season 3:** Playhouse Theatre, Sydney Opera House, 28 June - 1 July 2012

In 2013 ILBIJERRI parted ways with the *Minutes of Evidence* project and developed a new production simply entitled CORANDERRK in co-production with Belvoir Theatre in Sydney. This new production included additional scene from Yorta Yorta playwright Andrea James, bringing in a fictional narration from real life William Barak (Wurudjeri Elder and Coranderrk activist). This was done with the intention of enhancing the verbatim script with the unheard perspectives of the people of Coranderrk, therefore giving more voice to the Coranderrk Community and developing the dramatic and theatrical elements of the work. In 2017 the CORANDERRK script underwent another development with the introduction of the narrator (played by Trevor Jamieson) to bring in the contemporary Indigenous perspective.

CORANDERRK

- 7 December 2013 to 3 January 2014 – Upstairs Theatre, Belvoir Street Theatre
- 14 to 23 August 2014 – Northcote Town Hall

Coranderrk, 16th November, 1881

Writer's note: The story of Coranderrk's struggle against the Board is one of tragedy and deep injustice. But— like most great stories—it is also a story containing heroes, courage and incredible inspiration. It's not a story in black and white: it reveals the divisions within white society over the treatment of Australia's Indigenous people, the active role of Aboriginal people in campaigning for justice, and is an example of the power of co-operation. **Giordano Nanni**

Watch this

Coranderrk: The Healing Begins Here

Watch this short film about Coranderrk made by Healesville High Students and descendants of the Coranderrk community:

<https://vimeo.com/79635029>

- Why do you think the community of Healesville know so little about Coranderrk reserve?
- Do you think it's important for them to know? Discuss.
- Create your own creative response (film, power point, visual diagram, podcast) showcasing the local Aboriginal people of your area, try to include significant events, family names etc.
- If you are unable to find publicly available information, try reaching out to your local Aboriginal land council or asking older members of your community.
- If you are unable to source any information create a response to the following provocation: "White Australia has a black history."

Look at this:

Head to the ILBIJERRI website and check out the CORANDERRK production page.

<http://ilbijerri.com.au/productions/>

Use the prompts below to explore each of the different tabs.

Preshow

TRAILER

Rather than presenting excerpts of the production the trailer is a mise en scène, presenting the visual themes of CORANDERRK.

- Whose point of view is presented in this trailer?
- What do you think the mood of the piece will be based on this trailer?
- How does the dialogue and sound work together with the footage to create atmosphere?
- Why do you think the trailer included actual scenery of the country of Coranderrk?
- What impact did this have on you?

VIDEO

In this video the Artistic Director of ILBIJERRI Rachael Maza speaks about the story of CORANDERRK.

- What was behind the decision to have an all-Indigenous cast?
- What are the main themes of the work according to Rachael?
- What impact does it have seeing photographs of the CORANDERRK community?
- What does Rachael consider the CORANDERRK inquiry so amazing?
- What does ngurungaeta mean?

Post –show

PHOTOS

- Compare these photographs from the 2014 season with the production today.
- What similarities and differences are there in the staging of the 2017 production?

REVIEWS

- Look at the reviews from past seasons of CORANDERRK.
- Are there any common elements throughout the different reviews?
- What do the reviewers praise or critique in the work?
- What are the themes of CORANDERRK based on the opinions of the reviewers?
- Write your own review for the work.

Q&A with Director Eva Grace Mullaley

Q: What is your background as a director, and how did you come to work on CORANDERRK?

A: I have been directing theatre for about 10 years now. I started with directing short monologue performances for community events and worked my way up to fully supported large productions. I have co-directed the last six large scale, end of year productions with the graduating students of the Certificate 4 in Aboriginal Performance course at WAAPA (Western Australian Academy of Performing Arts). I have done a lot of directing with Yirra Yaakin in Perth and independently and when I relocated from Perth to Hobart I was very honoured to accept a position directing ILBIJERRI's educational piece, NORTH WEST OF NOWHERE by Kamarra Bell-Wykes. This began my formal relationship with ILBIJERRI and once again I am honoured to have the privilege of directing CORANDERRK as the continuation of that.

Q: Were you aware of the true history of CORANDERRK before this production?

A: Honestly, having mostly worked in WA until now, I had only heard of the show but not the true event until recently. As a director I think that is a good thing, it gives me a chance to research, discuss and learn about CORANDERRK and the people involved before I go in to rehearsals.

Q: Why is this production looking back at the story of CORANDERRK now in 2017?

A: Australia has a very misinformed view of history and it doesn't incorporate many of the atrocities and injustices suffered by the Aboriginal and Torres Strait Islander nations. It is our hope to rewrite history with honesty so that Australia can learn from its past mistakes and stop repeating them. Also it is important to this country's future that we learn to acknowledge and treasure the traditional cultures. The story of what happened at Coranderrk is one of those that needs to be told often and everywhere so the average Australian audience can learn the true history of how resilient and strong the first nation people of this country are.

Q: What does the use of verbatim testimonies from the 1881 inquiry add to the work?

A: By using verbatim testimonies in the theatrical adaptation of such a valuable story we are exposing the honest but out-dated opinions of the time: what white Australia thought of Aboriginal people and how we were treated because of those thoughts. By being honest about the history we can show the world how much we have grown as a nation.

Q: Is there any tension between staying faithful to the history you're telling and creating a piece of theatre?

A: It is always hard to transfer a true event into theatre. It is always tricky to dramatise with honesty; we are taught as theatre makers to never let the truth get in the way of a good story but culturally we have a responsibility to tell our stories with accuracy and integrity, to show what it was like and what has and hasn't changed. The writers of CORANDERRK have done a fantastic job of juggling these responsibilities and the result is both enlightening and entertaining.

Q: What would it have meant for the indigenous community if the CORANDERRK self-determination experiment had been allowed to continue?

A: It could have meant so much! It could have been a beacon of strength for the blackfullas around the entire nation. It could have been the beginnings for a much better standing for Australia's first nations in the present and the future. The possibilities are endless.

