

# IL BIJ ERRI

BOLD. BLACK. BRILLIANT.

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## JACK CHARLES V THE CROWN

Arts Centre Melbourne  
15-19 November 2016

Performed by Jack Charles  
Directed by Rachael Maza

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### EDUCATION RESOURCE KIT

Prepared by Lia Pa'apa'a in consultation with  
ILBIJERRI Theatre Company



**MARGUK**  
ILBIJERRI Education & Learning Program



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# TO TEACHERS

## MAKING THE MOST OUT OF THE JACK CHARLES V THE CROWN

Welcome to the JACK CHARLES V THE CROWN Education Resource Kit.

This kit has been prepared by Lia Pa'apa'a. Lia has been working in both the Indigenous Education and Community Arts sectors for the past ten years.

It is intended that teachers will build on their students' theatre experience of JACK CHARLES V THE CROWN with these resources and establish explicit links with their own curriculum and learning outcomes.

Nine tasks have been developed for delivery before and after the performance. These tasks were developed in consultation with ILBIJERRI staff and are aimed at maximising students' creative development within their classroom learning.

It is intended that teachers will be able to use different methods of delivery and assessment for each of the tasks. It is also intended that students will take a lead in driving their own learning and engage in different creative activities that extend them beyond their comfort zone.

These tasks are flexible and should be adapted to meet the needs and interests of the students. They are designed to be completed sequentially, but can be used as stand-alone activities.

### LINKS TO CURRICULUM

<b>Physical Personal and Social Learning</b>	<b>Discipline Based Learning</b>	<b>Interdisciplinary Learning</b>	<b>Cross-Curriculum Priorities</b>
Civics and Citizenship	The Arts - Drama	Communication	Aboriginal and Torres Strait Islander Histories and Cultures
Interpersonal development	English	Thinking Processes	
Personal Learning	The Humanities - History		

# ILBIJERRI THEATRE COMPANY

ILBIJERRI believes that theatre and the arts play an integral part in education.

We are interested to know how the tasks work in the classroom with your students and are keen to receive feedback on the content of this kit.

Please feel free to email Kamarra Bell-Wykes on [education@ilbijerri.com.au](mailto:education@ilbijerri.com.au) with any comments or questions.

## COMPANY BACKGROUND

ILBIJERRI (pronounced 'il BIDGE er ree') is a Woiwurrung word meaning 'Coming Together for Ceremony'.

ILBIJERRI is Australia's leading and longest running Aboriginal and Torres Strait Islander Theatre Company.

We create challenging and inspiring theatre creatively controlled by Indigenous artists. Our stories are provocative and affecting and give voice to our unique and diverse cultures.

ILBIJERRI tours its work to major cities, regional and remote locations across Australia, as well as internationally. We have commissioned 35 new Indigenous works and performed for more than 250,000 people. We deliver an extensive program of artist development for new and emerging Indigenous writers, actors, directors and creatives.

Born from community, ILBIJERRI is a spearhead for the Australian Indigenous community in telling the stories of what it means to be Indigenous in Australia today from an Indigenous perspective. Our work possesses the power to reach out and remind audiences of every person's need for family, history and heritage.

Our collaborative relationships with communities and artists are at the heart of our creative process and all our work empowers and enriches our audiences.

Artistic Director **RACHAEL MAZA**

General Manager **SIMEON MORAN**

Creative Producer **BEN GRAETZ**

Creative Producer **NARETHA WILLIAMS**

Company Manager **LAUREN BOK**

Development & Marketing Manager **IAIN FINLAYSON**

Education & Learning Manager **KAMARRA BELL-WYKES**

Finance Manager **JON HAWKES**

## ABOUT MARGUK

As a theatre company ILBIJERRI offers quality, intelligent, contemporary theatre that breaks down the barriers between black and white.

Like our artistic practice Marguk begins with great theatre, placing it at the centre of student learning and teacher development, whilst offering quality tools to meaningfully explore Aboriginal and Torres Strait Islander stories and issues in an engaging and powerful way.

## MARGUK AIMS TO:

- Develop comprehensive education resources that reflect relevant AusVEL's and VCE curriculum
- Offer face to face sessions/workshops with Indigenous actors, writers and theatre practitioners attached to school seasons of shows Program school seasons of some of our most revered and popular works
- Develop new works that are designed and delivered specifically for schools
- Offer educators ongoing personal support and resources to feel confident in understanding, exploring and teaching Indigenous theatre.

