

FACING

UP



Teacher Resources
Years 9-12

Front cover: Image by Peter Sparkman

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About this resource

This resource, like Facing Up, has been a collaboration between a First Nations and a non-First Nations educator. It was developed in Ballarat where the traditional custodians are the Wadawurrung people of the Kulin nation.

This kit has been created to assist teachers to maximise learning outcomes for students attending a live performance of Facing Up. In this resource you will find 6 pre-performance and 6 post-performance activities.

While the resource is aligned to the year 9-12 curriculum in English, Humanities, Drama, and Theatre studies, many of these activities can be adapted for younger year levels and different focus areas. At the end of this document you will also find a curriculum outline, and additional resources/sources to explore.

We hope that, from thought provoking introduction, and engaging, eye opening live performance, through to considered reflection and analysis - this resource will help students access the reality of government treatment of our First Nations people and understand some of the most confronting moments in Australian history.

Developed by Deb Lowah Clark and Hermione Higgins in consultation with Lynden Nicholls.

Content warning and support

Facing Up acknowledges the Traditional Custodians of Country throughout Australia, their continuing connections to land, culture and community and the rich diversity that each community holds. Facing Up pays its respects to their Elders past and present. Facing up further acknowledges that it is against protocol to engage with certain content such as photos, recordings as well as names and stories of people who have passed.

Aboriginal and Torres Strait Islander audience members are advised that the production Facing Up contains statements that reflect historical as well as current issues for Aboriginal and Torres Strait Islander people and their communities. Facing up recognises some issues mentioned may cause sadness, distress and in some situations, offence. An example of this: referring to a great Aboriginal influencer and leader, it is protocol to refer to him as Dr M Yunpungu” or “the former lead singer of Yothu Yindi”. A different example is the family of Gurrumul Yunupingu giving special permission for the use of his full name and image to preserve his legacy.

Anyone experiencing trauma or distress is encouraged to seek help through local community supports such as Centacare, Ballarat or to contact the national crisis support line for mob on 13YARN (13 92 76) or Life Line on 13 11 14.

Introduction to Facing Up

Facing Up is a 45-minute theatre work written and directed by Lynden Nicholls, involving between 3 and 33 roles depending on directorial decisions. It combines First Nations roles with non-First Nations roles.

If performed publicly it is preferable for the First Nations roles to be played by Indigenous people. *Facing Up* tells the journey of us as a nation. There are two parallel histories trying to unite. The structure alternates between speeches/announcements from every Australian Prime Minister and statements from First Nations people. Some statements in *Facing Up* are direct quotes of prime ministers, of individual Indigenous people and group petitions, some are sections of famous speeches or a summary of a particular government attitude or Indigenous perspective.

There are some elements in the script that leave room for readers or directors and actors to make their own contribution. Anthony Albanese is not yet included and the final song we have been using is withheld so that any adaptation may contribute their own moment of reflection. The work deliberately invites engagement from the actors and audience.

Whilst presenting a rich snapshot of history this structure creates enormous opportunity for further research and discussion at any point along the way. An uplifting song unites the actors in the conclusion as a commitment to move forward together uniting our two histories.

Image: Peter Sparkman



Synopsis

Between 1788 and 1900 many struggles were fought between the Indigenous people of our country and the colonial invaders. Lands were stolen; people were slaughtered and poisoned and moved into missions. The new inhabitants created farms and towns and, with their populations growing, needed to formalise their governance.

Facing Up begins in 1901.

Two people begin to create a landscape, collecting sand and distributing it in small piles across the stage. They are wearing brown hand dyed dresses imprinted with natural vegetation. They hum a song. The audience is drawn into their peaceful world.

A man enters this scene pushing a lectern and aiming for centre stage. He wears a suit; he is every prime minister from federation to the present. During the performance he transforms from Edmund Barton through to Scott Morrison, he states Australia's position on First Nations people.

Facing up juxtaposes these statements with a history of First Nations protest. The production moves from the legal formation of the country at Federation to the current era of deliberation on the acceptance of a treaty and voice to parliament. Each era is highlighted by key moments that focus on government statements and laws concerning Aboriginal and/or Torres Strait Islander people, including the missions, removal of children, the Referendum of 67, Native Title, and the Sorry speech. The parallel story highlights a record of the Indigenous protest movements including references to the Aboriginal Progressive Association, petitions, walk offs, the tent embassy, Mabo and more.

This socially relevant theatre seeks to bridge a gap in accurate historical understanding of the treatment of Australia's First Nations people by our Federal Government through presenting a shared history. As the Uluru statement says, it is time to move forward together.

Biographies

The biographies below provide a snapshot of the expertise of the people involved in the development and delivery of this production. While roles have been assigned below, this production was contributed to by a range of people.