Q: What does it mean for you to put the words of dead white men in the mouths of your all-indigenous cast?

A: It actually means a lot to me because the actors have to justify their characters' choices. We have to get into the minds of these dead white men and try and understand why they thought and behaved the way they did. I think this honesty and understanding will strengthen the storyline and help to highlight contemporary bigotry and what needs to be done to move forward.

Q: How do you feel about your upcoming tour of CORANDERRK?

A: I am so incredibly excited to be able to work on this piece and prepare it for a national tour. I truly believe that this is a story that needs to be told as many times as it takes for every Australian to hear it.

YEARS 9 AND 10: PERFORMANCE ACTIVITIES

YEARS 9 AND 10: SUGGESTED PRE-VISIT ACTIVITIES

CRITICAL THINKING: What is theatre?

This may seem a strange question but some of us may not have ever been to theatre!

- What is theatre?
- What are some of the conventions of a theatre performance eg. Characters?
- What types of theatre performances have you seen?
- What is the difference between theatre and film, television or books?
- What are the roles of: director, designer, dramaturg, actor, stage manager?
- What is “verbatim” theatre?

CRITICAL THINKING: What do you know about?

- Have you ever heard of Coranderrk?
- What were “protectionist policies”?
- What was a “government reserve”?
- What is a “petition”?
- What is “dispossession”?
- What was the “Aboriginal Protection Board”?
- What do you know about Aboriginal people’s rights prior to 1967?
- What occurred in 1967?
- Do you feel you have rights? What rights do you have?
- How are rights granted? Can they be taken away?
- What is justice? Is justice a right?

YEAR 9 AND 10 - POST PERFORMANCE ACTIVITIES

Literacy and Critical thinking: Responses to the production

Now that you have seen the production what are your thoughts and feelings about it? The following questions are posed to get you thinking about its form, its content and its ideas.

- In pairs tell each other the story of *Coranderrk* – what happened?
- Where was it set and how do you know; what indicated that setting?
- Which characters do you remember most strongly and why?
- Did you sympathise with any characters? Why?
- What costumes did the characters wear?
- Did the costumes make sense in the world of the play?
- What other costumes could have been worn?
- How did the performers use their expressive skills – voice, gesture, movement, facial expression – to create their characters?
- Several actors played multiple roles. How did they achieve that?
- If you could play one of the characters which one?
- What is one idea explored in the play that you found compelling?
- What was the play ‘saying’?
- What do you think happened afterwards to these characters?
- If you could change anything in the play what would you change?

PERSONAL AND SOCIAL LEARNING

Coranderrk offers insight into cultural identity and its importance.

- How might a person's cultural background or identity impact living in Australia?
- For instance; differing values and beliefs, parental expectations, roles with a family?
- How would you describe your own cultural identity? Were you born in Australia? If not how did your family come to be here?

If you were, what do you know about your family's origins?

LITERACY: Reviewing *Coranderrk*

Writing about the performance of *Coranderrk* will help to develop your understanding of theatre. Here are some prompt questions for writing a review:

- Begin with the name of the play, the company and the director
- Write a brief summary of the story
- What was the performance style/s? Was it clear?
- Who were the main performers? How skilful were they in playing their roles?
- Did any performers stand out as being particularly good/poor?
- What effect did the play have on you? Was it worth seeing? Was it: compelling, complex, overwhelming, vague, invigorating, enjoyable, dark, predictable, abstract, humorous? What other words could you use?
- What were the technical elements – set, costume, makeup, hair, properties, lighting, sound, staging? Were they effective?
- Would you recommend this play?

FURTHER LEARNING ACTIVITIES AND RESEARCH

HISTORY & LITERACY: The story and purpose of *Coranderrk* as a theatre performance

By bringing together the worlds of **history and theatre**, the play aims to raise public awareness about Australia's past in a new and engaging way. Audiences will be exposed to **primary historical materials**; to the **language, ideas, opinions and policies** that were once commonly adopted towards Aboriginal people; and crucially, to **the voices of Aboriginal people in the nineteenth century**, which are often conspicuously absent from historical records. By providing direct access to the raw materials of history, it enables audiences, whether they be adults or students, to form their own conclusions based on the evidence presented. One of the first sustained campaigns for **justice, land rights and self-determination** in colonial Australia was undertaken by the Aboriginal people of *Coranderrk* reserve in central Victoria. Despite having created an award-winning farm they were **targeted for removal** to make way for white settlement. As skilled communicators and negotiators, they lobbied the government, in **alliance with their white supporters**, and succeeded in triggering a Parliamentary Inquiry in 1881

Source: <http://www.minutesofevidence.com.au/>

READ the above DISCUSS each of the bolded words in these extracts from the source

- What insights do they offer you in regard to the story of *Coranderrk* and the play?

HISTORY & THE ARTS - DRAMA: Performing documentary theatre.

THE BOARD'S PERSPECTIVE

The following is an extract from the Report to His Excellency, The Governor in Council of Victoria from the Board appointed to enquire into the Coranderrk Aboriginal Station.

The close proximity of the station to Healesville, and the impossibility of preventing the Blacks from holding intercourse (discussion) with persons who have no special interest in teaching them habits of self-restraint or content, and the opportunity they have of making complaints—which maybe well or ill founded—to credulous sympathizers, appear to us to have rendered the task of superintending the station unusually difficult, and to have had much more to do with promoting disaffection than any Avant of interest or attention on the part of the Central Board or their officers in the welfare of the Blacks under their care at Coranderrk. The healthy appearance of all the residents induced us to believe that they could have no substantial grounds for saying they were neglected or were insufficiently fed or irregularly clothed. As for the wishes they expressed in favor of a change, they must be, from the nature of the case, the least capable of all persons in deciding how or by whom the station should be managed. With the alterations which have have all unanimously recommended, and the assistance of a visiting committee, we think that the station can be safely left in the hands of the Central Board.