# JACK CHARLES V THE CROWN



## CAST & CREW

Written By **JACK CHARLES** and **JOHN ROMERIL**

Director **RACHAEL MAZA**

Dramaturg **JOHN ROMERIL**

Set & Costume Designer **EMILY BARRIE**

Lighting Designer **DANNY PETTINGILL**

Musical Director **NIGEL MACLEAN**

Audio Visual Designer **PETER WORLAND**

Production Manager **JOHN BYRNE**

Stage Manager **BIANCA EDEN**

Audio Engineer **GARY DRYZA**

With **JACK CHARLES**

Guitar & Violin **NIGEL MACLEAN**

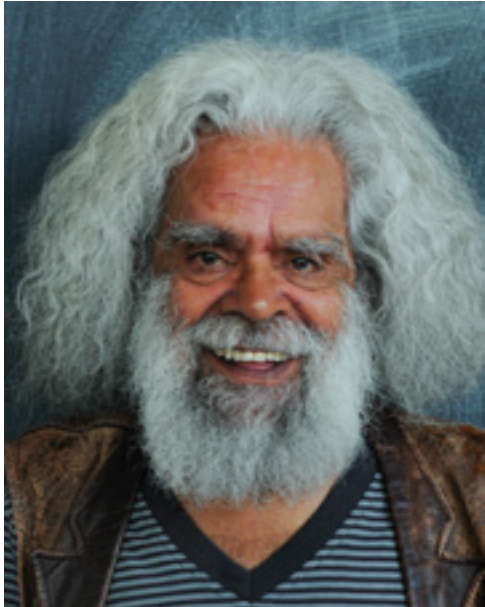
Percussion **PHIL COLLINGS**

Bass **MAL BEVERIDGE**



## DIRECTOR'S NOTE | RACHAEL MAZA

Having grown up in the Theatre I have known Uncle Jack most of my life and long admired his work as one of Australia's greatest actors. His is the generation that started Black Theatre in this country, paving the way for those of my generation to follow (Uncle Jack, along with my father Bob Maza, established Australia's first Aboriginal Theatre Company, Nindethana, in Melbourne in 1972). It is through theatre that I have learnt the true history of this country, history that was never taught in the school books. It is this early theatre that inspired who I am today, inspiring in me the passion to continue to tell the stories that need to be told. One of my earliest memories in the theatre was at the Sydney Opera House: a scene in which two fully clad early 19th century soldiers entered, carrying between them a fully naked 'Bennelong' (a young Jack Charles) to centre downstage, his feet dangling above the floor... Some decades later, I'm watching the phenomenal documentary *Bastardy* in which Uncle Jack again bares his all - though this time metaphorically. We talk not long after and it becomes very evident that he is ready to tell his story on stage. Jack's story is not dissimilar to many other Aboriginal people who were victims of past Government policies. He was stolen from his family at three months and placed in a boys' home, where he would endure years of abuse. He then spent the majority of his adult years doing 'burgs' and 'doing time' to feed his addiction. There is no doubt in my mind that all of this got in the way of what would have been a truly brilliant career on stage and screen. Melbourne-born and bred, a true gentleman, generous in spirit, warm of heart, sharp of wit... Jack Charles is a true Elder! It is such a great honour and privilege to work so closely and intimately with one of Australia's great living legends. Special thanks to Uncle Jack for his incredible generosity in sharing his story.



## PERFORMER AND CO-WRITER | JACK CHARLES

Born in 1943, Jack was well and truly a child of the Stolen Generation. He spent many of his formative years in the boys' homes of Melbourne, which he took on with his usual laconic outlook. As he says; "It was alright by me - I was happy to assimilate. The only trouble was I wasn't ever going to fit in. I'm fucking brown, mate".

In spite of almost forty years spent addicted to heroin, Uncle Jack Charles has an acting career that spans almost six decades. He co-founded the first Aboriginal theatre company Nindethana in 1972 and has performed with the cream of Australia's actors, directors and writers including Geoffrey Rush, Neil Armfield, John Romeril and Tracey Moffatt. Jack Charles v The Crown (ILBIJERRI Theatre Company), the production he co-wrote and performed in, has toured nationally since 2010 and internationally at London's Barbican in early 2014 and across Canada in January 2016. Jack's work has spanned feature films, TV series and hundreds of plays including The Chant of Jimmie

Blacksmith, Bedevil, Ben Hall and The Marriage of Figaro. Jack was the subject of Amiel Courtin-Wilson's award-winning documentary *Bastardy*, and was awarded the prestigious Tudawali Award at the Message Sticks Festival in 2009, honouring his lifetime contribution to Indigenous media. His most recent work includes Warner Bros "PAN" and *Wolf Creek 3*. Uncle Jack was the recipient of the Green Room Awards 2014 Lifetime Achievement Award and Victorian Senior Australian of the Year.

### A NOTE FROM JACK

Shortly after the screening of a 56-minute version of the documentary about me, *Bastardy*, on the ABC, I started to receive, almost immediately, feedback from a number of sources... testament that my story had hit that 'sweet spot' in the minds and hearts of ordinary viewers here in Melbourne and nationwide. It had impressed so many people, from all walks of life, that many were urged to contact me by phone or postcard, others content to wait for a chance meet, face to face. On the streets, on a tram, bus, or train... each one practically falling arse over tit to engage, talk and thank me for the experience. I thoroughly enjoy the rapport and support offered by complete strangers, and understand and honour their reaching out to me.

It came as no surprise when Rachael Maza, the Artistic Director for ILBIJERRI, rang to talk about taking my story to its rightful place - the stage, the theatre. The mob at ILBIJERRI were always aware of the rise in my profile and standing in the performing arts arena, so it wasn't long before I got the call to arms from Rachael and ILBIJERRI - Bold Black 'n' Brilliant! Rachael had roped in my old friend from the Pram Factory days, John Romeril to be my dramaturg. T'was easy to re-connect to the man who'd written the original play, *Bastardy*... I expect we'll do even better this time round.

This is one very important piece of theatre that I am so anxious and ready to do. I reckon that people from the arts and performing industries have come to the realisation that I will be sharing the writing with Romeril, writing a couple of the monologues myself, and performing clean, without any giggle-juice or drugs to enhance my presence on stage.