The Facing Up team would also like to thank the following for their contributions towards this important work:

Wadawurrung Traditional Owners Aboriginal Corporation, Ballarat Koorie Engagement Action Group, Ballarat and District Aboriginal Cooperative, Aboriginal Education Services Federation University, Victorian Aboriginal Education Services Inc., Dr. Fred Cahir, Kristen Dennis, Rebecca Famlonga, Tammy Gilson, Nicola Ingram, Peter Lovett, Deb Lowah Clark, Myles Walsh, Nikki Foy, and Jasmin Graham

LYNDEN NICHOLLS

Writer/Director

www.lydennicholls.com



Lynden has been involved in the arts for decades. First as a dancer and performer, then as a choreographer and director. She has performed at the Malthouse and Theatre Works, the National Gallery and has created many works in unusual spaces.

Social justice is important to Lynden, as are environmental issues and speaking up for indigenous people and their rights.

Lynden has lectured in movement/dance at the University of Melbourne and Federation University for over twenty years. For eighteen years she was the dance/movement specialist at the Melbourne Zoo. Lynden has been on several arts organisations and was a co-producer and presenter of an arts program on community radio.

ADAM (GUS) POWERS

Set & costume Designer

www.adamguspowers.com



Gus is a freelance theatre maker with a Master of Theatre from Monash University who works across both Production/Stage Management and Set/Costume Design roles.

For ten years, Gus worked at Federation University's Arts Academy on over seventy productions primarily as a designer and producer. He was the Artistic Director of Tasmanian Theatre Company in 2019.

Returning to Ballarat's Arts Academy in 2020, Gus was fortunate enough to design the new medium of "Zoom Theatre" for several productions. Other freelance work includes; directing/designing for Southside Players, Sovereign Hill, MTC, Chapel off Chapel and la Mama.

ZERENE JAADWA
*Assistant producer,
Actor & Musician*



Zerene is a proud Wotjobaluk Woman of the Jaadwa-Jali Nation and has a BA in acting from Federation University.

Zerene is an employee at Ballarat's Sovereign Hill where she performs in a multitude of platforms interacting with the public. She has recently been appointed the cultural consultant and aims to build platforms to showcase more Aboriginal content within the museums structure.

Zerene toured a workshop of Black Diggers with Eagles Nest Educational Theatre Company for two years, working with students to teach them about Australia's black history. She is currently working with Ilbijerri Theatre Company to create social impact work that can be taken to metro and rural communities highlighting current social issues.

TRUDY EDGELEY
Actor & Musician



Trudy is a Yidinji woman and has performed throughout Australia, UK, Europe and the USA. Her desire to tell stories of her rich ancestry brings elements of soul, gospel, work song, melodies and tribal rhythms. The results are songs that have the added interest of fascinating stories which have been seldom told.

For the past 15 years Trudy has been touring, performing music, the most dominant work being Phil & Trudy Edgeley. In 2022, Trudy toured the Top End with Neil Murray from the Warumpi Band. She is also part of an Indigenous Art Group in Ballarat, Victoria called Pitcha Makin Fellas.

ANDRE PRENC
Actor & Musician



Andre Prenc toured the country in hardcore rock bands before changing pace to work as an actor in historical interpretation at Ballarat's Sovereign Hill Outdoor Museum.

For almost 20 years, Andre has finessed his skill for performance in a wide range of theatrical modalities, including in pantomimes; in street theatre and museum theatre; performing classical Shakespeare and original text; improvising scenarios and bringing real or imagined characters to life.

Andre has also had Film & TV experience, including two series of Saturday Disney's 'A Page in Time', 'The Anti-Chinese League' in Tony Robinson Explores Australia, and a recent TVC for House of Luxville.

QUICK Essay topics and discussion points

While we hope you have the opportunity to dive into the activities we have compiled below, we understand that you may have limited time to prepare and deliver content based on this work.

To help you engage quickly but meaningfully, we have put together a number of topics that you may use as questions to spark student response in either discussion or written form.

- What were the impacts of colonisation on Aboriginal and Torres Strait Islander peoples?
- Colonisation made Australia a better place to live. Discuss.
- Who is an Australian? What shapes the Australian identity?
- How does someone advocate to protect and promote Indigenous rights and interests?
- “I had the power to change things and...”
- What other Australian historical event could be the catalyst for a performance such as Facing Up? e.g. Adam Goodes and racism in sport.
- How important are symbols? Consider a recognisable symbol and its history; NIKE, MacDonalds, Apple, Peace sign, swastika etc.
- Australia Day should be moved from January 26th to a different date. Discuss

Pre-performance activities

Activity 1: Impact of European Settlement and Colonisation (History/Civics)

Year level	Yr 9-10	Focus Area	History / Civics and Citizenship
Learning Intention	Impact of European Settlement and Colonisation		
Resources	Video: Occupation Native Weblink: Impacts of Settlement on Aboriginal People KWLS Activity worksheet		
A Learning Sequence			

There were devastating impacts on Aboriginal and Torres Strait Islander people when Europeans arrived and settled on their Countries. With little understanding of the ways Aboriginal people lived, very few settlers acknowledged that it was their homes being invaded. The impact of this rippled through generations with Government policies compounding the negative effects into this century. What does that mean for today?