[Extract from the report]

- **Reflect** on the language used in this extract
- How are the indigenous people referred to? What language is used?
- Can you imagine these words being spoken aloud? By whom?
- How might you perform all or parts of this text?
- **Read** – each member of the class takes a copy of the text and walks through the space reading it aloud, becoming familiar with it, considering the structure, tone, thoughts.
- **Mini Ensemble/chorus** – break up into smaller groups of 4 or 5
 - Imagine you are the Board members delivering these words to the Governor
 - Imagine how strongly you hold these views and believe them to be true
 - Break up the speech into sentences and lines and distribute amongst the group
 - Create a performed reading of these lines as the Board
 - Consider overlapping, turn-about, in unison, and other theatrical ways of exploring the language

THE INDIGENOUS PEOPLE'S PERSPECTIVE

The following are extracts from the petition Activist William Barak and others sent this petition on behalf of the Aboriginal people of Coranderrk to the Victorian Government in 1886:

Could we get our freedom to go away Shearing and Harvesting and to come home when we wish and also to go for the good of our Health when we need it...

We should be free like the White Population, there is only few Blacks now rem[a]ining in Victoria, we are all dying away now and we Blacks of Aboriginal Blood, wish to have now freedom for all our life time...

Why does the Board seek in these latter days more stronger authority over us Aborigines than it has yet been?

Source: <https://museumvictoria.com.au/melbournemuseum/whatson/current-exhibitions/melbournestory/favourite-objects/coranderrk-petition/>

Read and discuss the quotations from the petition.

- Adopting a similar approach to the task above, create a mini performance of these lines and the Indigenous people's perspective

The following activities are designed for teachers and students to explore before CORANDERRK.

They aim to support you to:

- Understand the social and political context of the world of the play
- Direct you to other resources to deepen and enhance your understanding of the issues presented
- Provide discussion points and flexible activities
- Offer interactive learning opportunities through electronic media

MISSIONS AND RESERVES

Victoria (as it is now known), and the Aboriginal peoples that lived there for over 50,000 years underwent a massive period of invasion and “settlement” during the 1830’s and 1840’s. Many Aboriginal people were killed during the Frontier Wars as settlers violently overtook the traditional lands for farming and agricultural purposes. Those who weren’t killed were pushed to the edges of their land where thousands perished from starvation and disease.

Find more information and activities related to the Frontier wars at the below websites.

<http://www.australianstogether.org.au/stories/detail/colonisation>

<http://aboriginalhistoryofyarra.com.au/10-violence/>

<https://fuse.education.vic.gov.au/Resource/LandingPage?ObjectId=3be7b5c9-1bd4-403c-af31-fb196294566d&SearchScope=Teacher>

On 11 November, 1869 Victoria was the first colony to introduced the Aboriginal Protection Act In response to the rapidly declining Indigenous population. The Protection Act provided official legislation 'to provide for the protection and management of the Aboriginal natives of Victoria'. It gave the Board power to prescribe where Aboriginal people could live, the way they could earn a living, and the distribution of government funding and food and supplies.

The Victorian Colonial Government dedicated small pieces of land known as stations, missions or reserves as “safe havens” for Aboriginal people to live on and were overseen by The Board of Protection. Management of the individual reserves was undertaken either by the Government or by Church Missionaries. These reserves were presented as a humanitarian act, a form of protection for Aboriginal people but in reality their main function was to control and “civilise” Aboriginal people. On these reserves Aboriginal residents were treated as slaves, were punished for practicing their own culture, often sexually and physically abused. and were not able to leave their reserves without a “pass”.

Reverend Hagen: Yes I must say honestly I go even so far as to say that half-caster orphan children should not be left with the blacks at all.

Commissioner Anne Bon: Is a black permitted to leave the station without a pass?

Henry Jennings: ‘Certificate’. We never have the word ‘pass’. We do not attempt to control them!

Commissioner Cameron: Mr Ogilvie: Before the Royal Commission in 1877, you gave it as your opinion that Coranderrk was the worst-managed of all the stations – is that your opinion still?

Christian Ogilvie: Yes. Allow me to explain. There are six stations, of which Coranderrk is one. All the other stations, there is little on no trouble with. The cause of that, I conceive is the situation at Coranderrk.

HISTORY OF CORANDERRK

The Coranderrk Station was unique in many ways. Founded in 1863 (50 years after the arrival of British settler-colonialism in Victoria) by surviving members of a number of Kulin clans who had been displaced from the Acheron River mission. Under the leadership of *ngurungaeta* (headmen) Simon Wonga and William Barak—together with a white lay-preacher, John Green—they chose a spot of land just outside present-day Healesville, where they agreed to stop, farm the land and live in peace. Over the subsequent decade, several other clans from across Victoria—having themselves been displaced from their traditional lands—joined Coranderrk. Under the leadership of Wonga, Barak and Green, Coranderrk grew and thrived as a community, soon becoming a financially self-sustaining community. By 1874, however, white settlement had virtually surrounded Coranderrk. Pressured by powerful lobbies with a vested interest in vacating the valuable Coranderrk land, the Board for the Protection of the Aborigines began to consider ways of closing Coranderrk and removing the people and sell the land. For refusing to cooperate with its agenda, John Green was made to resign as manager of Coranderrk, and in 1879 the Board announced that the station would be disbanded.

A COMPLAINT FROM CORANDERRK. TO THE EDITOR OF THE ARGUS.

Sir,—We have seen in the report that they want us to do away with our horses and cattle, which we say is not fair, for there is some of us which has cattle and horses of our own. We also have seen that it is proposed that we are only going to be allowed one horse and a cow for each family, which we greatly object to, for we never have been jealous with one o another about such thing. Could not we be allowed to breed as many horses and cattle here on the station as any white men in the colony? Is it not better for us to spend our money in buying horses and cattle than spending it in drink? We also don't want any boards over us, but the station to be under Mr. Grant's department, and only one manager. We also object to the white stock-ider, for we can do the stockriding ourselves. Since Mr. Strickland took superandent on this station he was never liked by us, because he never had no interest in us, and never helped us in our wants, and we can also prove that there was no bad language or muderous attack have been here, but since Mr. Strickland been here there has been more drinking and disorderly have been here on the station. We can also say that Mrs. Bon and Dr. Embling has cause no unpleasantness, but pleasantness on the station, those two, and their comarades have strived hard for the good of us, and we hope that they will succeed.

