

TEACHING CONTEMPORARY INDIGENOUS THEATRE

AN EDUCATION
RESOURCE



This resource contains five 2-hour (plus!) lesson plans, intended to guide you through teaching about Contemporary Indigenous Theatre with Levels 9 and 10 students, as well as younger or older students.

The lesson plans are accompanied by three short videos, featuring First Nations theatre artists and educators discussing key ideas related to Contemporary Indigenous Theatre. There is also a PowerPoint containing relevant information to support your teaching.

The resource was developed by Bunjil Place, in collaboration with Drama Victoria, as a follow-on to a series of teacher professional learning workshops conducted in 2022 and 2023. The workshops and this resource were created by Noongar/Yamatji actor Mark Nannup and non-Indigenous educator Dr Danielle Hradsky. In saying that, we absolutely stood upon the shoulders of giants to produce these resources.

We would like to acknowledge the many individuals and organisations who have spent decades working to provide teachers and students with the tools, understanding, and sensitivity to approach Aboriginal and Torres Strait Islander performing arts content. In particular, we would like to acknowledge the following people and publications which have made this resource possible:

Playwright Jane Harrison (Muruwari), drama educator Andrew Byrne (Gunaikurnai), and theatre artist Jacob Boehme (Narangga/Kurna), both for kindly consenting to be interviewed for this project, and your incredible work over the years that have helped us get to where we are today.



THANK YOU

First Person Films

Teaching First Nations content and concepts in the drama classroom: Advice for teachers in Victorian schools (2019) by Kamarra Bell-Wykes, Dr Rachel Forgasz, and Dr Danielle Hradsky, in collaboration with ILBIJERRI Theatre Company, Drama Victoria, and Monash University.

The work of **Terri Janke and Company** in advancing Indigenous Cultural and Intellectual Property rights in Australia, and the work of **Dr Terri Janke** (Wuthathi/Meriam/Yadhaigana) in the development of the True Tracks® Principles for First Nations engagement.

Drama Australia's **Aboriginal and Torres Strait Islander Guidelines for Drama/Theatre Education** (2007), prepared by Dr Maryrose Casey and Dr Liza-Mare Syron, and this organisation's previous advice document, the National Association for

Drama in Education (NADIE) *Aboriginal and Torres Strait Islander Education and Studies: A Policy Statement and Guidelines for Drama Educators* (1995).

Singing Your Own Songlines: Approaches to Indigenous Drama (2004) by Dr Anne Marshall, published in *Drama Journeys: Inside Drama Learning* (pp. 55-76), edited by Dr Mary Mooney and Dr Jennifer Nicholls.

The many drama/theatre educators who attended workshops with us at Bunjil Place in 2022-2024 while we were developing this resource.

Special thanks to Art teacher Justine Carlin and Koorie students from Grayling Primary School for their expressive drawings featured throughout the resource.



IMPORTANT QUESTIONS

Q: Who is this resource intended for?

A: Drama teachers and students at Levels 7-10, as well as VCE Drama and Theatre Studies classes.

This resource was specifically written to address the Victorian Curriculum, but teachers and students from other states and territories may also find it useful. At the time of writing (November 2024), Victoria is still using the Victorian Curriculum V1.0, but is in the process of familiarising itself with and implementing the Victorian Curriculum V2.0, based on the Australian Curriculum V9.0. Throughout the resource, curriculum connections are given for both versions.

In the Victorian Curriculum V1.0, students at Levels 7 and 8 are required to:

Identify and connect specific features and purposes of drama from contemporary and past times, including the drama of Aboriginal and Torres Strait Islander peoples to explore viewpoints and enrich their drama making
(VCADRR039)

At Levels 9 and 10, students should:

Analyse a range of drama from contemporary and past times, including the drama of Aboriginal and Torres Strait Islander peoples to explore differing viewpoints and develop understanding of drama practice across local, national and international contexts
(VCADRR046)

The new curricula expand students' engagement with Aboriginal and Torres Strait Islander histories and cultures. In Drama, Victorian Levels 7 and 8 students are required to:

expand the diversity of drama created and/or performed by Aboriginal and Torres Strait Islander Peoples and consider culturally responsive approaches to Indigenous Cultural and Intellectual Property rights (VC2ADR8E02)

And at Levels 9 and 10:

investigate the ways in which drama, including work created and/or performed by Aboriginal and Torres Strait Islander Peoples, celebrates and challenges multiple perspectives of Australian identity (VC2ADR10E02)

We have developed this resource for Drama teachers and students from Levels 7-10; however, activities are generally aimed at students in Levels 9 and 10. Teachers of other year levels may need to adapt activities to suit younger or older students. Teachers of younger students should be particularly mindful of content in plays by First Nations playwrights, which often engage with traumatic and/or mature issues.

It may also be more appropriate for you and your students to only engage with one or two units, rather than the full program (for example, if you are studying a professional performance, or engaging with scene excerpts in class rather than staging a public class performance).





Q: How is this resource intended to be used?

A: As a guide, but not a blueprint.

We encourage you to draw on your own experience, teaching practices and community to make this resource your own. This resource is written as five two-hour units. Not all schools will have two hours each week for Drama – some may have more, some less. You may not have capacity in the curriculum to focus on one topic for five or more weeks. You may choose to focus on Contemporary Indigenous Theatre for an entire term or semester, going beyond the short scene studies suggested here to plan, rehearse, and stage a full production. It's up to you!

Each unit includes rubrics aligned with Levels 7-10 in the Victorian and Australian Curriculums. You do not need to assess your students each week! However, if you choose to only engage with one unit, these rubrics can support you with developing an assessment.

Q: Do I need to seek permission before engaging my students with First Nations texts?

A: Yes, if you are planning any kind of public performance. Possibly anyway, depending on the play and your plans for engaging with the text.

Australian Copyright Law states that:

- You do not need to seek permission to read a play aloud or perform a play/scene from a play IF your audience is only students and staff from your school. However, you still need to legally purchase copies of the script for your students' use. Most scripts state that one chapter/scene or 10% of the script, whichever is greater, may be copied by an educational institution for educational purposes provided that the institution has given a remuneration notice to the Copyright Agency under the Act. If you wish

your students to study the entire text or more than one scene, you must purchase separate copies for each student.

- You need to get written permission for any public performance of a play or a scene from a play. This includes performing to parents, and students and teachers from other schools. You need permission regardless of whether you are charging an entry fee or not. Seeking and gaining written permission can take up to three months, and it is possible that your application will be rejected, so allow plenty of time for this process.

Beyond Copyright Law, you may need to consider **Indigenous Cultural and Intellectual Property Rights**, as many plays by First Nations playwrights contain aspects of heritage and culture.



Q: What are Indigenous Cultural and Intellectual Property Rights, and why do I need to care about them?

A: Indigenous Cultural and Intellectual Property (ICIP) Rights refers to all the rights that First Nations people have, and are seeking, to recognise and protect their traditions, practices and cultures. This includes rights to their cultural heritage, traditional knowledge and traditional cultural expression. These are cultural rights stemming from connections to culture, Country, community and identity.

ICIP rights are contained in Article 31(1) of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). As an international instrument, UNDRIP is not legally binding in Australia until it has been signed and ratified. We have seen some movement towards recognising ICIP rights in standalone legislation in Australia with the Albanese Government committing to introducing a national

ICIP law in 2023. The recognition of ICIP rights are part of the Australian Curriculum V9.0 and Victorian Curriculum V2.0. Consequently, it is important that teachers understand and protect ICIP rights to align with these changes.

Indigenous Cultural and Intellectual Property is:

- Collective (originates from and owned by a clan group, rather than an individual)
- Enduring (passed down from generation to generation)
- Linked to roles and responsibilities to look after culture and knowledge
- Dynamic and constantly evolving.

You need to be particularly aware of ICIP when engaging with plays that include or reference the following aspects of heritage and culture. These aspects are frequently linked. Examples of plays that include one or more of these aspects are given in the right-hand column:

Aspects of heritage and culture

Literary, performing, and artistic works

e.g. stories, songs, dance, artworks, symbols and designs, ceremonies

Languages

e.g. living and revitalised Languages such as Wiradjuri and Yorta Yorta, constructed languages such as palawa kani, and developed languages such as Aboriginal English, Australian Kriol, and Torres Strait Creole.

Examples from plays

No Sugar (1985) by Jack Davis

No Sugar tells the story of the Millimurra–Munday family’s fight for survival during the Depression. The play depicts a Nyoongah corroboree ceremony, including ochre, clapsticks, didgeridoo, Nyoongah Language, and dancing.

Yanagai! Yanagai! (2004) by Andrea James

Yanagai! Yanagai! is a celebration of Yorta Yorta stories and song, as well as representing the Yorta Yorta people’s history of land struggle. As well as Yorta Yorta Language, *Yanagai! Yanagai!* includes many other kinds of ICIP, such as Yorta Yorta Knowledges and sites of significance.

Aspects of heritage and culture

Types of Indigenous Knowledge, including spiritual knowledge

e.g. ecological, environmental, agricultural, scientific, technical, political, social, cultural, and spiritual knowledges

Examples from plays

The Visitors (2021) by Jane Harrison

The Visitors reimagines the arrival of the First Fleet from a First Nations' perspective. Different Aboriginal Knowledges are woven into the text, as well as words in Language, tangible and intangible cultural property, and documentation of Indigenous heritage.

Tangible and intangible cultural property

e.g. objects, artefacts, places, knowledges, and skills

Boodjar Kaatijin (2020) by Ian Wilkes

Boodjar Kaatijin is part of a series of plays commissioned by Yirra Yaakin Theatre Company to share Noongar knowledge, Language, and Dreaming stories (intangible cultural property) with primary-aged children.

Indigenous ancestral remains and genetic material

The Return (2022) by John Harvey and Jason Tamiru

The Return engages with stories of both stealing and returning First Nations ancestral remains. These remains are represented on stage both by props and by actors.

Cultural environmental resources

e.g. natural resources that are connected to cultural or spiritual practices (i.e. the Brewarrina Fish Traps), or otherwise protected animals, birds, and plants (i.e. dugongs)

The Season (2017) by Nathan Maynard

The Season takes place during the annual mutton-bird harvest on Big Dog Island. Mutton-birds are protected by all Australian states except lutruwita (Tasmania), where the government recognises the cultural importance of mutton-birding to palawa peoples.

Sites of Indigenous significance

e.g. sacred sites, historically significant places, burial grounds

Beautiful One Day (2012) by ILBIJERRI Theatre Company

Beautiful One Day is set on Bwgcolman (Palm Island) and was created in response to a death in custody which occurred in 2004. The play includes stories of the past connected to place, as well as interviews with locals, court transcripts, and re-enactments (multiple aspects of ICIP).

Documentation of Indigenous heritage

e.g. archival records, research, diaries and journals, letters, and interviews

Stolen (1998) by Jane Harrison

The creative process for *Stolen* included interviewing members of the Stolen Generations and devising a script based on these interviews.