Engage/Tuning In

What do the students know about the local community where they live? What Country is it? What is the history? Students discuss and share as a whole. This may be part of a project for individuals or small groups. Note: It is always beneficial to introduce the Aboriginal perspective during these discussions so that students have an awareness of that point of view. Students try “Indigenous [Australian Rights Quiz](#).”

Explore

Students explore historical Aboriginal and Torres Strait Islander perspectives.

- [Frontier Wars](#)
- [Day of Mourning](#)
- [Aboriginal and Torres Strait Islander Countries](#)
- What languages are spoken across Australia?
 - <https://gambay.com.au/>
 - <https://www.firstlanguages.org.au/for-general-interest>
- [Torres Strait Islander history](#) and [South Sea Islanders - Labourers](#)

Explain

What information is new? What was interesting or challenging? Complete KWLS activity.

Elaborate & Evaluate

Discuss a significant event such as January 26th. Bring together any new knowledge collected and apply it to a persuasive article or group debate. For example:

- Survival Day or Australia Day?
- Colonisation made Australia a better place to live for everyone.

Activity 2: Politics and Democracy (History/Civics)

Year level	Yr 9-10	Focus Area	History / C&C / Critical & Creative Thinking
Learning Intention	Students consider and reflect on the prior knowledge of individuals and the group regarding the history of Australian politics and the effect it had on policy regarding Aboriginal and Torres Strait Islander people.		
Resources	Large poster paper Pens or textas		

A Learning Sequence

Engage/Tuning In:

What does it mean to be an Australian citizen? Define what it means to be Australian through the lens of politics and democracy. Discuss prior knowledge of government policies students already have regarding Aboriginal and Torres Strait Islander people?

Explore and Explain: Gallery Walk

Teachers will place large pieces of paper/large *Post it* on the walls or on tables around the learning space. Each large piece of paper is for brainstorming. Students will be recording their knowledge using textas (or appropriate writing tools) to show their understanding of Australia's Aboriginal and Torres Strait /Islander histories for the following eras and decades. Teachers will write the following on on separate large piece of paper:

- Prior to 1901
- 1901 to 1930
- 1931 to 1960
- 1961 to 1990
- 1991 to current year



Individuals initially walk silently from station to station adding any information they know about Aboriginal and Torres Strait Islander people, their histories and cultures.

Next, students are asked to walk in pairs or small groups then travel from station to station together adding to the gallery.

Students gallery walk to each station to reflect on the information gathered.

Discuss in small groups or as a forum, the information that has been gathered. What is/is not accurate? Where did the information come from? How do they know?

OPTIONAL/ALTERNATIVE ACTIVITY: Affinity Mapping

Engage

Invite small groups to discuss a broad question, for example, one of the following:

- What shapes the Australian identity?

Student might write some of the following words:

mateship	BBQs	battler	Good sense of humour
democracy	sport	multicultural	larrikans
Fair go	farming	British colonial history	Speaking English

- How did Australia politics, politicians or policies historically celebrate and recognise Aboriginal and Torres Strait Islander histories and cultures? How do they celebrate and recognise First peoples today?
- The impact of the Australian Federation 1901 on Aboriginal and Torres Strait Islander people?

Explore

Students generate responses on post-it notes or small pieces of paper (one idea on each note) they are placed on a table, on a wall or whiteboard in no particular order.

When students have gathered a large number of ideas, students are asked to group them into similar categories, then label the categories.

Explain and Elaborate

Students will then discuss the organisation of information and as, how the categories relate to one another, and so on. Students must critically reflect on their categorisation and that of others.

Evaluate

Discussion: What do the categories highlight? What do the categories privilege? What are the gaps the students recognise in their knowledge and/or understanding?

Activity 3: A perspective on advocacy (Drama/English)

Year level	Yr 9-10	Focus Area	Drama English
Learning Intention	To define, explore and understand who is an advocate.		
Resources	NA		
A Learning Sequence			

Engage/Tuning In

Share a story with a partner about a time when you had to stand up for someone. Describe to your partner how it felt. Were you scared, angry, frustrated, confused, proud, excited, optimistic? Describe where you were, why you were there, who you were with, when it happened, what the occasion was and what the outcome was.

Share with your partner a time when someone stood up for you. Create the same description in your pair.

Explore

What does it mean to be an advocate? Why do you advocate for others?

When do we see people stand up for other people? In our lives? In our community? In books? On tv and in films? Brainstorm all the reasons and situations as a group.

Explain

ACTIVITY: Snapshot (Drama activity that requires students to create a frozen moment in time.) Students work in small groups.

Each group considers a scenario that has been shared from the group's lived experience. Create a scene that when frozen in a 'snapshot', captures the situation and highlights the advocacy of one for another.

Elaborate

Students consider the way body language and symbolism can create clarity to the audience about what message is being communicated.