We are your most obedient servants,

Coranderrk Station, Feb. 9.

THOS. DUNOLLY,
ROBT. WANDON,
J. CHARLES, X
WM. PARKER, X
WM. BARAK, X
THOS. MICKIE, X.

The Argus (Melbourne, Vic.: 1848-1954), 9 February 1882,

THE 1881 INQUIRY

In response to the threat of being dispossessed of their lands yet again, the men and women of Coranderrk embarked on a highly-effective protest campaign which spanned several years: writing letters to Melbourne's newspapers, petitions to Ministers, and personally walking into delegations to Spring Street, the Coranderrk community made its voice heard loud and clear, appropriating the power of the written word—and white political discourse—to demand justice, dignity and self-determination. Thanks to the help of their allies in the white community—especially Anne Fraser Bon—the Coranderrk campaign was so effective that, in 1881, Chief-Secretary, Graham Berry, appointed a Commission to inquire into the management of Coranderrk and to decide upon its future. The inquiry lasted almost 3 months and examined 69 witnesses—of whom 48 were white and 21 black. In the short term—the 1881 Inquiry marked a victory for the Coranderrk community. Although John Green was not reinstated as manager—and the final Report of the Commission showed that the commissioners were split along partisan lines—Coranderrk was not closed down, the manager, Rev. Strickland was dismissed, and living conditions were improved. In 1884, Coranderrk was gazetted as a permanent reserve. This was a short-lived victory, however. In 1886, the Victorian Government passed the infamous 'Half-Caste' Act, intended to assimilate people of 'mixed descent' into the white population, intending to leave the 'full blacks' to 'die-off'. The 1886 Act split the Coranderrk community—and other communities in Victoria—breaking families and separating the younger, literate, generation from their Elders. Despite this, Barak continued to fight for Coranderrk until his death. In 1903, Barak predicted that in August of that year—when the wattles would come into bloom again—he would pass away. And so it was.

TO THE EDITOR OF THE ARGUS.

ALLEGED HARSH TREATMENT OF ABORIGINALS.

Sir,—Having noticed in a recent article in *The Argus* a reference to a case of hardship referring to an aborigine named Barak and his son, who are represented by your correspondent to have been inhumanly treated by having been sent to Melbourne without friends or funds, &c., for truth's sake I beg to submit the following facts:—Barak had, by death, lost his wife; a kind and sympathising friend of his in Melbourne, a Mr. Williams (naturalist), wrote to me and asked if Barak might be allowed to visit him and stay with him for a while, to assuage his sorrow, also that he may take his boy with him. I gave permission. The father of the boy said he would go and stay there, and take his boy to the Melbourne Hospital, and ask the advice of the doctors. At the time he left he had a free pass, and to my knowledge had a portion of the price of a horse he had sold recently for £16 in his possession, so that there was no need of the agonising representations that the poor fellow was neglected. No application or appeal has ever been made to the general inspector but has been met with an immediate response. It is a cruel injustice to him to say otherwise.

F. P. STRICKLAND.

1882 —Yours, &c.,

The Argus (Melbourne, Vic. 1848-1954), 14 March

March 14.

Use the information above and the information provided at the minutes of Evidence Website to answer the questions below.

<http://www.minutesofevidence.com.au/the-coranderrk-story/>

Answer these:

- What is the collective name of the Aboriginal nations of central Victoria?
- What are the names of these 5 nations that make up this collective?
- What is the name of the nation where Coranderrk is situated?
- What year was Coranderrk Reserve started?
- What were the names of the men who started it?
- How many other reserves were there across Victoria? Can you find out their names and where they were located?
- The Aboriginal people of the Kulin nations and the European settlers had their own reasons for wanting the land of Coranderrk – what were they?
- How long did the Coranderrk enquiry take in real life?

Try these:

- Create a profile of William Barak, Reverend Green, Anne Bon and Reverend Strickland
- Include as much information as you can – photo, year of birth/death, how they were connected to Coranderrk.
- In pairs create a list of 10 questions each based on the information on this webpage – swap your questions with your partner and use the webpage to answer each others questions.

Consider these:

As you head into the CORANDERRK production....

- Keep in mind the list of the key figures in the inquiry - how many of them are presented in the play?
- What challenges do you think the writers had in condensing the 3-month inquiry into a 70-minute play?



Caption: Thomas Bamfield, (c. 1844 -93) Head of the Taungurung, chief aide to William Barak, and a leading figure in the Coranderrk struggle.
Photographer: Charles Walter (c. 1866)
Source: State Library of Victoria (H(1.1.30))

WHY CORANDERRK? WHY NOW?

Consider this: CORANDERRK is one of the earliest documented examples of the solidarity of Aboriginal people and our fight for self-determination and control over our own affairs. These are not political acts but simply about claiming the same human rights as all other Australians. Despite the Government's denial of our land and natural resources and designing a welfare system of rations and dependency on the Government, we have fought and stood together for justice and a better way of life in Australia. This change happened slowly, and many non-Indigenous supporters stood in solidarity and took action to fight for Indigenous rights.

Discuss this: In the face of death, trauma and ongoing social disadvantage since 1788 Indigenous people survived and continue to have connection with their land and kinship relationships. Our cultures are dynamic and strong and have moved with the advent of technology. It could be described as a very sophisticated culture as our people are able to walk in two worlds; our own world and the white Australian world.

Anne Bon: *I am sure you will not regard it presumption on my part to make a few suggestions regarding the future management of Coranderrk.*

Coranderrk, the natives state, was given to them by the Queen at the hands of Sir Henry Barkly, as a small substitute for the country they had lost. They regard it as their own property and are exceedingly attached — I may say wedded to it.

Then why drive them from it? It is a fine estate of 4 800 acres and coveted by some of our land-grabbing neighbors. Are they to be driven from place to place like a herd of cattle to make room for the white usurper?

They are neither paupers, lunatics, nor criminals, then why treat them as such? We have robbed them of their beautiful Colony, deprived them of their hunting fields, and fishing grounds, and given them in return our vices and diseases, which are rapidly doing their work.