Q: If a play contains Indigenous Cultural and Intellectual Property, does that mean we can't study it?

A: No! In fact, to cover the curriculum, you need to study plays containing ICIP. However, you also need to follow recommended protocols.

The Australian Curriculum V9.0 and Victorian Curriculum V2.0 require Levels 7 and 8 students across all areas of The Arts to engage with ICIP. As stated earlier, students are required to consider “culturally responsive approaches to Indigenous Cultural and Intellectual Property Rights” (VC2ADR8E02/**AV9ADR8E02**).

Although ICIP is not explicitly part of the Levels 9 and 10 Drama curriculum, students are required to investigate drama created and/or performed by Aboriginal and Torres Strait Islander Peoples (VC2ADR10E02/**AC9ADR10E02**). Most plays created by First Nations playwrights reference and/or include at least one aspect of ICIP. You need to consider ICIP with your students whenever you are engaging with a Contemporary Indigenous Theatre text. This includes plays written by non-Indigenous playwrights that represent First Nations peoples and their ICIP. Culturally responsive approaches include:

- Reflecting on and sharing your own and your students' ideas, practices, values, and beliefs
- Being open to others' ideas, practices, values, and beliefs
- Valuing diversity
- Seeking to further cultural knowledge
- Creating spaces where diversity is valued.

Organisations and institutions across many sectors have introduced protocols as a way of protecting Indigenous Cultural and Intellectual Property (ICIP) Rights. Protocols are intended to address the gaps in the legal system in the protection and advancement of First Nations Peoples' collective rights to heritage and culture. Protocols present an effective and respectful framework for engaging with First Nations peoples, content and culture. They encourage ethical conduct and interaction based on good faith and mutual respect.

The True Tracks® Principles, developed by Wuthathi, Meriam and Yadhagana woman, Dr Terri Janke, is an internationally recognised best practice framework for engaging with Indigenous people and ICIP. The principles are:

- Respect
- Self-Determination
- Consent and Consultation
- Interpretation
- Cultural Integrity
- Secrecy and Privacy
- Attribution
- Benefit Sharing
- Maintaining Indigenous Culture
- Recognition and Protection

Credit: Dr Terri Janke's True Tracks® Principles produced under licence with Terri Janke and Company, 2024.

If your students are studying and/or performing a play that includes ICIP, we recommend engaging with these principles to help you approach the play with integrity, respect, and cultural responsiveness. The following page suggests questions to explore when studying a Contemporary Indigenous

Theatre script and/or professional performance, as well as steps you should take when staging a Contemporary Indigenous Theatre play that includes ICIP with your students.

Application of the True Tracks® Principles to developing and performing plays:

True Tracks® Principle	Questions for studying a text and/or professional performance	Steps for performing a play
Respect	<p>Do the playwright, director, and/or actors have permission to represent the ICIP? How do you know?</p> <p>Is the ICIP represented in a respectful way? What aspects of the playwriting and/or performance show respect?</p>	<ul style="list-style-type: none"> • Establish a space where diversity is valued and all cultures are respected. • Consider whether permission is needed to represent the ICIP, erring on the side of caution. • Consider alternate ways to represent the ICIP, such as Brechtian techniques, mime, narration, and other theatrical devices (Bell-Wykes et al., 2019, pp. 25–26).
Self-Determination	<p>Who has the right to control the use of the ICIP? How were they involved in writing and/or performing the play?</p> <p>If relevant, how did the playwright, director, and/or actors adhere to customary laws and community-specific protocols?</p>	<ul style="list-style-type: none"> • Involve the relevant Traditional Owner group from the outset and (as appropriate) throughout the rehearsal and performance of the play. • If asked to do so, adhere to any customary laws and community-specific protocols.
Consent and Consultation	<p>How did the playwright, director, and/or actors obtain consent to use the ICIP in the play? What consultation processes occurred?</p>	<ul style="list-style-type: none"> • Obtain free, prior, and informed consent from the appropriate Traditional Owner group before beginning work on a play that contains ICIP. If a play contains ICIP, but the Traditional Owner group is not specified (i.e. <i>Stolen by Jane Harrison</i>), contact your local Traditional Owner group to discuss your plans. • Consult as appropriate with the relevant people throughout the planning, rehearsal, and performance process.

True Tracks® Principle**Questions for studying a text and/or professional performance****Steps for performing a play****Interpretation**

Does the play respect the right of Aboriginal and Torres Strait Islander peoples to be the primary guardians and interpreters of their cultural heritage? Who are the interpreters of the ICIP? Is the depiction of ICIP authentic, accurate, and empowering? How do you know?

- Consider how you can involve community feedback or engage a cultural consultant to advise on how ICIP is used in the play.
- Even with consent and consultation, it may not be appropriate for non-Indigenous students to represent ICIP on stage. Bell-Wykes et al. (2019, pp. 25–26) suggest several ways for you and your students to devise respectful alternatives.
- Ensure that whatever solutions you arrive at (in consultation with the appropriate groups) are true to and respectful of the play/scene's purpose, and personally and collectively meaningful for your students.

Cultural Integrity

How have the playwright, director, and/or actors maintained the integrity of the ICIP while adapting or altering it for a theatrical context?

- As stated in the previous dotpoint, it may be more appropriate for your students to use theatrical devices to represent ICIP, rather than trying to recreate a traditional ceremony or use a cultural artefact on stage. Consider how you can “play for truth” (Bell-Wykes et al., 2019, p. 34): maintaining the integrity of the play/scene while respecting the ICIP.
- Consider how you can seek community feedback over how you have used ICIP in the plays.

Secrecy and Privacy

How have the playwright, director, and/or actors respected customary laws that restrict access to secret or sacred material including knowledge, sites, and objects?

How has individuals' personal or private information been respected?

- It is unlikely that a published playscript by a First Nations playwright will contain culturally restricted information. However, if you are concerned, consult with the appropriate individuals or groups and follow their advice.
- Include notices that advise of any culturally sensitive content, including notices for the use of voice, images or names of deceased people.
- Respect cultural protocols and cultural mourning practices.

True Tracks® Principle	Questions for studying a text and/or professional performance	Steps for performing a play
Attribution	How have the playwright, director, and/or actors attributed or credited the owners and custodians of the ICIP?	<ul style="list-style-type: none"> Publicly acknowledge the individuals and communities with whom you have consulted regarding ICIP. Before doing so, check how these individuals and communities would like to be acknowledged.
Benefit Sharing	How have contributors of ICIP, including individuals and source communities, benefited from the play? Consider both monetary and non-monetary benefits.	<ul style="list-style-type: none"> Pay your consultants appropriate rates for their time, skills, and input. Discuss with your consulting individuals/groups if there are any other benefits your students' performance could offer to their community. If you are charging attendance for the performance, ensure that some proportion of profits is directed to the appropriate community, and/or their chosen beneficiaries.
Maintaining Indigenous Culture	<p>How have performances of the play changed over time with regards to the ICIP?</p> <p>How has the inclusion of ICIP within the play contributed to maintaining Indigenous culture?</p>	<ul style="list-style-type: none"> Every time you stage a play that includes ICIP with students, re-consult with the relevant individuals and groups. Cultures evolve and protocols change. Maintain your relationships with the relevant people to facilitate this process.
Recognition and Protection	How have the playwright, director, and/or actors explicitly recognised and protected ICIP? How has this process affected the theatrical experience?	<ul style="list-style-type: none"> Recognising and protecting ICIP requires you and your school to commit time and resources. Ensure that the leadership team is aware and supportive of your efforts. Review contracts with consultants and communities to acknowledge ICIP rights.

Although recognising and protecting ICIP might feel like a lot of extra work, following these principles will help you and your students to create a performance of which you can be justly proud! Considering how the playwright/s, director/s,

and actors have approached ICIP will also deepen your understanding of the text. This education resource will help you to introduce your students to concepts and protocols of ICIP relating to Contemporary Indigenous Theatre.

UNIT 1:

WHAT IS CONTEMPORARY INDIGENOUS THEATRE?



OVERVIEW

This unit prepares students to undertake this unit on Contemporary Indigenous Theatre. As a class, you will establish important class protocols of respect and cultural responsiveness.

Students will pool their existing knowledge of Contemporary Indigenous Theatre, before watching a brief video featuring First Nations artists and educators discussing what Contemporary Indigenous Theatre is. Students will then engage briefly with First Nations traditions of performative storytelling, and examine how we communicate as a society. Finally, students will work together to create a multi-layered performance communicating their class protocols.

LEARNING INTENTIONS

- I can contribute to developing and communicating class protocols of cultural responsiveness
- I can identify some features and purposes of First Nations traditions of performative storytelling
- I can use elements of drama, performance skills, and/or conventions to communicate in multi-layered storytelling

OUTCOMES

Australian Curriculum v9.0		Victorian Curriculum v2.0		Victorian Curriculum v1.0	
Developing practices and skills		Developing practices		Drama practices	
Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10
AC9ADR8D01	AC9ADR10D01	VC2ADR8D01	VC2ADR10D01	VCADRDO35	VCADRDO42
AC9ADR8D02	AC9ADR10D02	VC2ADR8D02	VC2ADR10D02	VCADRDO36	VCADRDO43
Exploring and responding		Exploring		Respond and interpret	
Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10
AC9ADR8E01	AC9ADR10E01	VC2ADR8E01	VC2ADR10E01	VCADRRO38	VCADRRO45
AC9ADR8E02	AC9ADR10E02	VC2ADR8E02	VC2ADR10E02	VCADRRO39	VCADRRO46

RESOURCES



- Projector
- Teaching Contemporary Indigenous Theatre PPT
- Contemporary Indigenous Theatre: An Introduction (Video 1)
- Internet access
- Textas
- Large sheet of paper for class protocols for cultural responsiveness
- Large sheet of paper for Know-Wonder-Learn brainstorm
- Optional: Objects that will release/create a (pleasant) smell (e.g., incense, diffusers, scented candles, leaves) and/or something pleasant to eat that can be shared with the class
- Teaching First Nations content and concepts in the Drama classroom

ACTIVITIES

Acknowledging Country (5 min)

- Acknowledge Country following your normal class protocols. We recommend that you establish Acknowledging Country as a regular practice before commencing this unit. If you have not already done so, you will need to spend more time on this section of the lesson to ensure your students understand the meaning and purpose of Acknowledging Country.
- Acknowledge the long history and diverse practices of First Nations Australians performing and expressing culture through drama. Pay respect to the cultural leaders who have maintained and protected these practices in the past, and those who are continuing in and evolving these traditions today.

Establishing a cultural responsiveness space (30 min)

- Divide students into six groups. Ask each group to create a freeze frame representing one of the following ideas:
 - Reflecting
 - Sharing
 - Being open
 - Valuing
 - Diversity
 - Seeking knowledge
- Share each freeze frame. Ask the audience what they notice in the image.
- Explain that for this unit, you need to establish a culturally responsive space. This includes:
 - Reflecting on and sharing your own ideas, practices, values, and beliefs
 - Being open to others' ideas, practices, values, and beliefs
 - Valuing diversity
 - Seeking to further your cultural knowledge

- Using the freeze frames as inspiration, decide on class rules/protocols to create a culturally responsive space. Include processes for raising issues, such as a situation or individual feeling culturally unsafe.
- Display these protocols in the classroom and reference as needed.