Evaluate

Present alternatives to advocacy. In order to define what an advocate is, students will also define what it isn't to evaluate their drama presentations or writings

Activity 4: Understanding power dynamics (Drama/Civics)

Year level	9-12	Focus Area	Drama Civics and Citizenship
Learning Intention	Students reflect on how stories can be manipulated by others and how power can impact the voice of others.		
Resources	NA		
A Learning Sequence			

Engage/Tuning In

Think of a story that is uniquely yours that you are happy to share with the group eg. something that happened at a family gathering.

Walk around the space (or take a quiet moment) and think through every detail of that story

Explore

Get into partners

Share your story in the most basic detail (who, where, when, how)

Elaborate

Come back together as a group and each tell your story, your partner can interrupt at any point and correct you, you must take this on as the new truth and keep telling your story.

Eg. I was at my uncle's house (No you were at your grandma's)

I was at my grandma's house, I was only 5 (No you were 14)

That's right, I was 14 etc.

Evaluate

How did it make you feel to have your story manipulated by someone else?

How did their interruptions change the story? Was it accurate?

How did it feel to be constantly interrupting your partner? Did it make you nervous, anxious, powerful?

What are some of the difficulties we face in sharing others stories?

Activity 5: Understanding location (Theatre Studies/Drama)

Year level	Year 9-10 VCE	Focus Area	Theatre Studies Drama
Learning Intention	Students are able to consider the impact that space/location has on a performance and how		
Resources	Images of different locations (larger images available at end of document)		

Learning Sequence

Engage/Tuning In

Look at an image of location two (inside the theatre). Silently list as many details that you notice.

Explore

Share what you noticed (prompt with consideration about set pieces, costuming, size of space, props, audience location, setting (inside/outside))

Explain

Facing Up was originally a site-specific show travelling between busts of each prime minister. Look at an image of location one (outside in botanic gardens). This is a non-traditional theatre location, what details do you notice here?

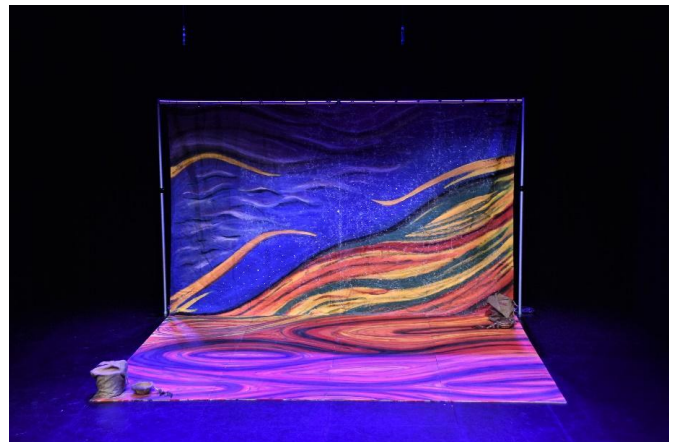
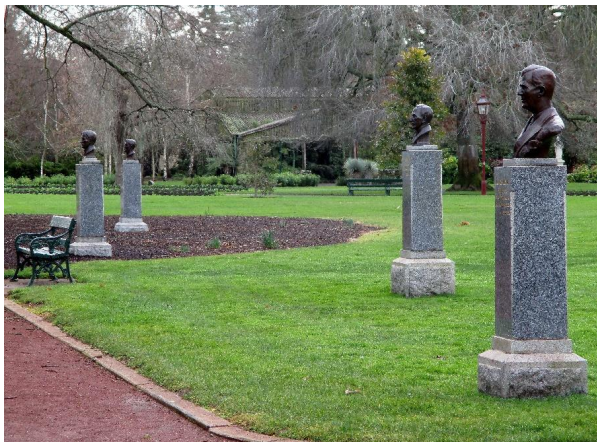
Elaborate

How do these locations compare - what is similar, what is different? What are some of the elements that the current show has had to adapt in the new setting?

Evaluate

What are the advantages and disadvantages of each location? How do you think each location impacts different people involved in the performance? The actors, audience, or production crew?

Images: Lynden Nicholls



Activity 6: Developing a new work (Drama/Theatre Studies)

Year level	VCE	Focus Area	Drama Theatre Studies
Learning Intention	By the end of this lesson students should have a basic understanding of production roles and have completed a speed production development.		
Resources	Optional: Play making technique template Markers A3 sheets of paper		

A Learning Sequence

Engage/Tuning In

What does it take to develop a new work? As a whole group, list the elements that are required and who in a production team are responsible for this task (use the biographies given to help you).

Explore

Break into groups and assign roles to each script developer. This may include actors, a director, or set and costume designers.

Explain

This piece is a newly developed work inspired by real events. Brainstorm other things that you can use as inspiration for development.

Select a nursery rhyme to begin development on - brainstorm how this could be developed into a new work. Put your assigned role hats on, what are you each responsible for delivering?