Caption: Family portrait of Caroline Morgan and her sons at Coranderrk.
Photographer: Fred Kruger (c. 1876)

Source: Museum Victoria XP1860

Other Notes: Caroline Malcolm Ferguson Morgan (c. 1848 – 89) was from the Loddon tribe. She is pictured above with her sons Marcus (left) John, (in front), Caleb (on Caroline's knee) and Augustus (right).

Caroline Morgan gave testimony at the Coranderrk Enquiry highlighting the harsh conditions of the station and unfair power from the authorities, losing a child from cold after being denied blankets.

Self-determination – Political Acts versus Act of Survival

Consider this:

Many Aboriginal and Torres Strait Islander people believe there are still ongoing issues with the Australian Government trying to secure community land(s) from Aboriginal and Torres Strait Islander people for mining purposes and road/real estate development. Although they were forced to live on these missions and stations as part of the Governments segregation policies, over time Indigenous people have made these places their homes – now they are being forced from them again, causing mass homelessness, depression and suicide amongst community members who have been made refugees in their own country.

Research this:

Choose one of the following to research and present

- Forced Closures of Western Australian Communities
- Redfern the Block

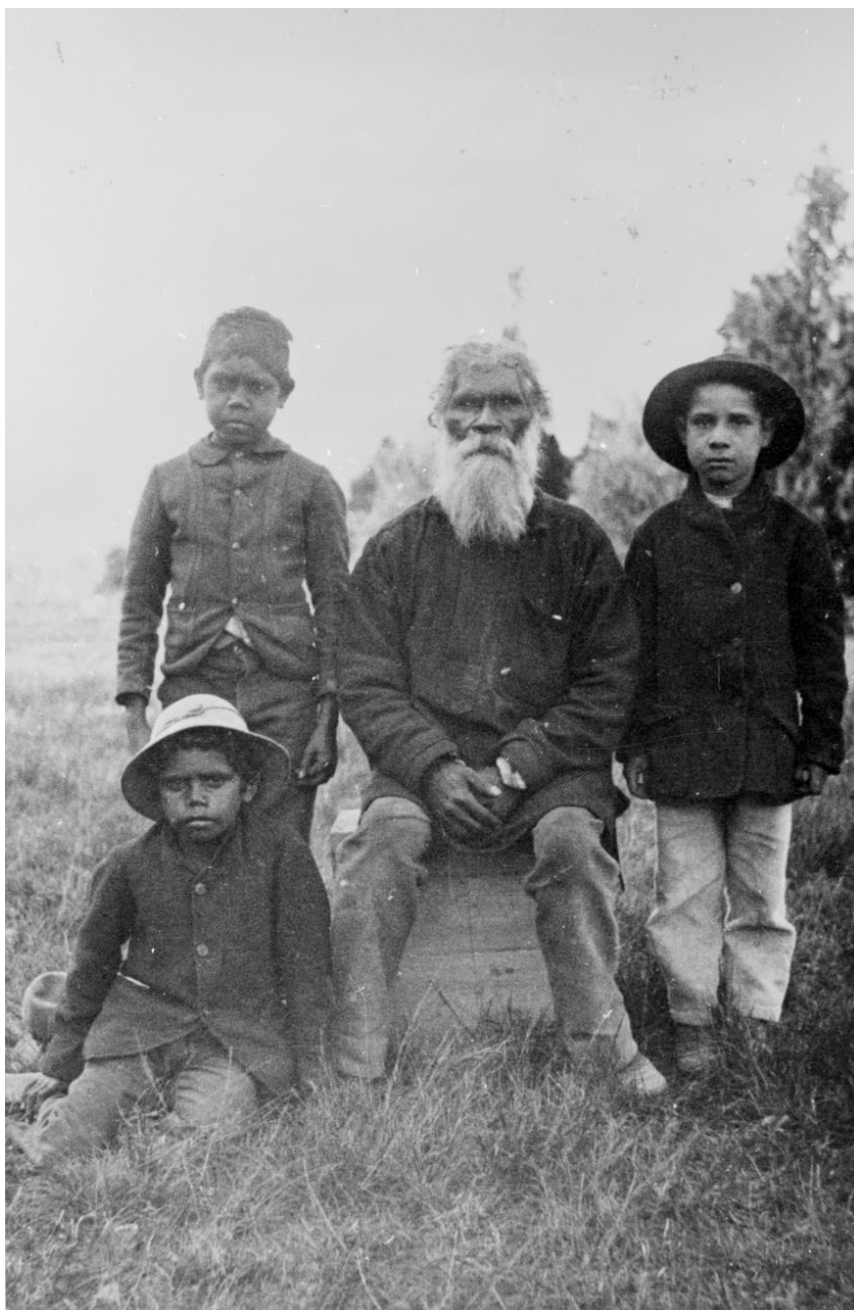
Look at this: <http://www.australianstogether.org.au/stories/detail/self-determination>

Research this:

Choose one of the following milestones/events in Australian history to research and present back to your class.

- 1939 Cummeragunja walk-off
- 1963 Yirrkala Bark Petition
- 1965 Freedom Rides
- 1966 Wave Hill Walk Off
- 1967 National Referendum
- 1972 Canberra Tent Embassy
- 1992 Mabo Native Title High Court Case

William Barak: *We would like it if the Government leave us here, give us this ground and let us manage Coranderrk and get all the money. Why not the people do it themselves? And why don't those whitefellows that want to break this station go and try to break some of the squatters' stations? The squatters have got more ground in Victoria than we have. We have only got a little piece. Whitefellows ought to leave us alone. They would not like us to come down and take their land from them and move them out of their homes. We are in Christian land, and we ought to love one another with brotherly love.*



Caption: William Barak, the Ngurungaeta of the Wurundjeri with younger boys
At Coranderrk Aboriginal Station.