Know-Wonder-Learn:

Pooling existing knowledge (15 min)

- As a class, brainstorm what you already know about Contemporary Indigenous Theatre, and what you wonder. Leave space for noting what you learn. Some prompting questions could include:
 - Who creates Contemporary Indigenous Theatre?
 - What is the purpose of Contemporary Indigenous Theatre?
 - When did Contemporary Indigenous Theatre begin?
 - How might 'place' affect Contemporary Indigenous Theatre?
 - Why is Contemporary Indigenous Theatre important?
 - How is Contemporary Indigenous Theatre created?

If students are unable to answer these questions, they can go into 'wonder'. Throughout the unit, add new understandings to 'learn'.

Listening to the experts (15 min)

- Watch the short video **Contemporary Indigenous Theatre: An Introduction** (8:26)
- Read through the ILBIJERRI Advisory Group quotes shared in the PPT (**Teaching First Nations content and concepts in the Drama classroom**, p. 38).
- As a class, reflect on what you learned through the video and quotes. Which 'wonder' questions are you now able to answer? What do you still need to learn?

Looking to the past to understand the present (20 min)

Follow Slides 9–14, discussing and taking notes as necessary.

- Explain that to understand Contemporary Indigenous Theatre, you need a basic understanding of First Nations traditions of performative storytelling, and that involves looking at how we communicate as a society.
- *How do we communicate?* Think–Pair–Share: Think about how our society communicates knowledge, decisions, beliefs, and ideas. Discuss with the person next to you, then share your ideas with the class.
- *Oral and Written Cultures.* Read the slide, then discuss the differences between primarily literate and primarily oral societies. What would it be like to live in a primarily oral society? What skills would you need?
- *It's not either/or.* Remind students that no society is solely literate nor solely oral. Ask students to reflect on their own families, and the ways of communication that are valued there. Are they similar or different to what is valued at school? Share as a class.
- *First Nations traditions of performative storytelling.* Discuss as a class the expressive skills they might have seen in traditional First Nations performances or ceremonies. A list is provided to check your answers. As you may have discussed, most traditional First Nations performances use multiple expressive skills at once. This helps to create layers of meaning and multiple storylines. Remind students that every First Nations culture will have different ways of using these expressive skills.
- *Important!* Remind students that First Nations performance traditions are complex and diverse. They don't need to know everything about these traditions to engage with Contemporary Indigenous Theatre. However, it is important to understand and remember the following:
 - Traditional First Nations performances tell truths, not fictions.
 - All traditional First Nations expressions of culture are connected to place.
 - First Nations performance traditions belong to the community, rather than an individual.
 - All traditions and cultures (in any society) evolve over time.

Briefly discuss these ideas, and explain that you will return to them in future classes.

Multi-layered storytelling (20 min)

- Return to the Class Protocols for Cultural Responsiveness that you developed earlier. This is an example of literary communication – sharing ideas, values, behaviours, and practices through written words. What would these protocols look like if communicated orally?
- Divide the class into six groups. Each group will work on communicating the protocols using a different expressive skill. You will then combine them to create a whole class, multi-layered performance.
- *NOTE:* This performance is **not** a traditional First Nations performance or ceremony. The aim is to experience multi-layered storytelling. Do not attempt to recreate First Nations music, movement, symbols, or any other expression of culture. These activities were inspired by those suggested in *Singing Your Own Songlines: Approaches to Indigenous Drama* (2004) by Dr Anne Marshall.

Group 1: Oral narrative.

Your role is to tell (not read!) the protocols.

- Decide whether you want to memorise the protocols as written, create a story that shows why the protocols matter, or tell the protocols in another way.
- Use voice, facial expressions, gesture, and body language.
- Use first person and present tense.
- Include all group members in speaking.
- Involve the audience by encouraging and managing responses.

Group 2: Visual narrative. Your role is to manage space, place, and symbols relating to the protocols.

- Create symbols representing the different protocols. Work out how to incorporate these into the performance.
- Choose and design the space for sharing the protocols. Where should the protocols be shared? Consider colours, props/sets, costumes, where the audience sits, where the actors are in proximity to each other and the audience, etc. Share your choices with Group 1.
- Deepen your choices by transforming the space into a 'place'. Give/identify the meaning and

personality of the space. Use symbols to connect the space to the class's cultural and personal identities. You may like to work with Group 5 (Smell/Taste Narrative).

Group 3: Auditory narrative. Your role is to share the protocols through sound.

- Consider what mood and atmosphere best suit sharing the protocols. Experiment with sounds to create this mood/atmosphere. You might like to use sounds from the natural world, instruments, and/or your own voices and bodies.
- Create a soundscape to accompany the protocols performance. You can work with Group 1 to pre-plan your soundscape, or improvise along with their performance.

Group 4: Body narrative. Your role is to share the protocols through movement, mime, and/or dance.

- Create bodily representations of each protocol. If your group are not experienced dancers/movement artists, begin by creating one or more freeze-frames representing each protocol. Then add movements to transition between each freeze-frame.
- Work with Group 1 to ensure your performance enhances/aligns with how they are telling the protocols. You can either perform alongside them, or direct their movements.

Group 5: Smell/taste narrative. Your role is to enhance the protocols performance through smell and/or taste.

- Consider the smell of the performance space. What scents can you identify? How do these smells create a particular mood/atmosphere?
- Discuss with Group 3 the mood and atmosphere they are trying to create. Consider what scents/tastes would help to create this mood.
- Using the resources available to you, create a sensory experience for the actors and audience. This could include: opening windows/doors to let in fresh air, bringing in scented leaves from outside, asking everyone to fetch their lunch to share before/during/after the performance. Use your imagination! Your teacher may also have some additional objects to help.

Group 6: Landscape narrative. Your role is to connect the protocols performance to the land around you.

- What natural environment surrounds your performance space? As a group, discuss ways to incorporate this environment into the protocols performance, then collaborate with the other groups to bring these ideas to life. You may like to:
 - Take responsibility for Acknowledging Country at the beginning of the class performance.
 - Discuss with Group 2 whether moving the performance outside is an option. If not, work with them to transform the performance space into a 'place' connected to the local landscape.
 - Work with Group 3 to create sounds from the natural world.
 - Develop bodily representations of the environment with Group 4.
 - Work with Group 5 to bring in natural objects from outside.

Reflecting on learning (10 min)

- Share the multi-layered performance and reflect as a class:
 - How was this performance similar to other performances that you have done? How was it different?
 - How were the elements of drama, performance skills, and/or conventions used to communicate meaning in each layer?
 - What do you think is the purpose of this kind of multi-layered storytelling? Why?
 - Based on this experience, how might you expect to find elements of drama, performance skills, and/or conventions used to communicate meaning in Contemporary Indigenous Theatre? Why?

Homework

Return to the class Know-Wonder-Learn brainstorm. Reflect on whether you can answer any more questions. What new wonderings do you have?

RUBRICS

Victorian Curriculum V2.0/Australian Curriculum V9.0

Level 10	I work with the class to manipulate dramatic elements, performance skills and/or conventions across all narrative layers	I evaluate the class's use of dramatic elements, performance skills, and conventions	I justify my evaluation of how dramatic elements, performance skills, and/or conventions are used across cultures	I analyse how First Nations performative traditions and expressive skills celebrate multiple perspectives of identity
Level 9	I use dramatic elements, performance skills, and/or conventions across several narrative layers	I analyse the class's use of dramatic elements, performance skills, and conventions	I evaluate how dramatic elements, performance skills, and/or conventions are used across cultures	I explain how First Nations performative traditions and expressive skills celebrate identity
Level 8	I help to refine an oral, visual, auditory, body, smell/taste, or landscape narrative	I compare and contrast the class's use of dramatic elements and conventions	I explain how dramatic elements and/or conventions are used across cultures	I understand the diversity of First Nations performative traditions and expressive skills
Level 7	I contribute to an oral, visual, auditory, body, smell/taste, or landscape narrative	I reflect on the class's use of dramatic elements and/or conventions	I identify a dramatic element and/or convention used	I identify a First Nations performative tradition and/or expressive skill
Sub- strands	Developing performance skills	Reflecting on own and others' drama	Elements of drama across cultures	First Nations Australian drama
Strands	Developing Practices/Developing Practices and Skills		Exploring/Exploring and Responding	

Victorian Curriculum V1.0

Level 10	I help to practise and refine the class's expressive capacity across all narrative layers	I manipulate dramatic action and design elements to engage an audience on all narrative layers	I justify my evaluation of how dramatic elements and expressive skills convey meaning and aesthetic effect	I analyse how drama practices express differing viewpoints and cultural norms
Level 9	I explore my expressive capacity across several narrative layers	I structure dramatic action and design elements to engage an audience	I evaluate how dramatic elements and expressive skills convey meaning	I explain how drama practices differ across contexts
Level 8	I help to refine an oral, visual, auditory, body, smell/taste, or landscape narrative	I structure and rehearse a narrative layer to communicate meaning	I explain how dramatic elements have been combined	I connect features and purposes
Level 7	I contribute to an oral, visual, auditory, body, smell/taste, or landscape narrative	I plan ways to communicate meaning through a narrative layer	I identify a dramatic element used	I identify features and/or purposes
Sub- strands	Developing expressive skills	Communicating dramatic meaning	Elements of drama	Features and purposes of drama
Strands	Drama practices		Respond and Interpret	

UNIT 2:

KEY TEXTS FROM CONTEMPORARY INDIGENOUS THEATRE



OVERVIEW

This unit introduces students to key Contemporary Indigenous Theatre texts. Students will engage as a class with *The Cherry Pickers* by Kevin Gilbert (Wiradjuri), acknowledged as the first Contemporary Indigenous Theatre text.

Students will then use their research skills in small groups to investigate specific plays from the Contemporary Indigenous Theatre canon, identifying and connecting features, purposes, times, places, ideas, and perspectives/viewpoints. Students will embody their findings to create a 'gallery' of Contemporary Indigenous Theatre. Finally, students will contribute their findings to create a class time/place map of key texts by First Nations playwrights in context with social, cultural, and political events.