Optional: Use play-making technique template.

Elaborate

Optional: Present ideas to the whole group.

Evaluate

Who found their role challenging? What did you find enjoyable about your role? What was difficult? How did your role change over the course of your discussion, who was key at the beginning? What about the end?

This production gives you the opportunity to ask the cast and crew questions, brainstorm ideas based on your reflection.

Post-performance activities

Activity 1: How performances can influence an audience (Drama/Civics)

Year level	Yr 9-10	Focus Area	Drama / Respond and Interpret Civics & Citizenship English
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Learning Intention To consider how performances are designed to entertain, inform and often influence the audience in a particular direction.

Resources [The final Quarter](#)

A Learning Sequence

Engage/Tuning In

After Facing Up, students will reflect upon the performance and do some cross-examination of the cultural and social roles and responsibilities of the theatre industry when creating a show such as Facing Up.

Explore

Who is this drama advocating for? Is it a possible catalyst of change? How?

Reflect upon the following part of the script. What is the message? What are the influencing factors?

PM **WILLIAM HUGHES 1915 – 1923**

Under the new Act and as Prime Minister of this country I declare that aboriginal people can not drink alcohol or marry non-Aboriginal people. The Government remains the legal guardian of every aboriginal child and can “take possession of their personal property, and may retain, dispose of or sell it.”

Explain

Students investigate how *Facing Up*, like other work by contemporary Aboriginal and Torres Strait Islander writers and performers for television, film, circus and comedy, impacts on the way people understand issues such as land rights and reconciliation.

Elaborate

What other parallel events or historical timelines could be represented the way Facing Up represents a dialogue

Evaluate

Create a short dialogue that shares a similar parallel historical timeline.

Activity 2: Analysis of symbolism (Drama/English)

Year level	Yr 9-10	Focus Area	Drama / Present & Perform English
Learning Intention	To evaluate the elements of symbolism used to convey ideas and messages and communicate meaning.		
Resources	Weblink: First Nations Symbolism BLM: Exploring the Symbolism Use Clickview/Kanopy to view Bangarra Performances		

Learning Sequence

Engage

Reflect.

What is a symbol? What is symbolism?

What symbolism was used in *Facing Up*?

How can symbolism be interpreted by an audience?

How did you interpret this use of symbols in *Facing Up*?

What symbolism was used in *Facing up*?

BLM: [Exploring the Symbolism](#)

Think-Pair-Share

Explore & Explain

Symbols are intrinsic to Aboriginal and Torres Strait Islander Ways of knowing, being and doing.

Discussion:

- Brainstorm where you have seen symbols in the world around you? In performances, movies, theatre?
- How is symbolism developed and designed in *Facing Up*?
- Consider characters, colour, movement, costume and props, objects, words, gestures, movements, sounds, lighting, characters and costumes.
- Explore the symbolism of the set, costumes, voices, podium and actor placement.
- How have you seen symbols used in other performance spaces? Olympics. Schools Spectacular. Football Grandfinals. Community events.

Elaborate

Critically reflect upon and analyse the Prime Minister's performance (non-Indigenous actor) and then the Aboriginal and Torres Strait Islander performances in *Facing Up*. How were they different? How were they the same? Were differing viewpoints portrayed. If so, how? If not, how?

Evaluate

Explore unspoken movements to symbolise different values and concepts interpreted by the student group. Brainstorm these to support the flow of ideas. Possible interpretations could include:

- Resistance
- Dominance
- Resilience
- Hope

Activity 3: Protest and Popular-culture (History/Civics)

Year level	Yr 9-10	Focus Area	History Civics and Citizenship
Learning Intention	To explore and understand why people protest. To identify important historical elements of the Australian government's treatment of Aboriginal and Torres Strait Islander people.		
Resources	Lyrics "From little things BIG things Grow Significant moment evaluation Web Link: NFSA From Little things BIG things grow Web Link: NGUMPIN KAR - Stories of the Gurindji people and the Wave Hill Walk Off International Convention on the Elimination of All Forms of Racial Discrimination Convention on the Rights of the Child Declaration on the Rights of Indigenous Peoples		

A Learning Sequence

Engage

Listen/Watch the song: [From little things big things grow](#) or any of the songs listed below.

Read the lyrics.

Additional information:

Written by prominent Australian singer-songwriters Paul Kelly and Kev Carmody, *From Little Things Big Things Grow* is an iconic Australian protest song. It tells the story of the Gurindji people's struggle for land rights. It has become symbolic of the broader movement for Indigenous equality and land rights in Australia. It is the story of the Wave Hill Walk-Off in 1966. It is remembered by the symbolic gesture eight years later offered by Prime Minister Gough Whitlam, who poured a handful of the Gurundi people's land back into Vincent Lingari's hand. It was an important day that became a catalyst for Aboriginal land rights.