Photographer: Unknown. Photographed c. 1890

Source: Museum Victoria XP2268

Other Notes: Aunty Joy Murphy is William Barak's great-great-grand niece

A HISTORY OF LEGISLATION

Consider this:

When the English first arrived in Australia they discounted Aboriginal knowledge and law because they it was different to their own and not documented in a written form they recognised despite its existence for some 50 000 years. The English declared the land *terra nullius*, because in their understanding of English and European land use, the Aboriginal people did not use the land purposefully.

- Look up the term “terra nullius” - Where does it come from and what does it mean?
- How did the English use it to justify their occupation of Australia?

Since Colonisation the Australian Government both state and federal have used legislations to control Aboriginal people and deny them of any basic human rights.

These legislations have resulted in mass historical injustices such as wide spread massacres, land theft, cultural genocide and forced child removal. Control was placed over every aspect of Aboriginal peoples lives including who they could marry, where they could work, and what they could eat.

Look at these:

The 1869 Aboriginal Protection Act:

http://www.foundingdocs.gov.au/resources/transcripts/vic7i_doc_1869.pdf

The 1886 Half-Caste Act:

http://www.austlii.edu.au/au/legis/vic/hist_act/tapa1886265.pdf

Answer these:

- Which section of the Protection Act defined Aboriginality to include 'half-castes' and people 'habitually associating and living with aboriginals'?
- What does Section 2, point V of the Protection Act articulate?
- Whose property did bedding, clothing and other articles remain the property of?
- What were the main functions of the Protection Act?
- What was the 1886 Half-Cast Act and how did it contribute to the demise of Coranderrk?
- Which section of the principal act was repealed in the Half-caste Act and what did it include?
- What was this section replaced with?
- Look at sections 3 and 4 in the Half Caste Act – who is determined to be a “half-caste” and who is to be deemed an Aboriginal?
- What terrible blight on Australian history was the Half-Cast Act ultimately responsible for?

THE PROTECTION ACT TODAY

Consider this:

In 2007, the Federal Government introduced the Intervention in to the Northern Territory to “protect Aboriginal Children” bringing in regulations similar as those seen in the Aboriginal Protection Act. Prior to colonisation the original people had a social and emotional support system, based in laws of connection to country and connection to each other. This structure provided safety nets that prevented abuse, addictions and welfare dependency. Intergenerational trauma through loss of country, kin and disempowerment has resulted in many of today’s communities having weak or even non-existent supports in place for its people. These problems cannot be fixed by making similar laws to the ones that caused them in the first place. The Government is now extending parts of the Intervention (like income management and alcohol restrictions) to other parts of Australia, mainly in areas where there are high Aboriginal and Torres Strait Islander populations. Recent studies have also shown that the number of Aboriginal and Torres Strait Islander children being removed from their families is now higher then during the Stolen Generation when epidemic proportions of Aboriginal and Torres Strait Islander children were removed from their families from the late 1700’s to the 1970’s. When Government policies target one race of people either directly or indirectly this is known as Institutional or Systemic Racism.

Read these:

The following websites contain more information on Australian policies and legislations that have impacted on Aboriginal people:

<http://www.australianstogether.org.au/stories/detail/assimilation>

<https://australianmuseum.net.au/indigenous-australia-timeline-1901-to-1969>

http://www.theguardian.com/commentisfree/2014/mar/21/john-pilger-indigenous-australian-families?CMP=share_btn_fb

Discuss this:

Do you think laws such as The Protection Act and the Intervention are about fixing problems or having control?

Caroline Morgan: *This is my evidence. Coranderrk, November 16th 1881.*

I have asked Mrs Strickland for a pair of blankets for my sick boy. She told me that she must write to Captain Page first. Then I told her, ‘must my little boy be perishing with the cold till you get a letter from Mr Captain Page?’ She told me she had orders only to give a pair of blankets for every hut. Then I told her, what must I do then? I have three beds?

Commissioner Anne Bon: *How did you do for a blanket for your dying boy?*

Caroline Morgan: *I had to have words over it. The children cannot sleep together on account on one of them having a chest complaint So I tore the blanket in two and gave them my blanket along with it. This is my evidence.*

* * *

Christian Ogilvie: *No. As long as there are people who listen to blacks’ complaints I think it is very natural, with such a race of people. That they will complain. We have them complaining to the Chief Secretary, then to the Members of Parliament, then to the Press, then to the clergymen, and now to somebody else.*

LANGUAGE OF POWER

Consider this: Historically and still to this day Aboriginal people have been labeled with many different terms and names. Terms such as “abo” “boong” and “coon” are extremely offensive to Indigenous people as they carry with them the hurt and grief of 200 years of oppression. Although these words are considered inappropriate and racist today, they are still often used in informal situations. These words were popular at a time when violence and discrimination towards Aboriginal people was an acceptable and common part of Australian life. They have been used since Colonisation to degrade and dehumanise Indigenous people and are considered an act of hate.

Reflect on this: Think of a time when you have been called a bad name or teased for something you can't control. Now imagine if you were called that your whole life, and your whole family were called that and your parents and your grandparents and their grandparents. How would you feel about that word?

***Reverend Hagenauer:** Well, you see: if you marry a half-caste to a white, the succeeding race will approach nearer to the whites. But if you marry a full black to a white, you increase the number of Aboriginals.*

Consider this: In CORANDERRK you will hear less obviously racist terms that were historically used by the Australian Government to classify Indigenous people. Terms such as “half-caste”, “quarter-caste” and “full blood” were used to determine how much Aboriginal blood a person had in them, which often dictated how Aboriginal people were treated and ultimately whether children were taken from their families and put in children's homes. This classifying ultimately led to the Stolen Generation.

Reflect on this: Aboriginal people do not classify our Aboriginality by what we look like or how much blood we have, it is about our connection to family, community, country and culture. Even today these terms are sometimes used or people might ask an Indigenous person “how much are you?” or “you don't even look Aboriginal”. Some people argue “that they are only words” but it is important to understand that language is a system of power and if misused can be a weapon to control and alienate people. It is important for Aboriginal people to have control over the terms that are used to refer to us.

How would you feel if someone...

- asked you how much of your mum or dad's blood you had in you.
- doubted that you were related to your family because of the way you look.
- called you the wrong name all the time no matter how many times you corrected them.