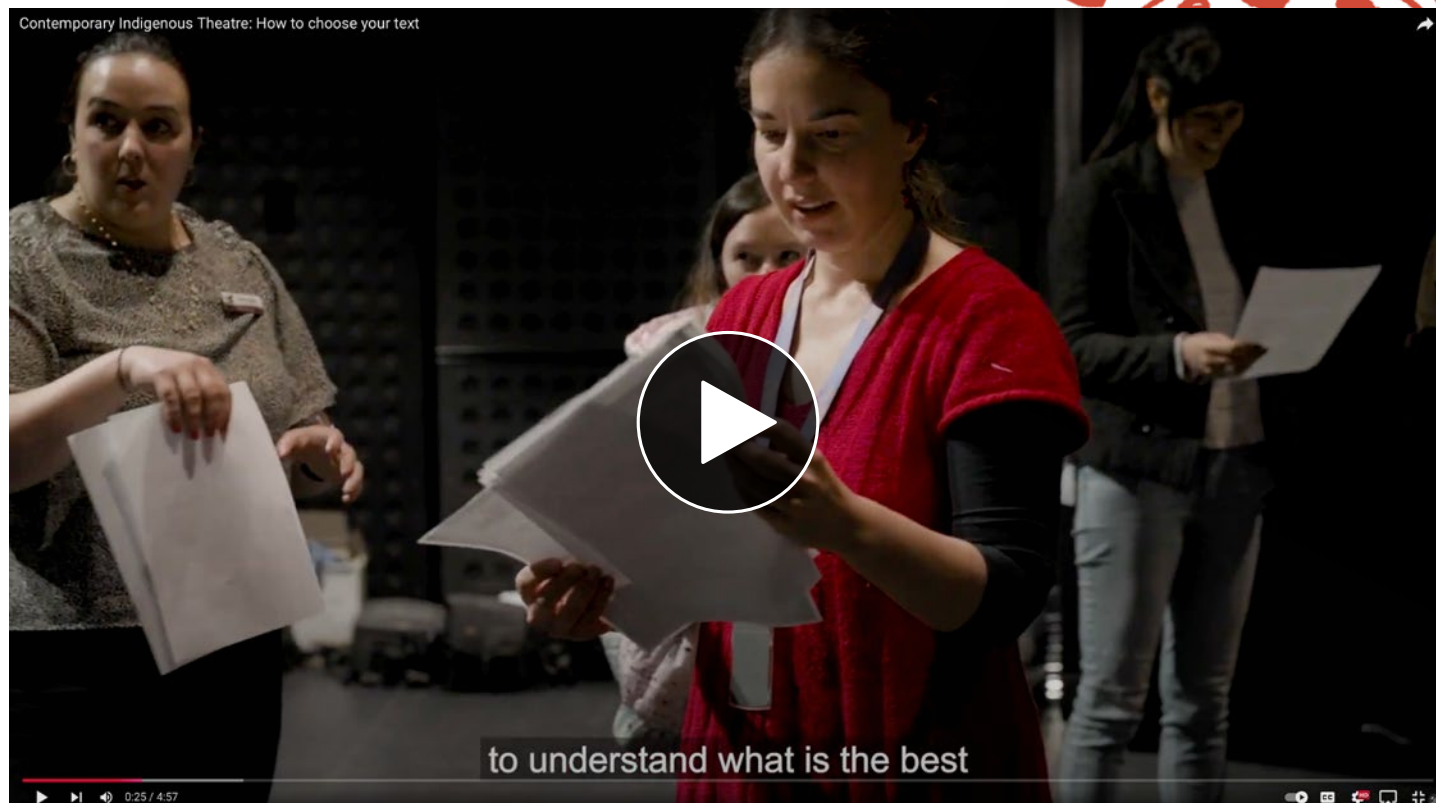
LEARNING INTENTIONS

- I can identify some features and purposes of Contemporary Indigenous Theatre
- I can connect different times and places/contexts to developments in Contemporary Indigenous Theatre
- I can identify different ideas and perspectives/viewpoints expressed through Contemporary Indigenous Theatre

OUTCOMES

Australian Curriculum V9.0		Victorian Curriculum V2.0		Victorian Curriculum V1.0	
Exploring and responding		Exploring		Respond and interpret	
Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10
AC9ADR8E01	AC9ADR10E01	VC2ADR8E01	VC2ADR10E01	VCADRRO38	VCADRRO45
AC9ADR8E02	AC9ADR10E02	VC2ADR8E02	VC2ADR10E02	VCADRRO39	VCADRRO46

RESOURCES



- Projector
- Teaching Contemporary Indigenous Theatre PPT
- Internet access
- [AIATSIS Map of Indigenous Australia](#)
- Large roll of paper for class map of Contemporary Indigenous Theatre
- Textas or other drawing/writing implements
- Know-Wonder-Learn brainstorm
- [Contemporary Indigenous Theatre: Selecting and Studying Texts \(Video 2\)](#)
- Sticky notes

WARNING:

This unit contains reference to Aboriginal and Torres Strait Islander people who have passed. If you have First Nations students in your class, discuss with them and their families before beginning the unit whether it is appropriate for them to hear these names and potentially see images of these people (while researching).

ACTIVITIES

Acknowledging Country (5 min)

This embodied Acknowledgement of Country can also be used as a physical warm up. The movements are based on body awareness and grounding techniques, not First Nations traditional movements.

- Stand with feet shoulder-width apart, arms by your sides. Breathe in deeply through your nose, and out through your mouth. Acknowledge your own body and identity; who you are in this place and time.
- Focus your attention on the ground beneath your feet. Press each part of your feet into the floor, from the heel to the individual toes. Acknowledge the Country under your feet.
- Stomp your feet on the ground, then gradually gentle your movement to tread with 'soft padded feet'. Pay attention to the different sensations as you do so. Pay respects to Elders of the past who have returned to Country.
- Clench and unclench your fists, raising your arms slowly as you do so from your sides to above your head. Pay respects to Elders of the present who lead with strength and pride.
- Swing your arms in large circles, changing directions several times. Pay respect to the leaders and Elders of the future, who are growing amongst us today.
- Bring your palms together in front of you and rub them briskly together, then place them over your heart. Feel the strength of your heartbeat and the warmth of your hands. Hold the mindfulness of this Acknowledgement with you throughout your practice today.

The Cherry Pickers by Kevin Gilbert (Wiradjuri) (20 min)

- Share and discuss the following with your students [notes are in the PowerPoint]:
- Kevin Gilbert's *The Cherry Pickers* is generally acknowledged as the first piece of Contemporary Indigenous Theatre. Gilbert, a Wiradjuri man, wrote the play in 1968 while serving a prison sentence. The play was smuggled out of gaol on toilet paper, and presented in a reading at the Mews Theatre in Sydney. Three years later, after Gilbert was released on parole, the Nindethana Theatre

Company (including Bob Maza and Jack Charles) presented a rehearsed reading of *The Cherry Pickers* as their first performance. *The Cherry Pickers* was not published until 1988, when Gilbert chose to release it as a political act and protest against the bicentennial celebrations of the First Fleet. *The Cherry Pickers* was first performed as a full production by Kooemba Jdarra in 1994, directed by Wesley Enoch, one year after Gilbert died from emphysema. The play tells the story of Aboriginal seasonal workers. Gilbert was writing from his lived experience. He described the play in the introduction to the 1988 version as being about "spiritual searching and loss, my people pushed into refugee situations, desocialised if you like" (p. 3). The writing and production of *The Cherry Pickers* occurs within the context of the Stolen Generations, the 1967 Referendum, the Aboriginal Tent Embassy and many other social, cultural, and political events. Understanding this context is key to understanding the play.

- Divide the class into six groups. Ask each group to identify one of the following aspects of *The Cherry Pickers*:
 - A feature (i.e., based on lived experience, must be performed by an all-Aboriginal cast)
 - A purpose (i.e., protest, exposing and politicising the situation of Aboriginal people)
 - An important event that affected its writing and/or production (i.e., ongoing effects of colonisation, the founding of the Aboriginal Tent Embassy)
 - An important place that affected its writing and/or production (i.e., Wiradjuri Country, gaols, the Mews Theatre)
 - An idea expressed (i.e., spiritual searching and loss, being pushed into refugee situations)
 - A perspective/viewpoint expressed (i.e., the bicentennial of the First Fleet was an occasion for protest, not celebration)
- Each group shares their findings with the class. What connections can you make between each group's findings? Create a mindmap.
- *Extension if enough time*: Embody this mindmap as a class. What do you notice when you embody information rather than saying or writing it?

Understanding Contemporary Indigenous Theatre in time and place

(1 hour at least. Can be split into two half hour sessions, and/or given as a homework task)

- Share and discuss the following with your students [notes are in the PowerPoint]:
- Since *The Cherry Pickers* was written, more than 130 plays by First Nations playwrights have been published. Many hundreds more have been professionally performed, but not published for a variety of reasons (e.g., protection of Indigenous Cultural and Intellectual Property – more on this later!). Many of these plays have received great critical acclaim and literary/theatrical awards. Approximately eleven plays have been included on VCE Drama and Theatre Studies playlists, and more on VCE English textlists. Like *The Cherry Pickers*, these plays have occurred within a complex socio-cultural-political context.
- Divide the class into six groups. Each group will focus on a different decade of Contemporary Indigenous Theatre, from the 1970s to present day.
- Provide each group with a list of plays published by First Nations playwrights in each decade. A short list is available on the accompanying PPT.
- *Note:* The plays on the PPT have been chosen to represent an array of playwrights, times, and places. These plays have also all been published, and most remain in print, making it easier for your students to access information on them. There are many other important Contemporary Indigenous Theatre texts that have not been published. Students may also choose one of these if they wish and can find enough information.
- Depending on time and the abilities of the group, students choose one or more plays from their decade to research and answer the following questions:
 - What happens in the play? Find a brief synopsis.
 - What are some of the features (dramatic and/or production elements) of the play? What purpose did the playwright have in writing it? How do the features and purpose connect?
 - What year was the play first written? Performed? What significant social, cultural, and/or political events occurred around this time, and/or are referenced in the play?

→ What First Nations Country does the playwright come from? Find this Country on the **AIATSIS map of Indigenous Australia**. What other places are important to the play's writing and/or production?

→ What ideas and perspectives/viewpoints are being communicated and/or challenged?

- To share this information with the class, each group creates a freeze-frame representing some of the key ideas, perspectives, and viewpoints explored in plays by First Nations playwrights during this decade.