Explore

Ask students to look at other protest songs such as:

Treaty - Yothu Yindi

Beds are burning - Midnight Oil (1987)

I was only 19 - Redgum (1983)

War - Edmin Starr (1969)

Get Up Stand Up - Bob Marley (1973)

What were they protesting? What are some recent protest songs?

Explain

Consider the protests from Facing Up, when Australia's First Nations peoples fought to be heard and understood. Consider what a protest is. What other protest can you think of that sought to make change to a specific place?

Elaborate

ACTIVITY:

How would you feel? / What if?

1. ...the government decided where you could live and if your children could go with you?
2. ...the government told you where you could travel and when?
3. ...an officer of the law could decide who you could marry?
4. ...you were not expected to grow up to be successful so you were limited to schooling and what jobs you could do?
5. ...you and all your family were considered trouble?

Reflective questioning:

- Would change your thinking about your future.
- Would you fight for something better?
- How would you know what was better if no one you know was ever treated with like they could succeed and be independent?

Evaluate

Historic or current world events have seen many protests take place. They are not uncommon. Research a protest in recent history, since the Australian Federation.

Create a VENN DIAGRAM or sorting tool, to show the similarities and differences between the *Facing Up* protests and another well known protest.

Activity 4: Performance Recap (Drama/Theatre Studies)

Year level	Year 9-10 VCE	Focus Area	Drama \ Theatre Studies
Learning Intention	Students use recall to complete an initial analysis of the live performance		
Resources	Performance recall sheets: Drama: Dramatic elements and expressive skills/production areas Theatre Studies: Elements of Theatre Composition		

Learning Sequence

Remember task

Do a speed fill in of the relevant Performance recall worksheets provided

Share:

What did you find easier to remember? Were all the elements used?

What do you think this production did particularly well? What was less effective/which elements would you change to improve the production? Use the questions from the year 9-10 adaptation below to lead the discussion.

Year 9-10 adaptation:

In pairs make some dot points about the main story / stories in the performance – where did they begin and where did they end?

- How did the performance make you feel? What did it make you think?
- Who were the characters? What was their relationship to each other?
- What were some of the challenges these characters faced?
- How many different places and locations did the performance take you to?
- Did you feel you were asked to take sides in either of the performances? Whose side did you take?
- What key ideas / concepts were being explored in the performances?
- Does theatre or performance need to have a key idea or theme or purpose? Why/Why not?
- How important was the audience to the performance? Did you feel you had a role to play? What was that role?
- What was your overall opinion of the performances?
- How would you describe the performances to a friend, a parent, a stranger?

Activity 5: Script comparison (Drama)

Year level	VCE	Focus Area	Drama
Learning Intention	Students analyse the play-making technique script writing and how it is used to provide direction and how this may translate to performance.		
Resources	Script extract Video of extracted scene		

Learning Sequence

Engage

Watch the video with the scene from Facing Up. Having watched the show, briefly place this scene in context? Where does it fit into the piece? What is it showing?

Explore & Explain

Read the extract from the script for Facing Up. What additional information, other than dialogue can you find? Highlight any direction given by the playwright. What type of directions have been given?

Elaborate

Watch the video again, make notes of how the information you have highlighted has been demonstrated by the actors. Were all the directions followed? Do you think the directions given in the script are helpful in your understanding of the performance?

Evaluate

Add a direction to the script that you think would help those reading understand the intended context/space/movement/feeling within the live performance. Share your ideas for script additions. What was your intention in adding the direction? What part of the performance were you documenting?

Activity 6: Depicted timeline (Drama/English)

Year level	Year 9-10	Focus Area	Drama English
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Learning Intention

By the end of this activity students are able to recognise sequences in a script/text.

Resources

Script
Significant moment evaluation

Learning Sequence

The performance was presented as a linear piece.

Break the performance up into 8 key moments.

Select an additional element to include - from Albanese or from a different speech, or a different First-Nations voice (complete own research). Evaluate moments using the worksheet provided. Put the key moments into a different order, thematic, political party in power, location of protests etc

What impact would this have on the production, how would it change the experience for the audience, what about the actors?

Additional resources/support materials

Videos

Scene from Facing Up

<https://youtu.be/5-MJ41P2LRA>

Behind the scenes Interviews:

<https://vimeo.com/712797750>

Password: alwayswasalwayswillbe

Facing Up: A film (paid access)

Contact Lynden Nicholls <lydennicholls@live.com.au> to access the full recording of *Facing Up*.

Script

Contact Lynden Nicholls <lydennicholls@live.com.au> to access the full script of *Facing Up*.