Look at these:

These websites have fact sheets on appropriate terminology.

http://www.ipswich.qld.gov.au/_data/assets/pdf_file/0008/10043/appropriate_indigenous_terminology.pdf (Check out the activity at the end of this one)

https://www.flinders.edu.au/staff-development-files/CDIP%20documents/CDIP%20Toolkit%202015/2_%20Appropriate%20Terminology.%20Indigenous%20Australians.pdf

ANALYSE AND EVALUATE A NON-NATURALISTIC PERFORMANCE

The next section of the resource is dedicated to unpacking the dramatic conventions, elements and stagecraft used in CORANDERRK. Remember these questions are designed only as a guide to prompt discussion, you as an audience member will take away your own interpretations and may choose to focus on different features of the performance for your SAC assessment task

Key knowledge

- The ways in which non-naturalistic performance styles and conventions are used in performance
- The ways in which characters are represented in non-naturalistic performance through the actors' use of expressive skills
- The ways in which dramatic elements, conventions and stagecraft are manipulated to enhance non-naturalistic performance
- Drama terminology associated with performance styles, traditions, and practitioners from contemporary and cultural traditions relevant to non-naturalistic performance

Key skills

- Analyse the representation of characters within a non-naturalistic performance
- Analyse and evaluate the manipulation of dramatic elements, conventions and stagecraft within a non-naturalistic performance
- Analyse non-naturalistic performance styles within a production
- Analyse and evaluate the use of expressive and performance skills in non-naturalistic performance
- Analyse and evaluate establishment and maintenance of the actor-audience relationship in a non-naturalistic performance
- Use drama terminology appropriately to analyse and evaluate a non-naturalistic performance

Consider: CORANDERRK is based on the archival transcripts of the 1881 enquiry which took place over 3 months and focuses on a number of different witnesses and their testimonies to a panel of commissioners. The world of the play is created using carefully selected stagecraft and dramatic elements.

- Consider the pre-set of the stage – what sense do you get of the world?
- How is the historical time and place indicated in the piece? Set, dialogue, costume?
- Are there any time transformations in the piece? How are they achieved?
- How is space used to indicate the worlds of the commissioners and the witnesses?
- Describe the contrast of these worlds and how it is achieved. Lighting, sound, space.
- Describe the overall rhythm of the piece.
- Describe the specific rhythms of the worlds.
- Describe how the stage is used and the dimensions of the space.
- Describe how the actors transition between the scenes.
- Describe how sound contributes to the world/s.
- Describe how music contributes to the piece.
- Describe the role the audience plays in the world – how is this achieved?

Com. Cameron: *Who got up that deputation that waited on the Chief Secretary?*

Thomas Bamfield: *We got it up ourselves:*

Com. Cameron: *No one tried to agitate on the question?*

Thomas Bamfield: *No.*

Com. Cameron: *No one has tried to make you dissatisfied with the management of the place?*

Thomas Bamfield: *No! Why should they try to take advantage of a poor black because he cannot read and write? I think they have done enough in this country to ruin the natives without taking from us anymore.*

Consider: CORANDERRK is based on verbatim excerpts of an official enquiry and most of the dialogue consists of measured recounts of past events, this can be challenging to create dramatic action and emotion on stage.

- How did the ensemble work to create action on the stage?
- How did the actors bring emotion to their characters?
- Were there any moments of tension between the characters in the play?
- How else was tension created in the work?
- What did you consider to be the major climax in the work?
- How did the climax impact on the characters and the world of the play?
- Describe how the use of dramatic elements contributed to the climax.
- Describe the rhythm of the verbatim dialogue
- Describe the main features of the language of the different characters – Stylised, poetic, specific to the time.
- Describe how stillness and silence is used in the piece.

Consider: CORANDERRK is a recreation of an important event in Victoria's history that explores oppression, self-determination, values/knowledge systems and relationships between Indigenous and non-Indigenous Australians.

- Describe the tone/mood of the piece and how it worked towards conveying the themes of the story.
- How did the different elements such as props and costume illustrate the divide between black and white?
- What symbolic function do books serve in CORANDERRK and how do they contribute to the themes of the work?
- What other uses of symbol did the work use and how did it contribute to the themes and the non-naturalism of the play?
- Conflict can be described as a micro-theme of the piece. Discuss.
- What moments of conflict did you see playing out on the micro-level on the stage?
- Which characters were most directly involved in the conflict? How did the conflict impact on these characters?
- Describe how lighting and sound expand on the themes of the work.
- How does the AV contribute to the themes and world of the play?

William Barak: *My boy fell sick.*

Got two passes for the coach to take him to Melbourne Hospital. Had no food on the way.

Mr. Strickland told me that he would write to Captain Page to meet me at the coach office in Melbourne, but nobody met us at the coach office, Bourke Street.

We did not know where to go. It was dark and cool, so I told my boy that we would go to Kew to Mrs. Bon. I had to carry my boy to Mrs. Bon, and it was late in the night.

The next day we went to the hospital – and I left him there. He died soon afterwards.

Consider: Trevor Jamieson plays a number of roles but most importantly Coranderrk's William Barak and that of the narrator.

- What main functions does the narrator serve?
- Whose perspective is the narrator embodying?
- What space does the narrator occupy on the stage?
- What are the main devices to indicate the role of the narrator?
- How does Trevor transform between his different roles?
- Are there any other famous narrator characters that you can liken this role to?
- What contrast is there between the overall mood of the piece and the narrator's dialogue?
- What impact does this have on the piece?
- What is the rhythm of the narrator? How does this vary to the other characters?
- How does Trevor work to bring truth to William Barak?
- Describe the language, rhythm patterns and physicality's of the narrator and Barak.
- Is exaggerated movement utilised to create these characters?

Consider: CORANDERRK is a character driven work that features an ensemble cast of 4 actors who play 19 different Aboriginal and non-Indigenous roles based on real life historical people.