Embodying key ideas (25 min)

- To share freeze-frames, begin with Group 1 (1970s) at one end of the room. Group 2 (1980s) walks around/through the freeze-frame, sharing their observations with the class before creating their own freeze-frame nearby. Group 3 (1990s) now repeats this exercise, focusing on Group 2 and any connections/differences to Group 1. Repeat with the other groups until everyone is in place, creating a 'gallery' of Contemporary Indigenous Theatre.
- Record these observations and each group's notes onto the large roll of paper. You will add to this paper throughout the unit, eventually creating a class 'map' of Contemporary Indigenous Theatre. This map does not need to be in chronological order. Include other important social, cultural, and political events on your map, particularly those referenced in plays. Some important events to include would be the:
 - 1967 Referendum
 - Aboriginal Tent Embassy (1972–present)
 - Return of Uluru to its Traditional Owners (1985)
 - Bicentennial of British Settlement (1988)
 - Mabo decision (1992)
 - *Bringing Them Home* report (1997)
 - National Apology to Australia's Indigenous Peoples (2008)
 - *Uluru Statement from the Heart* (2017)
 - Victoria's commitment to Voice, Treaty, and Truth (2022)
 - Voice Referendum (2023)

Listening to the experts (10 min)

- Watch the short video **Contemporary Indigenous Theatre: Selecting and Studying Texts** (4:57)
- Read through the ILBIJERRI Advisory Group quotes shared in the PPT (**Teaching First Nations content and concepts in the Drama classroom**, pp. 21-22)

Reflecting on learning (15 min)

- As a class, discuss what you learned through the video and quotes.
- Bring up the class Know-Wonder-Learn brainstorm. It should now be possible for students to answer many of these questions; however, new wonderings will be arriving. Focus on what text(s) you will study as a class, and how you will go about this.
- Repeat the embodied Acknowledgement done at the beginning of this unit, focusing on what you have learnt about the past and present of Contemporary Indigenous Theatre, and how this connects to Country. As students hold the final pose (hands on heart), ask them to reflect on their new wonderings. Each student writes one of these on a sticky note and adds it to the brainstorm.



RUBRICS

Victorian Curriculum V2.0/Australian Curriculum V9.0

Level 10	I analyse how dramatic elements, performance skills and conventions communicate and challenge ideas, perspectives & meaning	I analyse how cultures, times, places, and other contexts are connected to drama making movements	I analyse how forms and performance styles are used by First Nations playwrights to convey meaning	I analyse how Contemporary Indigenous Theatre celebrate and challenges multiple perspectives of Australian identity
Level 9	I draw connections between dramatic elements, performance skills and conventions, and the play's ideas, perspectives & meaning	I connect cultures, times, places, and other contexts to drama making movements	I investigate why specific forms and performance styles are used by First Nations playwrights	I explain how Contemporary Indigenous Theatre celebrates & challenges multiple perspectives of Australian identity
Level 8	I explain how a dramatic element or convention communicates ideas, perspectives, or meaning	I explain how the culture, time, place, or other context affects the play, and/or vice versa	I compare performance styles used by First Nations playwrights	I understand the diversity of Contemporary Indigenous Theatre
Level 7	I identify a dramatic element or convention in a play	I connect a play to a culture, time, place, and/or another context	I identify a performance style used by a First Nations playwright	I identify a feature and/or purpose of Contemporary Indigenous Theatre
Sub-strands	Dramatic elements and conventions	Cultures, times, places, and other contexts	First Nations Australian drama	
Strands	Exploring/Exploring and Responding			

Victorian Curriculum V1.0

Level 10	I analyse how the dramatic and production elements combine to convey meaning	I analyse how social, cultural, and historical events are connected to drama making movements	I analyse how forms and performance styles are used to convey meaning	I analyse how the features and purposes of a play explore differing viewpoints
Level 9	I draw connections between the dramatic and production elements and the play's meaning	I connect social, cultural and historical events to drama making movements	I investigate why specific forms and performance styles are used	I explain how the features and purposes of a play explore differing viewpoints
Level 8	I explain how a dramatic and/or production element communicates meaning	I explain how the social, cultural, and or historical context affects the play, and/or vice versa	I compare performance styles used	I connect a feature to the playwright's purpose
Level 7	I identify a dramatic and/or production element in a play	I connect a social, cultural, and/or historical context to a play	I identify a performance style used	I identify a feature and/or purpose in a play
Sub-strands	Dramatic and production elements	Social, cultural, and historical contexts	Forms and performance styles	Features and purposes of drama
Strands	Respond and Interpret			

UNIT 3:

INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY



OVERVIEW

This unit introduces students to your students to concepts of Indigenous Cultural and Intellectual Property (ICIP), and culturally responsive approaches to plays that contain ICIP.

Students will draw on and embody their own cultures to understand aspects of heritage and culture that are considered ICIP. They will then identify aspects of ICIP that are referenced or included in Contemporary Indigenous Theatre texts. Students will investigate how the playwright, director, and/or actors have approached this ICIP in the past, and develop their own plan for representing this ICIP on stage in a culturally responsive manner.

LEARNING INTENTIONS

- I can identify aspects of Indigenous Cultural and Intellectual Property in a Contemporary Indigenous Theatre text
- I can analyse how drama practitioners select and use Indigenous Cultural and Intellectual Property
- I can develop a culturally responsive approach to performing a play/scene from a play that references or includes aspects of Indigenous Cultural and Intellectual Property

OUTCOMES

Australian Curriculum V9.0		Victorian Curriculum V1.0	
Exploring and responding		Respond and interpret	
Levels 7 and 8	Levels 9 and 10	Levels 7 and 8	Levels 9 and 10
<u>AC9ADR8E01</u>	<u>AC9ADR10E01</u>	<u>VCADRRO38</u>	<u>VCADRRO45</u>
<u>AC9ADR8E02</u>	<u>AC9ADR10E02</u>	<u>VCADRRO39</u>	<u>VCADRRO46</u>

RESOURCES

- Projector
- Teaching Contemporary Indigenous Theatre PPT
- Seven large sheets of paper
- Internet access
- Short sections from your chosen Contemporary Indigenous Theatre text/s
- Teaching First Nations content and concepts in the Drama classroom
- Know-Wonder-Learn brainstorm

WARNING:

This unit requires students to be culturally responsive. If you do not believe your students are ready to undertake this work in a respectful manner, spend more time on developing their understanding and skills before attempting this unit.

We strongly recommend that you engage with your school's Koorie Engagement Support Officer (KESO) or Koorie Education Worker (KEW) before beginning this unit. If possible, ask your KESO/KEW to come into your class during this unit.



ACTIVITIES

Acknowledging Country (5 min)

This embodied Acknowledgement of Country can also be used as a physical warm up. Students should draw on their own observations of the natural world for their movements, not First Nations traditional movements. You may like to play some peaceful music in the background during this exercise.

- Begin spread out around the classroom, standing in neutral. Take a few deep breaths in and out. Close your eyes or focus on the ground just in front of you. Imagine that you are outside on Country, in a place that means something to you.
- What can you see on this Country? Perhaps a tree, an animal, a bird, an insect...embody the thing you can see, moving around the space or staying still as appropriate. After 10–20 seconds, choose a new thing that you can see and embody that. Repeat three more times (five total).
- What can you *hear* on Country? Wind, birds, animals...create that sound. You may stay still or include movements. After 10–20 seconds, choose a new sound to recreate. Repeat twice (four total).
- What can you *smell* on Country? Freshly cut grass, gum leaves, a creek...breathe deeply and let yourself respond to the smell. If it is something you can touch, you might like to mime touching it and bringing it to your nose. After 10–20 seconds, choose a new thing to smell. Repeat once (three total).
- What can you *taste* on Country? A berry, manna from a gum tree, a tasty sandwich that you packed from home...mime eating the object, and let yourself taste it. After 10–20 seconds, choose another thing to taste (two total).

- Finally, how does it *feel* to be on Country? Sit or lie down, and imagine yourself becoming part of the ecosystem that you have just explored.

NOTE: Be gentle/take your time in coming out of this exercise.

What is copyright? (10 min)

- To understand ICIP, we need to understand copyright. Using the notes in the PPT, explain and discuss the following points about copyright:
 - Property based on a person's creative skill and labour
 - Protected by the law
 - Gives the author/creator economic and moral rights
 - Lasts for 70 years after the author/creator's death
- Discuss how copyright relates to your class's current unit.
 - If you are only doing scene studies in class, explain how you have (for example) bought a copy of the script and only photocopied one scene or 10% of the text. Find the section in the front matter that explains copying for educational purposes.
 - If you plan on performing scenes/whole plays to a public audience (anyone not currently attending or working at the school), explain how you sought permission. Show students the written permission from the author or their legal representative.



What is Indigenous Cultural and Intellectual Property? (25 min)

- Indigenous Cultural and Intellectual Property comprises overlapping aspects of heritage and culture. The diagram on the PPT shows some of these different aspects. Set up seven different stations around the room, each with a large sheet of paper. On each sheet, place one of the following questions/question groups. Divide the class into seven, and give each group 2-3 minutes at each station to brainstorm answers.

- What cultural stories were you told as a child (fairytales, fables, religious stories)? What songs, dances, drama practices, artworks, symbols, or designs are important in your culture? What ceremonies are performed in your culture?
- What language(s) do you speak? Are there any other languages or dialects in your family?
- What knowledge originated in your culture? What knowledge has been passed down in your family?
- What traditional objects, artefacts, and skills are important in your culture (crafts, sport, music, religion)?
- How does your culture treat ancestral remains? What happens when someone passes away?
- What special sites, places, and environmental resources are important to your culture?
- How does your family document its heritage (photos, diaries, family trees)?

- Place the sheets in the middle of the room, and spend some time examining what has been written. What do you notice? Why is it important to protect Indigenous Cultural and Intellectual Property?

Being respectful (20 min)

- A big part of protecting ICIP is being respectful. The best way to understand respect for others is to understand respect for yourself. Ask students to choose the aspect of heritage and culture from the previous exercise which means the most to them. In these groups, create a short (no more than 30-seconds) performance, respectfully showing that aspect of heritage and culture.
- NOTE:** Work with students carefully to ensure their performances contribute to a culturally safe space.
- Share these performances with the class. What do you notice about representing culture respectfully? What would a disrespectful performance look like? If necessary, add to the Class Protocols of Cultural Responsiveness.



Indigenous Cultural and Intellectual Property rights (15 min)

- Share the slide showing First Nations peoples' ICIP rights and our obligations. Credit that this section is adapted from Dr Terri Janke's True Tracks® Principles. Use freezeframes to explore these rights and obligations. For example:
 - Students move around the space until you tell them to stop and form groups of... (number). In this group, create a freezeframe of whichever word you say (a right or obligation). After students have created their freezeframe, ask them to call out without looking at the slide whether it's a right or obligation.
 - In pairs, one person embodies a right (e.g., 'protection'). The other person then embodies an appropriate obligation (e.g., 'seeking permission').
- Indigenous Cultural and Intellectual Property rights overlap with copyright, but are not currently protected by law. ICIP rights are contained in Article 31(1) of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). As an international instrument, UNDRIP is not legally binding in Australia until it has been signed and ratified. We have seen some movement towards recognising ICIP rights in standalone legislation in Australia with the Albanese Government committing to introducing a national ICIP law in 2023. As a class, examine the Venn diagram on the next slide. Discuss the following questions:
 - What does it mean to collectively own something? Why might it be difficult to prove ownership?
 - What does 'rely on our integrity' mean? How can we have integrity in our actions?
 - Why is it important that ICIP rights be enduring?
 - What's the difference between 'tangible' and 'intangible'? Why might it be difficult to legally protect something that's intangible?
 - Examine the overlapping space. How might a performance require both copyright and ICIP rights?