Web links

OVERVIEW OF INDIGENOUS AFFAIRS - PART 1

https://www.aph.gov.au/about_parliament/parliamentary_departments/parliamentary_library/pubs/bn/1011/indigenouaffairs1

HEALING FOUNDATION - TRAUMA

<https://healingfoundation.org.au/timeline-trauma-healing-australia/>

Curriculum links

<https://victoriancurriculum.vcaa.vic.edu.au/>

Year 9 - 10	
	Victorian Curriculum
History	<p>Historical knowledge Making of the Modern World Australia and Asia</p> <p>Intended and unintended causes and effects of contact and extension of settlement of European power(s), including Aboriginal and Torres Strait Islander peoples (VCHHK134)</p> <p>The Modern World and Australia</p> <p>Rights and Freedoms (1945 - present)</p> <p>Causes of the struggle of Aboriginal and Torres Strait Islander peoples for rights and freedoms before 1965 (VCHHK152)</p> <p>Intended and unintended causes and effects of contact and extension of settlement of European power(s), including Aboriginal and Torres Strait Islander peoples (VCHHK134)</p> <p>Continuity and change for Aboriginal and Torres Strait Islander peoples in securing and achieving civil rights and freedoms in Australia (VCHHK156) Causes of the struggle of Aboriginal and Torres Strait Islander peoples for rights and freedoms before 1965 (VCHHK152)</p> <p>Effects of methods used by civil rights activists to achieve change for Aboriginal and Torres Strait Islander peoples, and the role of one individual or group in the struggle (VCHHK155)</p> <p>Significance of the following events in changing society: 1962 right to vote federally, 1967 Referendum, Reconciliation, Mabo decision, Bringing Them Home Report (the Stolen Generations), the Apology and the different perspectives of these events (VCHHK154)</p>
Civics and Citizenship	<p>STRAND: Laws and Citizens</p> <p>Explain how Australia's international legal obligations shape Australian law and government policies, including in relation to Aboriginal and Torres Strait Islander peoples (VCCCL032)</p> <p>STRAND: Citizenship, Diversity and Identity</p> <p>Analyse contemporary examples and issues relating to Australian democracy and global connections, including key aspects of citizenship in a pluralist society (VCCCC035)</p>

	<p>Discuss challenges to and ways of sustaining a resilient democracy and cohesive society (VCCCC036)</p> <p>Discuss how and why groups, including religious groups, participate in civic life (VCCCC037)</p> <p>Examine the influence of a range of media, including social media, in shaping identities and attitudes to diversity and how ideas about Australian identity may be influenced by global events (VCCCC038)</p>
Drama	<p>STRAND: Respond and Interpret: Evaluate how the elements of drama, forms and performance styles in devised and scripted drama to convey meaning and aesthetic effect (VCADRR045)</p> <p>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)</p>
Arts	<p>Strand: Visual Communication & Design Analyse and evaluate the use of methods, media, materials, design elements and design principles in visual communications from different historical, social and cultural contexts, including presentations by Aboriginal and Torres Strait Islander peoples (VCAVCDR011)</p>
English	<p>Literature/Year9/Literature Context/Interpret and compare/(VCELT435)</p> <p>Strand: Literacy/Text In Context - Level 9 Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts (VCELY441)</p>
General Capabilities	<p>Critical and Creative Thinking Thinking/ Levels 9 and 10 / Meta-Cognition Critically examine their own and others thinking processes and discuss factors that influence thinking, including cognitive biases (VCCCTM051)</p> <p>Investigate how the use of a range of learning strategies can be monitored, evaluated and re-directed as necessary (VCCCTM052)</p> <p>Investigate the kind of criteria that can be used to rationally evaluate the quality of ideas and proposals, including the qualities of viability and workability (VCCCTM053)</p>
Cross Curricular Priorities	<p>Cross-Curriculum Link: https://victoriancurriculum.vcaa.vic.edu.au/static/docs/Learning%20about%20Aboriginal%20and%20Torres%20Strait%20Islander%20histories%20and%20cultures.pdf</p>

Activity resources/worksheets

K	W	L	S
What I KNOW	What I WANT to know	What I LEARNED	What I STILL want to learn





Group name:

Stimulus material (fairytale):

Use the table to document what each person would do at each stage of the play making process. What responsibility would you each have? Who are the key people responsible at each stage?

Playmaking Technique	Name: Role/roles:	Name: Role/roles:	Name: Role/roles:	Name: Role/roles:
Researching				
Brainstorming				
Improvising				
Scripting				
Editing				
Rehearsing				
Refining				


Select two of the production areas listed and brainstorm ideas for how you may use them to enhance your performance

- costume • lighting • make-up • mask • props • puppetry • set pieces • sound design • theatre technologies

Exploring the symbolism

In recalling and remembering the symbols within Facing Up, discuss in pairs and/or small groups, their significance. What were the key messages represented through the visual representations? Were any ambiguous? Why/why not?

Explore what else could have been used as alternative symbols and gestures.