- On average – how many roles does each actor play?
- Are the characters played with truth or as caricatures? Give examples.
- Are there any specific moments/elements in the work that require high levels of focus from the actors?
- How is character transformation achieved between the different roles? Consider costumes, props, gesture, movement.
- Describe how the actors used timing and energy to portray such a broad range of characters.
- Is there a specific device used to distinguish between the Aboriginal and non-Aboriginal roles? Use of space, accents, physicality, language of the writing.
- Are costume or props used to symbolise status or class? Describe.
- Are there any characters you feel alienated by or felt empathy for – was this enhanced by the actor's performance or any other devices?
- Describe the overall energy of the ensemble.
- Does the ensemble ever function as a chorus during the work? How do they do this and what function does this serve?
- Describe the rhythm of some of the individual characters in the piece and the ensemble as a whole.
- How do the actors exist in the space when they are not directly involved in action on stage?
- Do the actors ever utilise direct address? What impact does this have on the actor/audience relationship?
- How is AV used to add dimension to the characters? What impact does this have?

Edward Curr: *Most decidedly, for their good. I should remove the blacks from Coranderrk if they liked it or not. If I saw my child playing on the brink of a well I should remove the child even if he cried.*

Anne Bon: *Are they children?*

Edward Curr: *They Are!*

Anne Bon: *Are they not men?*

Edward Curr: *No, they are children. They have no more self-reliance than children.*

Anne Bon: *If they offend against the law, are they punished like children?*

Edward Curr: *No. Like men.*

Anne Bon: *Is that just?*

Edward Curr: *I did not make the laws.*

VCE POST PERFORMANCE ACTIVITIES

INDIGENOUS REPRESENTATION

Consider this: Much of the research and representation of Aboriginal people has been done by non-Indigenous people. The history of Australia has always been told from the point of view of the British Government and European Settlers – which left out the violent possession of Australia and the Cultural genocide that followed. It is only in the last decade that the real history of Australia has been taught in schools. The Indigenous community is rarely seen in mainstream media and most coverage is negative and/or reinforces negative stereotypes despite the many positive things happening in the Aboriginal community. This continues to create misunderstanding in mainstream Australia about who Aboriginal people really are.

Try this:

- Watch the news on a commercial station or read a mainstream paper such as the Age.
- How many stories do you see about Aboriginal people? What kind of stories are they?
- Now watch NITV or check out the Koori Mail Facebook page
<https://www.facebook.com/koorimail/>
- What difference is there?

Discuss this: In 2016 this cartoon was published in a leading Australian newspaper.

- http://www.abc.net.au/reslib/201608/r1598309_24228447.jpg
- What do you think the cartoon is implying?
- What impact do you think it had on Aboriginal and Australian people?

Consider this: Indigenous characters in Australian films and theatre are very rare and up until the 1970's Aboriginal roles were played by non-Indigenous actors who would "black up" to make their skin look darker. The few Indigenous characters that are written for film and theatre are often violent, alcoholics, uneducated, and generally play victim roles. Aboriginal people decided we needed to tell the stories and write the roles we wanted to see. It is also very hard for Indigenous actors to get parts unless it is an Indigenous character. In this production of CORANDERRK all the roles, both Indigenous and non-Indigenous are played by Aboriginal and Torres Strait Islander people. This shows that we are capable of playing any role but also takes ownership over our history.

Try this:

- Watch commercial television for an hour.
- Keep a tally of the diversity you see in ads and on shows ie African, Chinese, Aboriginal, white-Australian, Muslims, people with disabilities etc
- At the end of the hour total up your score. Who is represented most?
- Compare this to the diversity you see in the Australian public ie at school, on transport.
- Do you think Australian media accurately represents the diversity of Australia?
- Why do you think this is?

Discuss this: Only Aboriginal people should be able to play Aboriginal roles due to the history of misrepresentation and oppression. Traditionally "white" roles should be available to everyone because they do not have a challenging history and they are fairly represented in the media and the arts.

A THEATRICAL DOCUMENTARY

Consider this:

The plight of the CORANDERRK community is brought to life using extracts from the actual transcripts of the 1881 Victorian Parliament Enquiry as well as testimonies from the Indigenous and settler populations; using a combination of verbatim (word for word) accounts and supporting documentation, (newspaper articles, letters, photographs) to recreate this inquiry.

(It is important to note the original transcripts have been significantly condensed with much of the testimonies distributed amongst characters/witnesses that did not necessarily state those things in the original inquiry – however all dialogue was said at some point by someone.)

The use of fictional perspectives and invented scenes such as the voice of the narrator played by Trevor Jamieson, introduces a contemporary Indigenous view point on a historical issue adding another layer of meaning to the narrative.

Discuss these:

- Why do you think the writers chose to present the story of CORANDERRK in this form?
- What impact do the verbatim inquiry transcripts have on the audience?
- Can you think of any other ways to tell the story to tell the story of CORANDERRK?

View these:

- Check out these web pages on documentary and verbatim theatre.
- List the main features of each.
- How are they different/the same?

<http://www.dramaonlinelibrary.com/genres/documentary-theatre-iid-2482>

<http://www.dramaonlinelibrary.com/genres/verbatim-theatre-iid-2551>

Try This:

Think of a real life event, perhaps a well-known event in history or perhaps just an event that happened at school or home. How could you re-tell the story of this event as a documentary theatre piece?

- Who would you interview?
- Whose point of view would you tell it from?
- What other supporting evidence/documentation could you use to tell the story?
- What scenes would you fictionalise to enhance the story?
- What difficulties and challenges would you face?

FURTHER READING

BOOKS

Coranderrk: We Will Show the Country by Giordano Nanni and Andrea James

INTERNET

<http://www.thedramateacher.com/coranderrk-resources-for-vce-drama/>

<http://aboriginalhistoryofyarra.com.au/>

<https://fuse.education.vic.gov.au/Resource/LandingPage?ObjectId=e2459659-9398-4a4f-97ff-b2045c8f132d&SearchScope=Teacher>

<http://www.abc.net.au/news/2016-02-14/coranderrk-australias-first-aboriginal-political-movement/7166840?pfmredir=sm>

http://coranderrk.com/wordpress/?page_id=197

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