Contemporary Indigenous Theatre and ICIP (20 min)

- Give students short sections from your chosen Contemporary Indigenous Theatre text. In pairs, ask them to identify any parts of the scene that reference or directly include ICIP. Some examples are given in the introduction of this resource.
- Investigate how the playwright and/or past directors and actors have approached this ICIP. Try to answer at least one of the following questions (hint: look in the introduction of the playscript):
 - Is this a respectful depiction of the ICIP? Why/why not?
 - Has the playwright sought permission to include this ICIP?
 - Has the playwright consulted with the community whose ICIP is being represented?
 - Are the representations of the ICIP accurate or do they perpetuate stereotypes or assumptions?
 - Is the playwright obeying traditional laws?
 - How has the playwright repaid the community?
 - Is the playwright being responsible in their depiction of ICIP?
 - What relationship does the playwright have to the community whose ICIP is being represented?
 - Has the playwright attributed contributors to ICIP used in the play? Have they used notices?

NOTE: Many playwrights avoid directly representing sensitive ICIP. For example, the 'Memorial Scene' in *Black Cockatoo* by non-Indigenous playwright Geoffrey Atherton was devised by the Director, Wesley Enoch, Associate Director, Yolande Brown, Composer/Sound Designer, Steve Francis, and Lighting Designer, Trent Suidgeest (p. 81), all of whom are First Nations. The described ceremony is not intended to depict First Nations mourning traditions.

Culturally responsive approaches to ICIP (20 min)

In your pair, develop a plan for representing this ICIP as written on stage in a culturally responsive manner. Consider:

- Who would you need to ask for permission?
- How would your representation show respect and responsibility? Follow the advice in *Teaching First Nations content and concepts in the Drama classroom* (pp. 25–26), for example:
 - Don't recreate traditional dances or ceremonies. Instead, focus on understanding the scene's *sacred purpose* and apply dramatic conventions to realise this purpose in a personally and collectively meaningful way.

- Don't use real artefacts as props and costumes. Instead, ask yourself how you could truthfully represent that object with stuff that you've already got.
- Don't use accents when speaking Aboriginal English. Instead, use your normal voice.
- If Language is included, get the pronunciation and meaning right.

Reflection (5 min)

- Revisit the Know-Wonder-Learn brainstorm. Does learning about ICIP answer any of your questions? What new questions have arisen? Take on your final pose from the Acknowledgement/warm-up (feeling yourself to be on Country). Take a minute to connect to Country and reflect on your new wonderings.



RUBRICS

Victorian Curriculum V2.0/Australian Curriculum V9.0

Level 10	I analyse how dramatic elements, performance skills, and conventions are used by playwrights to communicate ICIP	I use dramatic elements, performance skills, and conventions to communicate and challenge ideas across cultures, times, & places	I analyse the playwright/s, director/s, and actors approaches to the ICIP	I critique and refine my culturally responsive approach for representing ICIP as written in a play
Level 9	I explain how dramatic elements, performance skills, and conventions are used by playwrights to communicate ICIP	I use dramatic elements, performance skills, and conventions to communicate and challenge ideas across cultures	I investigate how the playwright/s, director/s, and/or actors have approached the ICIP	I justify my culturally responsive approach for representing ICIP as written in a play
Level 8	I identify a dramatic element or convention that has been used by a playwright to communicate ICIP	I use dramatic elements and conventions to communicate ideas across cultures	I justify whether or not the reference to or inclusion of ICIP is culturally responsive	I plan a culturally responsive approach for representing ICIP as written in a play
Level 7	I identify a dramatic element or convention used by a playwright	I use a dramatic element or convention to communicate ideas	I identify a reference to or inclusion of ICIP in a play	I outline a way to show respect for ICIP as written in a play
Sub-strands	Dramatic elements and conventions	Cultures, times, places, and other contexts	First Nations Australian drama	
Strands	Exploring/Exploring and Responding			

Victorian Curriculum V1.0

Level 10	I analyse how dramatic and production elements are used by playwrights to communicate ICIP	I use dramatic elements, to communicate and challenge meaning across cultures, times, and places	I analyse the playwright/s, director/s, and actors approaches to the ICIP	I critique and refine my culturally responsive approach for representing ICIP as written in a play
Level 9	I explain how dramatic and production elements are used by playwrights to communicate ICIP	I use dramatic elements, to communicate and challenge meaning across cultures	I investigate how the playwright/s, director/s, and/or actors have approached the ICIP	I justify my culturally responsive approach for representing ICIP as written in a play
Level 8	I identify a dramatic or production element used by a playwright to communicate ICIP	I use dramatic elements to communicate meaning across cultures	I justify whether or not the reference to or inclusion of ICIP is culturally responsive	I plan a culturally responsive approach for representing ICIP as written in a play
Level 7	I identify a dramatic or production element used by a playwright	I use a dramatic element to communicate meaning	I identify a reference to or inclusion of ICIP in a play	I outline a way to show respect for ICIP as written in a play
Sub-strands	Dramatic and production elements	Social, cultural, and historical contexts	Forms and performance styles	Features and purposes of drama
Strands	Respond and Interpret			

UNIT 4:

ENGAGING WITH AND INTERPRETING CONTEMPORARY INDIGENOUS THEATRE TEXTS



OVERVIEW

This unit invites students to engage with and interpret scenes from Contemporary Indigenous Theatre texts. As a class, students will embody an overview of the text, and locate the text on your class map of Contemporary Indigenous Theatre. Then in pairs or small groups, as appropriate to the scene, students will analyse physical and psychological aspects of characters in the scene, then work through a series of exercises (based on the six narrative layers discussed in Unit 1) designed to bring these aspects to life.

Students will also be asked to consider any Indigenous Cultural and Intellectual Property referred to or included in the scene, and develop a culturally responsive approach to representing this ICIP as written in the text.

LEARNING INTENTIONS

- I can locate a Contemporary Indigenous Theatre text within a cultural, historical, and place context
- I can analyse and communicate the physical and psychological aspects of a character
- I can interpret a scripted Contemporary Indigenous Theatre text, using a culturally responsive approach

OUTCOMES

Australian Curriculum V9.0		Victorian Curriculum V2.0		Victorian Curriculum V1.0	
Developing practices and skills		Developing practices		Explore and express ideas	
Levels 7–8	Levels 9–10	Levels 7–8	Levels 9–10	Levels 7–8	Levels 9–10
AC9ADR8D01	AC9ADR10D01	VC2ADR8D01	VC2ADR10D01	VCADRE033 VCADRE034	VCADRE040 VCADRE041
Creating and making		Creating			
Levels 7–8	Levels 9–10	Levels 7–8	Levels 9–10		
AC9ADR8C01	AC9ADR10C01	VC2ADR8C01	VC2ADR10C01		
Exploring and responding		Exploring		Respond and interpret	
Levels 7–8	Levels 9–10	Levels 7–8	Levels 9–10	Levels 7–8	Levels 9–10
AC9ADR8E01 AC9ADR8E02	AC9ADR10E01 AC9ADR10E02	VC2ADR8E01 VC2ADR8E02	VC2ADR10E01 VC2ADR10E02	VCADRR038 VCADRR039	VCADRR045 VCADRR046

RESOURCES

- Projector
- Teaching Contemporary Indigenous Theatre PPT
- 'Whoosh!' script based on your chosen Contemporary Indigenous Theatre text
- Class map of Contemporary Indigenous Theatre
- Short sections from your chosen Contemporary Indigenous Theatre text
- [Teaching First Nations content and concepts in the Drama classroom](#)
- Know-Wonder-Learn brainstorm



ACTIVITIES

Acknowledging Country (5 min)

Repeat one of the embodied Acknowledgements of Country from the previous two weeks, or develop your own. In your Acknowledgement, pay your respects to the playwright's ancestral Country, as well as the land that you are on today.

Contemporary Indigenous Theatre

'Whoosh' (45 min)

Introduce the text that you will be studying to your students if they have not already engaged with it. Using the 'Whoosh' storytelling technique, guide your students through the text:

- Begin with everyone in a large circle. Explain that, as the teacher, you will be the storyteller/conductor/director. All students will have the opportunity to play characters, objects, places, events, and anything else that occurs in the story. Whenever you mention a character, object, place, or event, any student can step into to play that role (first in the circle takes the role). When you say "Whoosh!" everyone returns to their places. 'Whoosh' generally indicates a new scene, but you can also add in 'Whooshes' if the scene is getting too busy or confusing. If you want, you can give students props and simple costumes to use.

The following is an example of a 'Whoosh' script based on the first few scenes of Muruwari playwright Jane Harrison's play *The Visitors* (2021). As *The Visitors* does not have formal scenes, 'Whoosh' occurs when there is a change in the script as indicated through the symbol ▼▼▼. Bolded words indicate possible roles for students to embody. For this script (and any other script that mentions specific Countries), we encourage you to have a map available for students to locate the script and characters. Practice saying any words in Language before this activity so that you are confident of their meaning and pronunciation.

- ★ *It is January, 1788. A Burramattagal person, **Walter**, is standing on an **escarpment (cliff)** overlooking a **harbour**. Walter is an anthropologist and philosopher. The **sun** is blindingly hot. We can hear **cicadas, birds**, and the **sea**. Walter is joined by **Gordon**,*

*a Cadigal person and General, **Joseph**, a Kameygal person and doctor/healer, **Jacob**, a Cameragal person and joker/tradie, **Gary**, a Wallumedegal person and bureaucrat/numbers man, and **Albert**, a Wangal person and engineer/Mr Logic. Everyone is dressed in fancy modern suits. The six clan leaders greet each other as suits each of their characters, and pay respects to Gordon, whose Country they are on. They are meeting about something strange which has arrived in the harbour. Gordon invites everyone to feast on seafood. Whoosh!*

- ★ *Everyone except **Walter** feasts, throwing their shells into a **midden**. **Walter** is still watching the **harbour**. **Gary** begins the meeting. **Gordon** welcomes everyone to Country. One leader from the Gweagal clan is missing. **Joseph** notes that there is a big **nowee (boat)** in the harbour. He remembers that long ago there were three smaller nowees that left. Suddenly, **Lawrence**, a young Gweagal person, bursts through the **trees**. The Elders tell him to go away. But Lawrence has been sent to tell them about the big nowee. Whoosh!*
- Reflect on the story as a class:
 - What is a feature (dramatic and/or production element) of the play?
 - What purpose do you think the playwright has?
 - When was the play written? When is it set? What important events have affected the play's writing?
 - Where was the play written? Where is it set? What important places have affected the play's writing?
 - What issues, ideas, and themes are expressed through the play?
 - What viewpoints/perspectives are expressed through the play?
- Locate the play on your class map of Contemporary Indigenous Theatre.

First read-through (10 min)

- Divide students up into pairs or small groups, as appropriate to the scenes/scene sections you have selected. Give each group their scene and ensure they understand where it fits in the overall story.
- Students allocate characters and read through their scene, including any stage directions.