Jack Charles v The Crown is the culmination of years of frustration and rejection from bureaucracy, both black and white. This is a timely, necessary journey we at ILBIJERRI undertake in the national interest. I don't want to, and won't, be giving too much info 'bout 'the crown show' - don't want to let the cat out of the bag! But if you wanna know what *Bastardy* did for me, I suggest you sit back and enjoy the show.



## CO-WRITER | JOHN ROMERIL

Born in 1945, John began writing plays in the late 1960s while a student at Monash University. He was a founding member of the Australian Performing Group at the Pram Factory during the 1970s, writing nearly 40 plays for them. They included the greatly acclaimed *The Floating World*, which earned him the Literature Board's inaugural Canada-Australia Award in 1975. He is also remembered for other works from the 1970s, such as *Marvellous Melbourne*, *The Dudders* and *The Accidental Poke*. In the 1980s and 1990s his involvement in live theatre concentrated on musical drama with *History of Australia: the Musical*, *Jonah*, *Legends* and *The Kelly Dance* among his significant works. Romeril's recent

works include the script for the film *One Night the Moon* and the stage plays *Miss Tanaka* and *Love Suicides*. *One Night the Moon*, a 2001 Australian music drama, gained both cinema and television release. *Miss Tanaka*, based on a short story by Xavier Herbert, was the writer's last major play in Melbourne. He transplanted its setting from Darwin to Broome as a salute to Noriko Nishimoto, the Perth-based Japanese puppeteer who was a key collaborator on the script. John also worked with ILBIJERRI as dramaturge for Kamarra Bell-Wyke's *Chopped Liver*, a play about Hepatitis C which toured Indigenous health centres, community centres and prisons across the country. Over a 40-year career as a dramatist, Romeril has produced nearly 80 works for stage, film and television, including satirical, musical and humorous drama. His theatrical approach retains an improvisational element, is collaborative in style and is responsive to a wide range of social issues. John Romeril's work has been consistently performed at all levels of theatre: state, company, community and educational. His plays have also been translated and performed in Japan, Vietnam, Italy and elsewhere.

## WRITER'S NOTE

Looking at Roy Grounds Fort, river-side of the water-curtain entrance, aka the 'Fish Monger's Gate', you couldn't miss it. Advertising its 'Photography and Time' exhibition, the National Gallery of Victoria had slung a huge banner on its front wall. It was a blown-up version of one of Rod McNichol's photographic portraits of Jack Charles, part of a '7-up' style series Rod's been making, catching Jack and other Melbourne identities in their 30s, 40s, 50s and so on. An icon on an icon, for three long months a 25-foot high Jack Charles loomed large over St Kilda Rd. Meanwhile the award-winning feature length documentary Amiel Courtin-Wilson made with Jack in the noughties had secured a long cinema release, was screened by the ABC, and remains out and about on DVD.

A hard act to follow? Co-fashion a show as huge as the life this man has led; make it as luminous, as haunting, as Rod's portraits, Amiel's doco, and the NGV's banner. Am I anxious re: Jack Charles v The Crown? Of course. My next has to be up with my best or I'm cactus!

Thankfully I have some prior form. Based on elements of his life, I wrote *Bastardy for Jack* in 1972. The Australian Performing Group did it at the Pram Factory and Amiel paid me the compliment of re-cycling the title for his doco. I wrote a second vehicle for Jack in the early '90s. Elements of his life and character again were central to *Going Thru*, the gist being a jail-tale he told me when I visited him in Castlemaine. What calms my nerves however is knowing what a dynamite performer (and writer) Jack is.

Here I call on Bill Hunter who terms Jack "a one or two-take man". If you're across film financing, you'll appreciate how on the money Jack must be to earn a rap like that. I cite also Neil Armfield: Jack is "one of Australia's great original artists".

If he can't make anything I pen look good I must need God as a mate.

John Romeril

## PRE-SHOW ACTIVITIES

# FOCUS 1

## STOLEN GENERATION



### OBJECTIVES:

- To develop an understanding of the Stolen Generation.
- To develop an understanding of the process of forcibly removing children and the impact that it had on the children, their families and communities.
- To develop empathy for ATSI communities affected by the Stolen Generation policies.

### DISCUSSION POINT:

Jack Charles is part of a group of people who were forcibly removed from their families in an effort by the Australian Governments to breed out Aboriginal bloodlines and cultural connections. These people are known today as the Stolen Generation.

The Stolen Generation is a very sad part of Australia's history. It is important to understand this policy in order to understand the past and continued suffering and dislocation of Australia's Aboriginal people. It is important to remember that it was not only the child and mother that felt the deep loss of someone being taken away, but also the fathers, siblings, uncles, aunties and grandparents. This policy left a deep scar in people's understanding of community, identity and culture.

The removal of children was first legalised in Victoria in 1869 with similar policies then imitated by the other state-based Aboriginal Protection Boards. This removal continued until the 1970s. These policies were legitimised under varying national 'assimilation' or 'protection' policies. In contemporary politics we recognise that the basis of these policies was eugenics or Darwinism.

The state-based Aboriginal Protection Boards managed the implementation of these government policies. Service providers such as teachers, doctors, police, welfare workers and church leaders physically removed the children from their parents and placed them in state-owned or church-owned institutions, or in foster care. This displacement occurred over many generations. There are many devastating stories of women giving birth only to have their child taken away immediately, without ever seeing or holding them.

Key Themes: Family, heritage, identity, grief.