Symbol	Key Message/s	Alternative symbol
		
		

From little things **BIG** *things Grow*

Written by Paul Kelly and Kev Carmody round a campfire

Gather 'round people, I'll tell you a story
An eight year long story of power and pride
British Lord Vestey and Vincent Lingiari
Were opposite men on opposite sides

Vestey was fat with money and muscle
Beef was his business, broad was his door
Vincent was lean and spoke very little
He had no bank balance, hard dirt was his floor

From little things big things grow

From little things big things grow

Gurindji were working for nothing but rations
Where once they had gathered the wealth of the land
Daily the pressure got tighter and tighter
Gurindji decided they must make a stand

They picked up their swags and started off walking
At Wattie Creek they sat themselves down
Now it don't sound like much, but it sure got tongues talking
Back at the homestead and then in the town

From little things big things grow

From little things big things grow

Vestey man said, "I'll double your wages
18 quid a week you'll have in your hand"
Vincent said, "Uh-huh, we're not talking about wages
We're sitting right here 'til we get our land"

Vestey man roared and Vestey man thundered
"You don't stand the chance of a cinder in snow"
Vince said, "If we fall, others are rising"

From little things big things grow
From little things big things grow

Then Vincent Lingiari boarded an airplane
Landed in Sydney, big city of lights
And daily he went round softly speaking his story
To all kinds of men from all walks of life

And Vincent sat down with big politicians
"This affair", they told him, "It's a matter of state
Let us sort it out while your people are hungry"
Vincent said, "No thanks, we know how to wait"

From little things big things grow
From little things big things grow

Then Vincent Lingiari returned in an airplane
Back to his country once more to sit down
And he told his people, "Let the stars keep on turning
We have friends in the south, in the cities and towns"

Eight years went by, eight long years of waiting
'Til one day a tall stranger appeared in the land
And he came with lawyers and he came with great ceremony
And through Vincent's fingers poured a handful of sand

From little things big things grow
From little things big things grow

Well, that was the story of Vincent Lingiari
But this is the story of something much more
How power and privilege can not move a people
Who know where they stand, and stand in the law

From little things big things grow
From little things big things grow
(from little things big things grow)

Evaluate the historical significance of an **event**, *idea*, *individual* or **place**

Explore the past and identify a significant event, person or idea and evaluate its significance using the criteria below.

Does this criteria justify and refine for the evaluation the significance?

SIGNIFICANT EVENT, PERSON or IDEA	IMPORTANCE	PROFUNDITY (Having great knowledge or insight)	QUANTITY	DURABILITY	RELEVANCE

Performance recall: Dramatic Elements

Describe a moment/s when the dramatic elements were demonstrated within the performance and the ways in which they were utilised.

e.g. In Facing Up space was used throughout to distinguish between the politicians and the First-Nations people. The placement of the lectern centre stage highlighted the power disparity between the two groups, and the forced placement of the First-Nations people to the periphery.

Climax:

Conflict:

Contrast:

Mood:

Rhythm:

Sound:

Space:

Tension:

Performance recall: Expressive Skills and production areas

Describe how expressive skills and different production areas were used to enhance the performance.

e.g. In Facing Up the set design was a key production element. The large background had an abstract design evocative of a landscape. This gave the production a dream like quality.

Voice – diction, pitch, pace, tone, resonance:

Movement – gait, posture, stance:

Gesture – use of body to create symbols and meaning:

Facial expression:

Costume:

Props:

Set design:

Performance recall: Elements of theatre composition

Describe a moment/s when the elements of theatre composition were demonstrated within the performance and the ways in which they were utilised.

e.g. In Facing Up motion was used when the white actor entered. In dragging the lectern onto the stage and interrupting the landscape being created by the other actors, this act immediately created tension between the two groups and emphasised the power disparity.

Cohesion – the unity and balance of various aspects of the interpretation:

Motion – the movement or implied movement of actors and design features in the theatre space. This may include position, pattern, arrangement, proportion, and spatial flow:

Rhythm – the pace, timing and tempo within the interpretation:

Emphasis – aspects of the interpretation are given a particular focus, importance or prominence:

Contrast – juxtaposition of seemingly different or opposing aspects or qualities within the interpretation:

Variation – changes to the dynamics of the interpretation, as may be evident in the use of tension, conflict, intensity, energy and use of the space:

Facing Up - Script Extract

Actor 3: JOHN WATSON. 1904

(as Watson) No comment.

(pause between the two prime ministers)

Actor 3: GEORGE REID. 1904 - 1905

(as Reid) No comment.

Actor 1: We have walked far from our homes to this mission and now so many of us are starving, sick and dying. Some people I know have gone, walked off home.

Actor 3: ANDREW FISHER. 1908 – 1909, 1910 - -1913, 1914 - 1915

(as Fisher) Federal government passes the Northern Territory Aboriginals Ordinance. The Chief Protector is made the legal guardian of every Aboriginal and 'half-caste' child under 18. Any Aboriginal person can be forced onto a mission or settlement and children can be removed by force.

Actor 2: I've been farming for ten years, doing well with my own horse and buggy too. Now they tell me to move on, just like that, with nothing. They're giving my land to those white soldiers.

Actor 1: *(aside, direct to audience)* Yes, and the government won't give me the five pounds they are giving the white mothers.