Analysing aspects of character (Oral narrative) (20 min)

- Working together, students highlight and make notes in the script about their character's:
 - Objective: What do I want?
 - Action/Strategy: How do I get what I want?
 - Obstacles: What is preventing me from achieving my objective?
 - Emotions: What am I feeling?
 - Attitudes: What are my beliefs, values, and attitudes?
 - Subtext: What am I not saying?
 - Relationships: How do I connect to other people/the place?
 - Status: What is my relative social position?
- Students read through their scenes again, using their voices to emphasise each of the above as much as possible.

Developing narrative layers (25 min)

The following exercises will help students develop multi-layered performances, as well as developing students' performance skills and helping them to interpret different ideas, issues, perspectives, themes, meaning, and subtext in the scenes. Possible reflection questions are given after each exercise:

- Create a set and costumes for your scene without using any words (visual narrative). One at a time, add something to the set from a selection of simple items (e.g., blocks, pieces of cloth, etc.). Once each person has added something, they return to the front. The next person may add something new, or change what is already there. Rather than words, use facial expressions, gestures, and non-verbal sounds (i.e., laughter, coughs, breaths, "mm-hm", "ah", "ugh", etc.). Stay in character throughout, and continue until everyone agrees (non-verbally) that the set accurately represents the scene.

- How does not speaking affect **tension**?
- Which non-verbal sounds help to build/reduce **conflict**?
- Still without any words, use stylised and symbolic movement to 'dance' the scene (body narrative). Include strong facial expressions, gestures, and non-verbal sounds:
 - How did dancing the scene affect the **climax**?
 - How did you use the **space** to show your characters' intention, relationships, and status without words?
- What would the scene sound like as a score (auditory narrative)? Use your bodies, voices, and simple/found instruments to tell the story through sound and music.
 - What is the **rhythm** of the scene? How does it change?
 - What moments of silence exist? What does the absence of **sound** mean in the scene?
- What smells and tastes are mentioned in the scene (smell/taste narrative)? If there are no smells/tastes explicitly mentioned, what smells/tastes are implied (e.g., the bitterness of anger, the sweetness of love)? Act out the scene, still without words, savouring your senses throughout.
 - What **contrasts** are evoked through smell and taste?
- Consider what is happening in the environment around your characters (landscape narrative). Where are they? How does the Country on which they stand respond to/interact with the scene? How do the characters respond to/interact with Country? This may be in the script or you may use your imagination. Think about earth, skies, waters, animals, plants...Perform the scene as Country.
 - What is the **mood** of the scene? How does embodying Country help to create this mood?
- Now bring all six narrative layers together to create a multi-layered narrative! Reflect on your performance and how each narrative layered together. You will refine this further next week before sharing it with the class.

Culturally responsive approaches to Indigenous Cultural and Intellectual Property

(10 min in class; to be finished as homework or an assessed task)

- In their scene groups, students identify any ICIP referred to or included in the scene. As a reminder, ICIP includes:
 - Cultural stories, songs, dances, artworks, symbols and designs, and ceremonies
 - Languages
 - Scientific, ecological, spiritual, and other types of knowledge
 - Traditional objects, artefacts, and skills
 - Ancestral remains and genetic materials
 - Significant sites, places, and environmental resources
 - Documentation of heritage

- Build on plans developed in the previous lesson to create a plan for representing this ICIP as written on stage in a culturally responsive manner (may be finished as homework/become a formal assessment task for the unit).

Reflection (5 min)

- In *Teaching First Nations content and concepts in the Drama classroom*, students are asked to “draw connections to [their characters]-- personalise them, want to take care of them” (p. 34). Either in scene groups or as a whole class, ask students to go around the circle and share one way they connect to their character.



RUBRICS

Victorian Curriculum V2.0/Australian Curriculum V9.0

Level 10	I combine performance skills, dramatic elements, and conventions to communicate all aspects of my character	I shape dramatic action to interpret a script, conveying intended ideas, perspectives, and meaning	I justify my evaluation of how dramatic elements can communicate or challenge meaning across narrative layers	I critique and refine my culturally responsive approach for representing ICIP as written in a play
Level 9	I identify and communicate physical and psychological aspects of my character	I convey scripted ideas, perspectives, and meaning through dramatic elements and conventions	I evaluate how dramatic elements can communicate or challenge meaning across narrative layers	I justify my culturally responsive approach for representing ICIP as written in a play
Level 8	I identify and communicate my character's intentions, relationships, and status	I manipulate relevant dramatic elements and conventions to interpret a script	I explain how dramatic elements can communicate meaning across narrative layers	I plan a culturally responsive approach for representing ICIP as written in a play
Level 7	I show my character's intentions, relationships, and status through voice and/or body	I apply a relevant dramatic element and/or convention to a script	I identify how a dramatic element can communicate meaning in a narrative layer	I outline a way to show respect for ICIP as written in a play
Sub- strands	Aspects of roles and characters	Interpreting scripted drama	Elements of drama across cultures	First Nations Australian drama
Strands	Developing Practices and Skills	Creating/Creating and Making	Exploring/Exploring and Responding	

Victorian Curriculum V1.0

Level 10	I manipulate dramatic elements to convey physical and psychological aspects of my character	I combine dramatic elements and narrative structure to develop ideas and explore subtext in a script	I justify my evaluation of how dramatic elements can convey meaning and aesthetic effect across narrative layers	I critique and refine my culturally responsive approach for representing ICIP as written in a play
Level 9	I develop and convey physical and psychological aspects of my character	I improvise with dramatic elements to develop ideas & explore subtext in a script	I evaluate how dramatic elements convey meaning & aesthetic effect in narrative layers	I justify my culturally responsive approach for representing ICIP as written in a play
Level 8	I identify and communicate my character's intentions, relationships, and status	I combine dramatic elements to explore and develop an issue, idea, or theme in a script	I analyse how dramatic elements can convey dramatic meaning across narrative layers	I plan a culturally responsive approach for representing ICIP as written in a play
Level 7	I show my character's intentions, relationships, and status through voice and/or body	I explore an issue, idea, or theme in a script through a relevant dramatic element	I identify how a dramatic element can convey dramatic meaning in a narrative layer	I outline a way to show respect for ICIP as written in a play
Sub- strands	Developing roles and characters	Exploring scripted drama	Elements of drama	Features and purposes of drama
Strands	Explore and Express Ideas		Respond and Interpret	

UNIT 5:

REHEARSING AND PERFORMING CONTEMPORARY INDIGENOUS THEATRE TEXTS



OVERVIEW

This unit prepares students to perform scenes from Contemporary Indigenous Theatre texts. As a class, students will consider their audience and the actor-audience relationship they wish to establish. Students will practice introducing their own and their character's cultural identities. In their groups from the previous unit, students will rehearse and refine their scenes, including implementing their culturally responsive approach to any Indigenous Cultural and Intellectual Property. Reflection questions are also given for students after their performance.

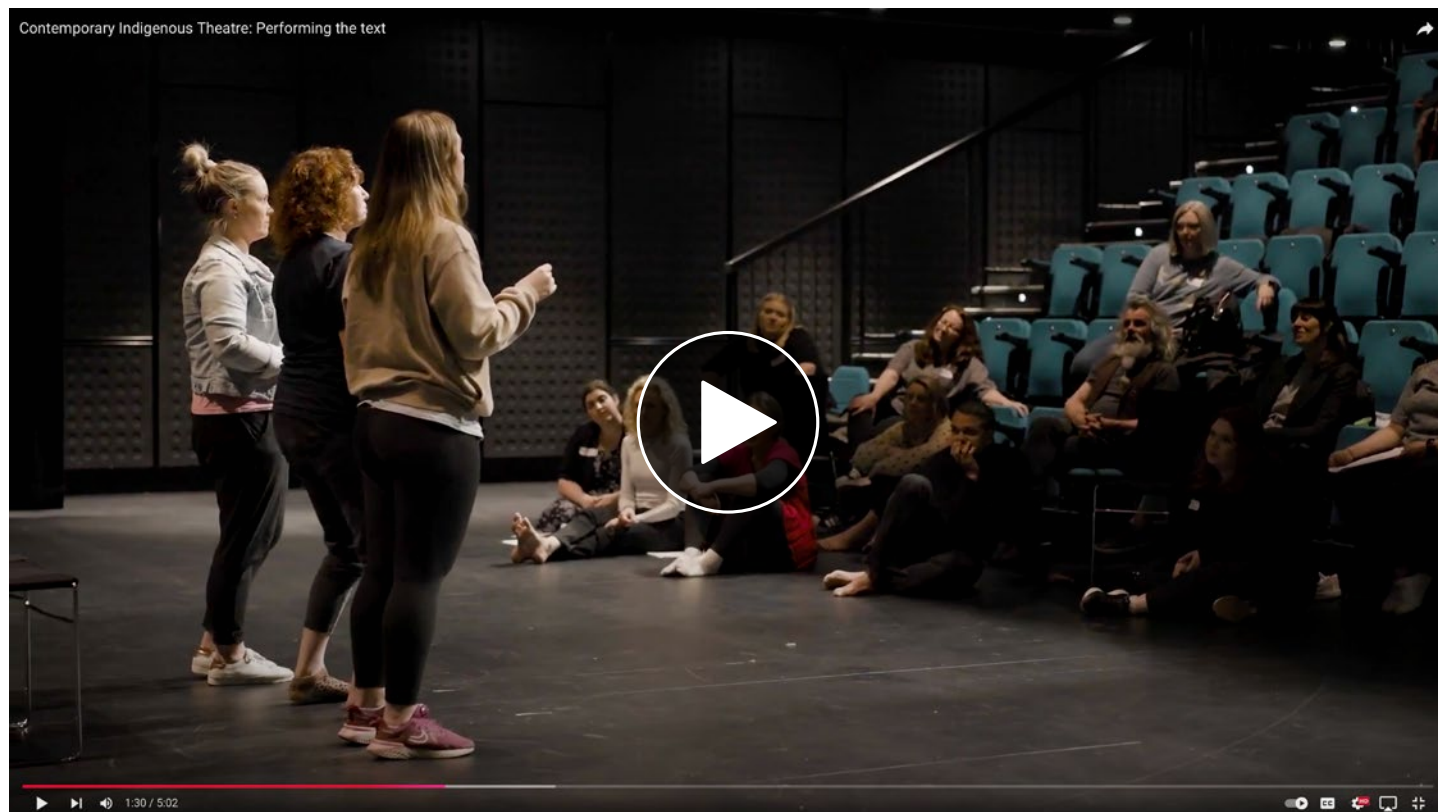
LEARNING INTENTIONS

- I can collaboratively rehearse and refine a scene from a Contemporary Indigenous Theatre text
- I can implement a culturally responsive approach to performing ICIP as written in a Contemporary Indigenous Theatre text
- I can make choices to establish relationships with, engage, and communicate ideas, perspectives, and meaning to an audience

OUTCOMES

Australian Curriculum V9.0		Victorian Curriculum V2.0		Victorian Curriculum V1.0	
Creating and making		Developing practices		Drama practices	
Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10
AC9ADR8C02	AC9ADR8C02	VC2ADR8D01 VC2ADR8D02	VC2ADR10D01 VC2ADR10D02	VCADRDO35 VCADRDO36	VCADRDO42 VCADRDO43
Presenting and performing		Presenting		Present and perform	
Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10
AC9ADR8P01	AC9ADR8P01	VC2ADR8P01	VC2ADR10P01	VCADRPO37	VCADRPO44
Exploring and responding		Exploring		Respond and interpret	
Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10	Levels 7-8	Levels 9-10
AC9ADR8E01 AC9ADR8E02	AC9ADR10E01 AC9ADR10E02	VC2ADR8E02	VC2ADR10E02	VCADRRO39	VCADRRO46

RESOURCES



- Projector
- Teaching Contemporary Indigenous Theatre PPT
- [Contemporary Indigenous Theatre: Performing the Text \(Video 3\)](#)
- Short sections from your chosen Contemporary Indigenous Theatre text
- [Teaching First Nations content and concepts in the Drama classroom](#)

WARNING:

This unit could technically be completed in one week, but it is likely that students will need longer to prepare, particularly for a public performance. Some tasks, like implementing their culturally responsive approach to representing ICIP as written in the text, may need considerable preparation. The times given for each activity are therefore approximates.