## RESOURCES:

Took the Children Away by Archie Roach  
<http://www.youtube.com/watch?v=zLXzKYP1uCw>

See: Appendix 1- Lyrics to Took the Children Away by Archie Roach.  
Music Video of Archie Roach's 'Took The Children Away'  
<https://youtu.be/aywDT6yHMmo>

Racism No Way- Stolen Generation Teachers Resource  
<http://www.racismnoway.com.au/teaching-resources/factsheets/52.html>

Stolen Generation Timeline  
<http://www.creativespirits.info/aboriginalculture/politics/stolen-generations-timeline>

## ACTIVITY 1 - REFLECTION

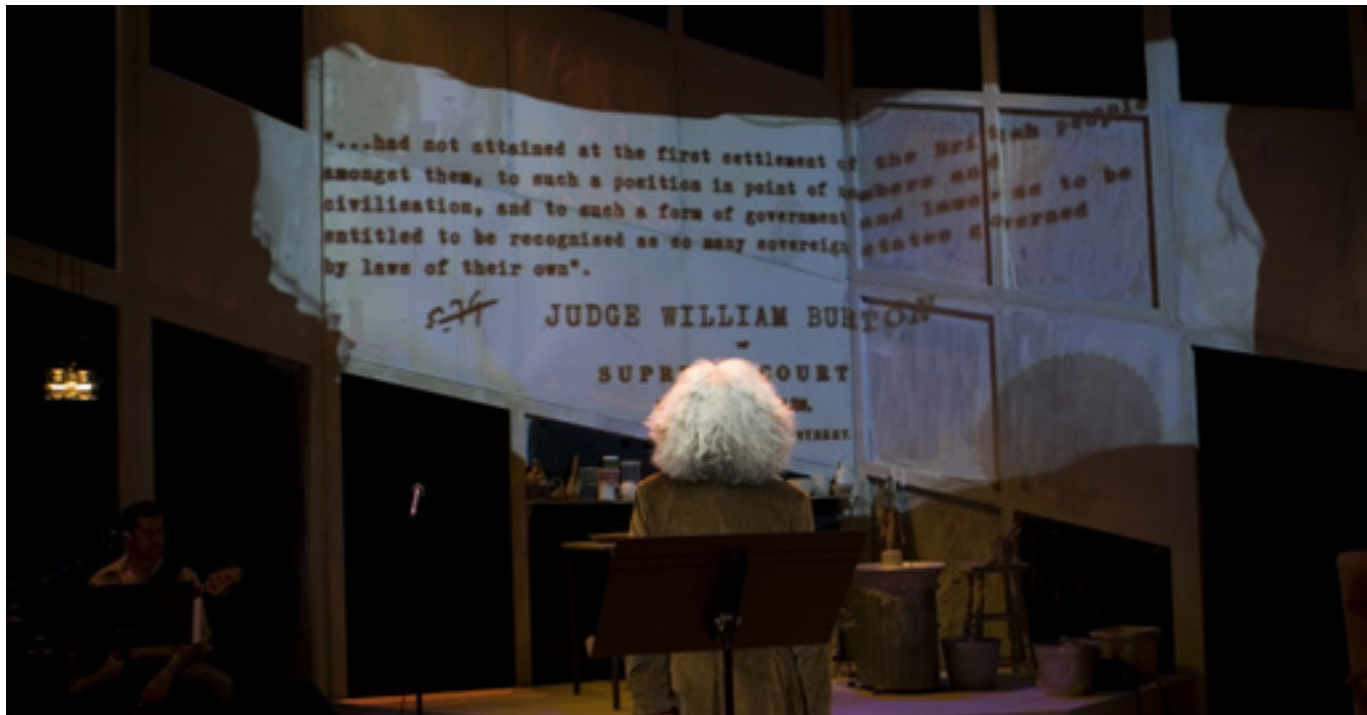
- 1 Allow students time to reflect on how they or their family members would feel if someone was taken away?
- 2 Get students to create a non-written piece that describes some of the emotions that it would bring up for them.
- 3 As a group, encourage the class to discuss some of the feelings and thoughts students have about the task. As this is such a sad topic it is important for students not to feel left with a burden, but rather recognize it in the context of understanding and empathy.
- 4 Discuss the implementation of the forcible removal policies and the involvement of government, law enforcement and social services. Ask students to consider the possible implications (social, emotional and economic) of service providers being representatives of the policies.
  - a. What are some of the possible effects of not engaging these service providers for an individual and community?
  - b. How could this affect future generations?

## ACTIVITY 2 - 'TOOK THE CHILDREN AWAY' BY ARCHIE ROACH

- 1 Listen to Took the Children Away by Archie Roach as a class.
- 2 Ask students to pictorially show what they heard and felt whilst listening to the song.
- 3 Share the pictures with the whole class.

# FOCUS 2

## ABORIGINAL NATIONS AND STORIES



**OBJECTIVES:**

- Gain understanding of the diversity within Indigenous Australian cultures and their colonisation experiences
- Gain understanding of student's local cultures and histories, connecting students to their homes
- Recognise that although many Aboriginal people no longer live “traditionally” as they did before the arrival of Captain Cook, there is still a strong and vibrant community and connection to land and culture and community.

**DISCUSSION POINT:**

Pre-Settlement Australia was made up of 250 different Aboriginal and Torres Strait Islander nations. Each nation had a different language, culture, stories, songs and cultural practices.

Aboriginal cultures, like many other cultures around the world, have a deep connection to land and place. Many Aboriginal mythologies and cultural practices are linked to particular locations and landmarks. In addition, tribes had particular protocols regarding a tribe member’s movement from one place to another. Likewise, it was typical that a member from another tribe would have to seek permission to enter a tribe’s nation territory.

When European settlers arrived on Aboriginal land, typically Aboriginal people were removed from their land and placed on communal settlements or missions. These missions did not take into consideration the individual differences between tribes and Aboriginal people were unable to leave this new location. This caused great illness and starvation, as they were unable to seek traditional food sources. It also prevented certain cultural practices and protocols.

Key Themes: culture, protocols, travel, language, connection to land and place.

**RESOURCES:**

Aboriginal Language Map  
<http://www.abc.net.au/indigenous/map/>

## ACTIVITY 1 - ABORIGINAL NATIONS

- 1 Show the class a picture of the Aboriginal Language Map (make sure you conceal the title).
- 2 Ask the students the following questions as a whole:
  - a. What is this map?
  - b. Has anyone seen it before?
  - c. Why are some nations bigger than others?
- 3 Compare this map to a modern map of Europe.
- 4 Ask the students the following questions as a whole:
  - a. Which countries have they visited?
  - b. What protocols did they need to adhere to travel there?
  - c. Did they need special permissions or documentation?
- 5 Ask students to discuss how they think national boundaries were recognised in Aboriginal Australia.
- 6 Ask students what they think may have happened when a mixed combination of tribes were lumped together on a mission.

## ACTIVITY 2 - KNOWING YOUR COUNTRY

- 1 Ask the students to identify and research their local current tribe on the Aboriginal Language Map.
  - a. What is the name of the local tribe/clan where you live?
  - b. What language/s were spoken?
  - c. What did people do for food? What instruments did they use?  
For example: Fishing nets, eel traps, spears, boomerangs etc.
  - d. When did white settlers arrive on that nation?
  - e. How were the local Aboriginal people at the time treated? Were there massacres, missions established, children taken?
  - f. How does the community celebrate their culture today? Are there any special events, landmarks, organisations?

## ACTIVITY 3 - NAMING YOUR NATIONS

- 1** Get students to identify their various nations
  - a. Where were they born?
  - b. Where do they currently live?
  - c. Where have they visited or holidayed?
  
- 2** As a whole class or in two groups, get students to share what they learned about their land.  
For example: My name is Lia, I was born on Wurundjeri land and live in Boonerwung country.  
My favourite place to visit is on the Murray River in Yorta Yorta country.

# FOCUS 3

## IDENTITY



### OBJECTIVES:

- Develop an understanding of the complexity of identity.
- Become aware of elements of your identity
- Gain an understanding of Uncle Jack Charles' life

### DISCUSSION POINT:

A common element of Aboriginal and Torres Strait Islander culture is the use of the term 'Aunty' or 'Uncle' as a sign of respect. This may be used to denote someone's senior position in community or that they are simply older than you.

As with all of us, there are many different facets and elements to Uncle Jack. He explores this in JACK CHARLES V THE CROWN. He is the Aboriginal man, the actor, the criminal, the junkie, the brother and Uncle and much more.

Identity is the culmination of what we believe we are, what others think you are and what it means to belong to your community. Your individual identity is represented through a number of social, physical and cultural characteristics. Uncle Jack uses theatre and ceramics to express his identity.

Key Themes: identity, culture, community, self-expression.

### RESOURCES:

'Identity: Yours, Mine, Ours' Exhibition at the Melbourne Immigration Museum.  
<http://museumvictoria.com.au/immigrationmuseum/discoverycentre/identity/>

Bindi Cole Interview from 'Identity: Yours, Mine, Ours' Exhibition at the Melbourne Immigration Museum.  
<http://museumvictoria.com.au/immigrationmuseum/discoverycentre/identity/people-like-me/expressing-ourselves/challenge/>

## ACTIVITY 1 - WHAT MAKES YOU - YOU!

- 1** As a group, brainstorm the different elements of a person's identity and draw a mind map demonstrating where there may be linkages.
- 2** Ask the students to respond to the following questions:
  - a. How do people express their identity? As individuals and as a community?
  - b. Why is a sense of identity so critical to human beings?
  - c. What results when individual and cultural identity interact or collide?
  - d. How can a person's sense of identity impact on their behavior?
- 3** Give students time for self-reflection about their identity. Ask students to identify elements of their identity that are important to them. Are these elements cultural? Physical? Behavioral?
- 4** Get students to develop an art piece depicting their individual identity.

# FOCUS 4

## INDIGENOUS THEATRE

### OBJECTIVES:

- To give context to the history of the development of Indigenous Theatre in Australia.
- To show how the arts and theatre can be an important mode of cultural maintenance.
- To demonstrate how the arts and theatre can be used to incite discussion and promote awareness of key topics.

### DISCUSSION POINTS:

In 1972 Uncle Jack Charles worked with Uncle Bob Maza to establish the first Indigenous theatre company entitled Nindethana in Melbourne.

From there, Indigenous theatre has grown and is now presented all over Australia and the world. Indigenous stories are recognised as important within our whole Australian story and history.

JACK CHARLES V THE CROWN was produced by ILBIJERRI Theatre and has been presented at the Melbourne, Perth and Sydney Arts Festivals. There are many theatre companies and arts companies across Australia that are working to get Indigenous stories told through the Arts.