ACTIVITIES

Acknowledging Country (5 min)

Repeat one of the embodied Acknowledgements of Country from units 3 and 4, or develop your own. In your Acknowledgement, reflect on your own ancestral countries, as well as the land that you are on today.

Listening to the experts (15 min)

- Watch the short video *Contemporary Indigenous Theatre: Performing the Text* (5:02)
- Read through the ILBIJERRI Advisory Group quotes shared in the PPT (*Teaching First Nations content and concepts in the Drama classroom*, pp. 34 and 36)
- As a class, reflect on what you learned through the video and quotes. Which 'wonder' questions are you now able to answer? What do you still need to learn?

Engaging the audience (30+ min)

- If you haven't done so already, discuss as a class who your audience will be (e.g., another class, year level/whole school assembly, friends and families, general public). Remember, if you are inviting audience members who are not currently staff or students at the school you **must** have written permission from the playwright to perform the text. If your performance is open to the general public, it is polite to offer the playwright the opportunity to attend the performance if they have time and don't live too far away. We also encourage you to invite your school KESO/KEW if you have one, and Elders/members of your local First Nations community.
- Consider how you will engage the audience on multiple levels. Like any performance, you should be engaging the audience through your words, visuals, sounds, and bodies. However, also consider how you can engage the audience through smell/taste and the landscape. Can you bring evocative smells into the theatre? Could you share food with your audience members? And of course, plan for and include a thoughtful and meaningful Acknowledgement of Country.
- There are likely to be aspects of students' performances which will require some explanation. For example, non-Indigenous students playing First Nations characters, representations of

ICIP, and potentially representations of racism. Consider how you will prepare your audience for these experiences. Later in this unit students will practice introducing their own and their characters' cultural identities. You might also like to include an announcement before each performance and/or a program note so that you can explain to your audience the rationale for having students perform this work, and educate them about the different permissions and protocols for presenting this work in educational vs professional contexts (*Teaching First Nations content and concepts in the Drama classroom*, p. 36). Make these decisions as a class, and allocate roles to undertake any preparatory tasks.

Implementing culturally responsive approaches to ICIP (30+ min)

- Provide students with time, support, and resources to implement their culturally responsive approaches to representing ICIP as written in the script. Depending on the script, this may be as simple as ensuring that students' depiction of the characters is respectful and responsible. For scripts which contain Language or other direct inclusions of ICIP, you will need to fulfil your obligations of seeking permission, consulting, obeying any requirements from the community, reciprocating, and maintaining relationships (see Unit 3). Remember that without ongoing consultation, it will probably not be appropriate for students to directly represent ICIP such as ceremonies and dances, or to have real cultural artefacts on stage, particularly ochre, even if it is written into the script. However, there are many theatrical work-arounds, such as Brechtian techniques, mime, narration, and multimedia (*Teaching First Nations content and concepts in the Drama classroom*, p. 25–26).

Introducing yourself and your character (30+ min)

It is becoming an established convention when performing Contemporary Indigenous Theatre texts within the world of drama education to:

- begin a public performance with the actors breaking the fourth wall and speaking directly to the audience, out of role, to introduce themselves, their backgrounds, and the character they will play. This encourages the audience to think critically about the casting of non-Indigenous students in First Nations roles. Furthermore, with the audience left in no doubt that the performers are playing First Nations characters, the actors can comfortably focus all their attention on playing for truth. (*Teaching First Nations content and concepts in the Drama classroom*, p. 36)

For this convention to have meaning, it is important that students reflect deeply on their own cultural identities, and share these identities and those of their characters with pride. The following exercises will support students through this process. As the teacher, bear in mind that many students will not know where their ancestors have come from, and that for some, it may be a sensitive or even traumatic topic. Flag that you will be engaging with this topic at the end of the previous lesson, and invite students to discuss it with their families beforehand and/or alert you to any sensitivities.

- Move individually through the space, reflecting on your cultural identity. Where have your ancestors come from? If you don't know this, how does not knowing affect your cultural identity? Create a freeze-frame symbolising your ancestral cultural identity. Share this freeze-frame and your ancestral cultural identity with a person near you.
- Move through the space again, reflecting on how your family expresses its cultural identity today. This might be through food, festivals/celebrations, clothing, religion, language. Are your cultural practices similar or different to other people who live near you? Create a gesture that expresses a cultural practice that is important to your identity. Share this gesture and this aspect of your cultural identity with a person near you.

- Discuss with your partner:
 - What aspects of your cultural identity do you find challenging? What do you enjoy/take pride in?
 - How does this complex cultural history affect the Australian cultural identity?
- Practice saying your cultural identity aloud with your partner. It is tricky to put something so complex into a short sentence! What you say needs to be something that feels right to you, and also shows awareness of Australia's complex cultural history. If possible, avoid saying only that you are 'Australian', as this diminishes the experiences of people that are forever questioned on this identity, regardless of their birth. A few phrases that might help:
 - I am a non-Indigenous *Euro-Australian*.
 - I identify foremost as Australian, but my ancestors come from *China* and *Brazil*.
 - I am an Australian. My cultural heritage is from *Sudan*.
 - I am a proud *Wurundjeri* woman with ancestry also from *Ireland*.
 - I am a *White* Australian. I don't know where my ancestors come from specifically.

Play with a few different versions until you find one that feels right to you! How you phrase your identity is also likely to change over time. You might also like to include your pronouns and any other information about your identity that is important to you to share.

- Now add in your character's cultural identity. For example:
 - *My name is Chris and I am a Lebanese-Australian. I will be representing Walter, a Burrumattagal Elder, anthropologist and philosopher.*
 - Include this introduction even if your character is non-Indigenous.

Rehearsing and refining (30+ min)

- Students continue rehearsing their multi-layered interpretations of scenes from a Contemporary Indigenous Theatre text.
- Provide opportunities for students to share their works-in-progress with other groups and/or the whole class. This is also a good opportunity to practice self/character cultural introductions, and any other preparatory speeches necessary for representing ICIP and/or racism as written in the text. Some reflective questions to help student refine their performances:
 - What is the meaning/purpose of the scene? Are you clearly communicating that meaning/purpose?
 - Is the action of the scene engaging? Which elements of drama could be further emphasised to enhance audience engagement?
 - Are the characters believable? Is it apparent that the actors care about their characters? How could the actors use voice/movement to increase the believability of their characters?
 - What are the relationships in the scene? Are these clear to the audience? How could you use the space to make these relationships clearer?
 - How do the visual/auditory/body/smell/taste/landscape narratives interweave with the oral narrative?

Post performance reflective questions (30+ min)

Congratulations on guiding students through engaging with and performing Contemporary Indigenous Theatre! The following questions may be used as the basis of a class discussion, and/or as part of an assessment task:

- What is Contemporary Indigenous Theatre? What is its purpose? How did your performance communicate/support this purpose?
- What is a culturally responsive approach? Why is it important to take this approach when studying and/or performing Contemporary Indigenous Theatre? How were you culturally responsive during this unit/performance?
- What six narrative layers can be combined to create a multi-sensory experience? How did your performance combine these layers? What would you do the same/differently in future?
- What is Indigenous Cultural and Intellectual Property? What obligations do theatre artists have if wishing to represent ICIP? How did you fulfil these obligations?
- What relationship did you establish with the audience? Why? How?



RUBRICS

Victorian Curriculum V2.0/Australian Curriculum V9.0

Level 10	I rehearse and refine our scene, making deliberate aesthetic choices to unify dramatic meaning	I perform multi-layered scripted dramas, using a culturally responsive approach to enhance my performance skills	I take on leadership roles in following all relevant conventions and protocols	I develop and maintain my culturally responsive approach for representing ICIP as written in a play
Level 9	I rehearse and refine our scene, making deliberate choices to communicate ideas, perspectives, and meaning	I perform multi-layered scripted dramas to an audience, using a culturally responsive approach	I collaborate to follow all relevant conventions, including introducing cultural identities and Acknowledging Country	I implement my culturally responsive approach for representing ICIP as written in a play
Level 8	I evaluate another group's use of dramatic elements and conventions	I perform scripted drama to an audience with multiple narrative layers	I introduce myself and my character's cultural identities	I show respect and responsibility for ICIP as written in a play
Level 7	I refine my group's use of dramatic elements based on feedback	I perform scripted drama to an audience with at least two narrative layers	I name my cultural identity	I show respect for ICIP as written in a play
Sub-strands	Rehearsing and refining	Performing scripted drama	Conventions across cultures	First Nations Australian drama
Strands	Creating/Creating and Making	Presenting/Presenting and Performing	Exploring/Exploring and Responding	

Victorian Curriculum V1.0

Level 10	I rehearse and refine our scene, making deliberate aesthetic and performance choices to engage an audience	I take on leadership roles in following all relevant conventions and protocols	I perform multi-layered scripted dramas, using a culturally responsive approach to unify dramatic meaning	I develop and maintain my culturally responsive approach for representing ICIP as written in a play
Level 9	I rehearse and refine our scene, manipulating dramatic action, forms and performance styles	I collaborate to follow all relevant conventions, such as introducing cultural identities and Acknowledging Country	I perform multi-layered scripted dramas to an audience, using a culturally responsive approach	I implement my culturally responsive approach for representing ICIP as written in a play
Level 8	I communicate and refine dramatic meaning in the scene	I introduce myself and my character's cultural identities	I perform scripted drama to an audience with multiple narrative layers	I show respect and responsibility for ICIP as written in a play
Level 7	I plan, structure, and rehearse a scripted scene	I name my cultural identity	I perform scripted drama to an audience with at least two narrative layers	I show respect for ICIP as written in a play
Sub-strands	Structuring and rehearsing	Communicating ideas and conventions	Performing scripted drama	Enriching drama making
Strands	Drama Practices		Present and Perform	Respond and Interpret

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