Key Themes: theatre, history of Indigenous theatre.

### RESOURCES:

ILBIJERRI Theatre Company website  
<http://ilbijerri.com.au/>

Yirra Yaakin Theatre Company website  
<http://yirrayaakin.com.au/>

History of Black Theatre Podcast  
<http://www.abc.net.au/radionational/programs/away/the-black-voice-a-history-of-indigenous-theatre/3668406>

A Brief History of Indigenous Australian Contemporary Theatre  
[http://australianplays.org/assets/files/resource/doc/BlakStage\\_Essay\\_ABriefHistory\\_DUPL\\_1.pdf](http://australianplays.org/assets/files/resource/doc/BlakStage_Essay_ABriefHistory_DUPL_1.pdf)

## ACTIVITY 1 – BLACKFELLA ARTS – LOCAL RESEARCH

- 1 In small groups, identify a local and/ or state based a company or arts organisation that specialises in Indigenous art.
  - a. What is their art form?
  - b. Where do they present their work?
  - c. Do Aboriginal and/or Torres Strait Islanders manage the company?
  - d. What is the history of the company?
  - e. Are there opportunities for you to get involved either through volunteering or exhibitions, workshops or shows that you can attend?

# FOCUS 5

## THEATRE ETIQUETTE

### OBJECTIVES:

- To develop an awareness and understanding of theatre etiquette and appropriate behaviors for an audience.
- To develop an awareness and understanding of the relationship between performers and the audience.
- To maximise the theatre experience for the audience.

### DISCUSSION POINTS:

Theatre is an ancient art form. It has been around for thousands of years, before the Internet, television and the radio. Theatre shows are exciting because the action is live in front of your eyes. As a result, the audience is active not passive in viewing the performance.

As a live performance, the actors on stage can hear and see you; your reactions and your behavior fuels their performance. Thus, the audience has a direct influence on the energy, pace and vibe of the performance.

Key Themes: theatre, respect for others, history of theatre.

## ACTIVITY 1 - THEATRE DOS AND DON'TS

Before deciding to implement this particular activity, take some time to get an idea of the level of theatre experience in your students. This will help you in determining at what level to pitch this activity.

- 1 Get students to share their own theatre experiences and respond to the following questions:
  - a. What show did you see?
  - b. Where did you see it?
  - c. What was the show about?
  - d. Was it an amateur or professional production?
  - e. What kind of impression was left on you?
- 2 In small groups, get students to create a list of appropriate and inappropriate behaviors for a live theatre performance.
- 3 Come back together as a whole group and ensure that students covered the topics listed in the Theatre Etiquette appendix.
- 4 In their small groups, get students to compare this list with what may or may not be appropriate in other performance contexts.  
For example, what is acceptable and unacceptable in a rock concert compared to going to the football compared to a theatre production.

**CONSIDER USING A MATRIX LAYOUT SUCH AS THE FOLLOWING:**

	<b>ROCK CONCERT</b>	<b>FOOTBALL</b>	<b>CINEMA</b>	<b>THEATRE</b>
Talking during the performance	OK	Absolutely	No	No
Eating during the performance	Yes	Yes	Yes	No
Walking in & out during the performance	Probably Not	Yes	No	No
Responding with laughter / gasping / groaning	OK	Yes	Yes	Yes
Whistling / hooting / booing	Maybe	Yes	No	No

## POST-SHOW ACTIVITIES

# FOCUS 6

## REVIEW THE SHOW

### **OBJECTIVES:**

- Encourage students to reflect on their reaction to the performance.
- Reflect on the impact that Uncle Jack had on the audience.

### **DISCUSSION POINTS:**

The production was first produced by ILBIJERRI Theatre Company in 2010 for the Melbourne International Arts Festival. It has since toured to Sydney, Perth and the Adelaide Cabaret Festival.

Many elements make up a piece of theatre. These include a story, characters, production values, venues and audience reactions. Production values refer to the set, costumes, music, lighting, sound and overall look and feel of theatre piece.

Key Themes: theatrical elements, production values, power of story.

### **RESOURCES:**

Appendix: Review Structure

## ACTIVITY 1 - PERSONAL REFLECTION

- 1** Ask the students to write a review of the show. The review should address the following questions:
  - a. What was your overall impression of the show?
  - b. What did you love about the show and what do you think could be done to improve it?
  - c. What aspects of the show were 'real' and what aspects were 'unrealistic'?
  - d. Which scene stood out to you as most powerful and why? What was it that affected you?
  - e. What are the themes that are explored in the work? Give examples.
  - f. In what way is this show relevant to the world and your own personal experiences?

## ACTIVITY 2 - EVALUATING THE ELEMENTS OF PRODUCTION

- 1** Get students as a whole group to identify what production values were used in JACK CHARLES V THE CROWN THE CROWN. This will include a discussion of set, sound, lighting, costume and overall direction.
- 2** Get students to consider the following questions:
  - a. Did the elements of production look unified?
  - b. What sort of mood was established? Did the mood change? Was this done effectively?
  - c. Were the costumes appropriate for the characters? Why?
  - d. How did sound enhance the performance?
  - e. How did lighting enhance the performance?
- 3** Get students to write a summary of the production values. What did they enjoy? What could have been done better? Why?

# FOCUS 7

## CREATIVE PATHWAYS

### OBJECTIVES:

- To identify possible career pathways into the Arts sector both as a Creative and an Arts Administrator.
- To develop an appreciation for the Arts sector as a necessary part of society.

### DISCUSSION POINT:

There are many jobs within the Arts Sector and a career within the arts can be exciting and varied. Most people know of the Actors and Directors but it takes a very big team of people to put together a show like JACK CHARLES V THE CROWN.

## ACTIVITY 1 - CREATIVE CAREERS

- 1** As a group, get students to identify the roles that are required to put on JACK CHARLES V THE CROWN. Include creative team, production, touring and administration.
- 2** Students are to research a key creative involved with JACK CHARLES V THE CROWN. See Appendix.
- 3** Students will then research the pathway required to work as a professional within that particular role and plot out the study and training pathway.

# FOCUS 8

## WHERE TO FROM HERE

### OBJECTIVES:

- Summarise key learnings about Australia's Aboriginal history.
- Evaluate the current status of Aboriginal race relations in Australia.

### DISCUSSION POINTS:

Students should now have a greater understanding of Uncle Jack Charles and the Stolen Generation. Despite the forcible removal of children finishing in the 1970s there are still marked differences in the number of Aboriginal children and non-Aboriginal children in care. The life expectancies of an Indigenous is also approximately 20 years less than a non-Indigenous person and the infant mortality rate of Indigenous children is almost twice as high than that of non-Indigenous children.

In 2011, the Australian Prime Minister Kevin Rudd made a formal apology to the Stolen Generation. This event was widely broadcast and many members of the Stolen Generation and community elders were invited to attend.

### RESOURCES:

The National Apology  
<https://www.youtube.com/watch?v=b3TZOGpG6cM>

Sydney Opera House Reconciliation Action Plan [http://www.sydneyoperahouse.com/about\\_us/community/reconciliation\\_action\\_plan.aspx](http://www.sydneyoperahouse.com/about_us/community/reconciliation_action_plan.aspx)

Department of Education, Employment and Workplace Relations Reconciliation Action Plan  
<http://deewr.gov.au/reconciliation-action-plan>

PricewaterhouseCoopers Reconciliation Action Plan  
<http://www.pwc.com.au/about-us/corporate-responsibility/publications/reconciliation-action-plan/index.htm>

Bringing Them Home: The 'Stolen Children' Report (1997)  
[http://www.humanrights.gov.au/social\\_justice/bth\\_report/index.html](http://www.humanrights.gov.au/social_justice/bth_report/index.html)

Closing the Gap - Indigenous Health Reform Agenda  
<https://www.humanrights.gov.au/our-work/aboriginal-and-torres-strait-islander-social-justice/projects/close-gap-indigenous-health>



## ACTIVITY 1 – NATIONAL APOLOGY

- 1** Get students to watch “The National Apology”.
- 2** In small groups, get students to discuss whether or not the apology by the Prime Minister was important.
- 3** Get students to answer the following questions:
  - a. Is it the responsibility of the Australian Government to apologise for past wrongdoings? Why/why not?
  - b. How do you think it made members of the Stolen Generation feel when they were given an apology?
  - c. What can we do as a nation to continue to move forward to right the wrongs of the history of the Stolen Generation?

## ACTIVITY 2 – HISTORY OF ABORIGINAL POLITICS

Research one of the following previous Indigenous rights campaigns and look at their effectiveness and what methods were used:

- a. The Tent Embassy
- b. The Freedom Rides
- c. 1967 Referendum

## ACTIVITY 3 – RECONCILIATION ACTION PLANS

- 1** Research other companies Reconciliation Action Plans.
- 2** Evaluate the positives and negatives of these plans.
- 3** In small groups, prepare a Reconciliation Action Plan for your school.
- 4** Pitch the plan to the rest of the class.

# FURTHER RESOURCES

## Books to Read

Larissa Behrendt, Chris Cunneen & Terri Libesman *Indigenous Legal Relations in Australia*, Oxford: Melbourne, 2009.

**Ruby Langford *Don't Take Your Love to Town*, Penguin: Harmondsworth Middlesex, 1988.** [Memoir of an Aboriginal woman born in 1930s on a Mission, time overlaps with Jack Charles' story – useful comparison]

**Ruby Langford *Ginibi Haunted By the Past*, Allen & Unwin: St Leonards, 1999.** [Her story about her son Nobby's time in and out of jail for most of his life, since he was an adolescent]

**Henry Reynolds *Why Weren't We Told?*** A personal search for the truth about our history, Penguin: Harmondsworth, Middlesex, 1999.

## ONLINE RESOURCES

**Reconciliation Australia; building relationships for change between Indigenous & non-Indigenous Australians** - <http://reconciliation.org.au/>

**Australian Institute of Criminology - Indigenous imprisonment rates between 1998-2008** - [http://www.aic.gov.au/crime\\_types/in\\_focus/indigenousjustice.html](http://www.aic.gov.au/crime_types/in_focus/indigenousjustice.html)

**“Criminal Records & Rehabilitation” Article by Bronwyn Naylor in European Journal of Probation that specifically references Jack Charles (18 pages, available to download)** - [http://www.ejprob.ro/uploads\\_ro/724/Judicial\\_rehabilitation\\_in\\_Australia.pdf](http://www.ejprob.ro/uploads_ro/724/Judicial_rehabilitation_in_Australia.pdf)

**Law Council of Australia - Indigenous Imprisonment Fact Sheet** - [https://www.lawcouncil.asn.au/lawcouncil/images/LCA-PDF/Indigenous\\_Imprisonment\\_Fact\\_Sheet.pdf](https://www.lawcouncil.asn.au/lawcouncil/images/LCA-PDF/Indigenous_Imprisonment_Fact_Sheet.pdf)

## ONLINE VIDEO RESOURCES

**Bastardy documentary website** - <http://bastardydocumentary.com/jackcharles/>

**Trailer for Bastardy on YouTube** - [http://www.youtube.com/watch?v=bpVta4CrRzY&feature=player\\_embedded](http://www.youtube.com/watch?v=bpVta4CrRzY&feature=player_embedded)

## ONLINE AUDIO RESOURCES

**ABC Radio Late Night Live 7 July 2009** - <http://www.abc.net.au/rn/latenightlive/stories/2010/2765161.htm>

## APPENDICES

### 1: Lyrics to 'Took The Children Away' by Archie Roach:

This story's right, this story's true  
 I would not tell lies to you  
 Like the promises they did not keep  
 And how they fenced us in like sheep.  
 Said to us come take our hand  
 Sent us off to mission land.  
 Taught us to read, to write and pray  
 Then they took the children away,  
 Took the children away,  
 The children away.  
 Snatched from their mother's breast  
 Said this is for the best  
 Took them away.

The welfare and the policeman  
 Said you've got to understand  
 We'll give them what you can't give  
 Teach them how to really live.  
 Teach them how to live they said  
 Humiliated them instead  
 Taught them that and taught them this  
 And others taught them prejudice.  
 You took the children away  
 The children away  
 Breaking their mothers heart  
 Tearing us all apart  
 Took them away

One dark day on Framingham  
 Come and didn't give a damn  
 My mother cried go get their dad  
 He came running, fighting mad

Mother's tears were falling down  
 Dad shaped up and stood his ground.  
 He said 'You touch my kids and you fight me'  
 And they took us from our family.  
 Took us away  
 They took us away  
 Snatched from our mother's breast  
 Said this was for the best  
 Took us away.

Told us what to do and say  
 Told us all the white man's ways  
 Then they split us up again  
 And gave us gifts to ease the pain  
 Sent us off to foster homes  
 As we grew up we felt alone  
 Cause we were acting white  
 Yet feeling black

One sweet day all the children came back

The children come back  
 The children come back  
 Back where their hearts grow strong  
 Back where they all belong  
 The children came back  
 Said the children come back  
 The children come back  
 Back where they understand  
 Back to their mother's land  
 The children come back

Back to their mother  
 Back to their father  
 Back to their sister  
 Back to their brother  
 Back to their people  
 Back to their land  
 All the children come back  
 The children come back  
 The children come back  
 Yes I came back.

## 2: Theatre Etiquette

### Latecomers

Make sure you arrive with enough time. Arriving 20 minutes prior to the show beginning is always a good idea. Be aware that for many shows, if you arrive late, you will not be admitted until a scene change or not admitted at all.

### Lock Out

Do not leave your seat and plan to re-enter the auditorium during the performance. You probably won't be allowed back in!

### Mobile Phones

Please ensure these are turned off. If they do ring or beep in a performance it can be very embarrassing for you and distracting to cast and audience members. It is inappropriate to text during a live performance.

### Noise

Lollie wrappers and plastic packets make a lot of noise. It is generally accepted that you do not eat during a performance, but if you absolutely have to have lollies (like a cough lollie) when attending a performance, ensure that they are out of the packet and unwrapped before it begins

### Talking

Resist the urge to talk during the performance. Apart from being really annoying for others in the audience, it is very distracting for the performers and simply bad manners. There is plenty of opportunity to talk about the performance during the intermission or afterwards .

### Photographs and Videos

Taking photographs and video during a performance is not permitted.

## 3: How to Structure a Review

### Write an Introduction

Include the name of the work you are reviewing, background on the company, the name of the playwright or theatre company, the name of the theatre or venue where the performance was held and the date of the performance.

### Summarise the plot or series of events in the performance

You should keep this brief. There is no need to retell the whole plot or describe the entire performance. It should be more of a 'snapshot' of the production. In this section of your review also see if you can identify the style of the performance and the use of any techniques like narration, acrobatics, mime, mask, slapstick comedy, transformation etc.

### Identify any themes and issues

Consider the following questions:

- What was the message of the play?
- Was there a common concern for the characters?
- Did the play pose any problem or dilemma that needed to be solved?

### Evaluate one or two performers

Answer the following questions to evaluate the performer/s you have seen:

- How well did the performer/s use movement and body language? Did they show energy, control, and precision? Were the movements suitable for the role/characters?
- How well did the performer/s use voice? Could they be heard and understood?
- Did they use emphasis, accent, inflection, volume, pace etc. effectively?
- How convincing or believable was the performer/s as their role/character?

### Sum up the overall success of the performance

In your final paragraph draw a conclusion about the overall success of the play. What sort of audience impact did it make?



# IL BIJ ERRI

**BOLD. BLACK. BRILLIANT.**

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## ILBIJERRI THEATRE COMPANY

Meat Market  
5 Blackwood Street  
North Melbourne  
VIC 3051

T: 03 9329 9097

F: 03 93299105

[info@ilbijerri.com.au](mailto:info@ilbijerri.com.au)

[ILBIJERRI.COM.AU](http://ILBIJERRI.COM.AU)

