

Scenes of '67 Activity Instructions

Reflections is a rich piece of musical theatre; a montage using multiple modes of delivery – dance, film, poetry, song, monologues, and drama. It was written and presented by performers from the Aboriginal Centre for Performing Arts (ACPA) to commemorate the 40th anniversary of the 1967 Referendum acknowledging Aboriginal and Torres Strait Islander people in Australia's Constitution.

Students work in teams to familiarise themselves with the *Reflections* script, archival footage of a performance of *Reflections*, and digital stories to explore the play's messages.

In this document you will find activity instructions on the Scenes of '67 program as follows:

- **Core Activity**

Each team will work on chosen scenes from *Reflections*, viewing the performance, analysing the messages, and adding their own reflections as a final scene.

- **History Extension tasks (Year 10 and Senior Modern History Unit 2)**

Students develop an historical inquiry exploring one of the characters of historical significance referred to in the play.

- **English Extension tasks (Year 10 and Senior Modern History Unit 2)**

Teams analyse the messages and devices used and individually write their own personal reflections.

They consider the musical as a school production.

They consider the production of their own end scenes as a digital or live production.

Core Activity

Preparation

The class forms themselves into creative teams of 2 to 4 students. Each team will require access to:

- [The *Reflections* script](#)
- [Reflections Scene Summary](#)
- [Reflections Video](#)
- [Freedom*: A Certificate of Exemption Story Digital Story](#)

Task 1 Familiarisation

- As a class, watch the opening scenes from the original performance.
- Break into teams, and do some basic background research on the referendum
 - What were the amendments to the constitution posed by the 1967 Referendum?
 - Who led the campaigns in the lead up to the Referendum?
 - How did the votes go across different states?
 - Who was for and against?
 - Were there demonstrations around it?
 - What were some of the issues faced by Indigenous people in Australia? Refer to SLQ Resources and References for insights into life for Indigenous people.

Task 2 Scene Selection and analysis

- As a team, read the [Scene Summary](#) and scenes of interest in the *Reflections* Script to choose a scene your team would like to work with.
- View the archival footage of the scene.
- As a team, discuss the scene and arrive at three key messages presented by the scene.
- In what ways are these messages relevant today?
- For English students, analyse the written form of script for your scene, noting:
 - Rhetorical devices used
 - Persuasive techniques

Task 3 Exploring the perspectives

- As a class watch the [Freedom*: A Certificate of Exemption Story Digital Story](#)
- Discuss as a class.
- Break up into teams. List 5 ways your perspectives have changed in response to *Reflections* play and the digital story.

Task 4 Add your voice – a 2017 perspective fifty years on

The nature of *Reflections* makes it easy to add to and update – What reflections would your team like to add to this work?

- Work as a team to develop your additional scene. It needs to include:
 - The key messages about Indigenous rights from your scene
 - How it impacted your perspectives have been impacted
- Decide on the overall message you want to convey.
- Decide on the form of your piece. Your piece in itself could be a montage of individual pieces. Your piece might follow one of the styles in the *Reflections*, or add a new type of narrative/ style/modality. Here are some suggestions:
 - Class scene, Monologue, Biographical monologue (significant figure), Soliloquy/reflection, Songs of various styles – verse/chorus/Hip Hop/Beat Box, Slogans/chant, Poem, Dream sequence, Re-enactment, Speech, Letter.
- Conduct any research your piece requires. A good starting point is the SLQ [One Search](#) database. Conduct and research your piece requires. A good starting point is [Indigenous Knowledge Centres](#) in Queensland and the Torres Strait.
- Write your piece.

Task 5 Share your scene and reflect

- Teams share their scenes by reading or acting out and showing their chosen images.
- Class can reflect on the connections to their own topic, and insights gained (can do this scene by scene or at the end).
- Students can individually write a reflection of your experience.

History Extension Tasks

Task 6 Research one of the historical characters from *Reflections*

Students take the opportunity to extend their research by exploring one of the historical characters from *Reflections*. This can be done individually or as a team. The aim is to conduct background research to write a one page biography of the person and their significance to Indigenous rights movements.

- Develop your inquiry question to explore. E.g. How did Kath Walker contribute to Indigenous Rights? A scene from *Reflections* might be a good starting point to develop your question.
- Create a list of primary and secondary sources available that may assist you.
- There are resources in the references section below. Consider interviews you might conduct to gather information.
- Create a timeline of events in this person's life based on initial research.

Task 7 Conduct and Present your historical inquiry

- Conduct your research
- A visit to SLQ's John Oxley Library can provide access to resources not available online. Don't worry; they have plenty of white gloves!
- Present your findings

English Extension Tasks

Task 8 Stage Production 'Brainstorm'

Note: The *Reflections* video runs 1 hour 12 minutes in its entirety. As background, students might watch some of the scenes in their own time as preparation.

If you were to put together a stage production today using a combination of archival footage from *Reflections* live performances, class reflections, and newly created scenes, what would your script include? The aim for your production is to choose scenes year 10-12 students today could relate to:

- Does the opening monologue still?
- Would the scene your team studied be part of it? Would students relate or understand the content? Teams make the case for their scene.
- Would you use footage of the scene or re-enact it?
- What types of scenes might you add:
 - What key themes are relevant today?
 - What styles would you use to reach the audience?
- What audio-visual materials would you use?
- What themes and styles would make a good 2017 final scene for 50 years on?

Task 9 Personal Reflection

- Students individually write a reflection or exegesis describing their creative process.

Task 10: End scene Digital story/ Digital video recording production

Each team can create a digital story from their end scenes and bring these together.

- Choose the type of production – video clip or sound recording.
- Story board your production to plan layers of visual images, video recordings, text, voice, sound effects and music.
- Capture/source images and vision.
- Locate a soundtrack – Free Music Archive is a good source – think about the mood of the piece. Are sound effects required? – collections are available online also.
- Bring it together using a tool like i-movie, movie maker etc.
- Properly credit the original production and any original images, videos and sounds that are used.

Task 11: Final Scenes production

If the school is looking for a school production, there could be potential with *Reflections* for a student inspired 'Reflections Now' production. Students collaborate with others classes to produce a production – it could be a collection of student reflections or, it could be a re-performance of the original – it can be presented as a video or live production – there are a number of options that offer students roles as performers and writers of scenes.

Either of these options could operate as a collaborative cross disciplinary activity engaging a production team drawn from year 10 and 11 students from a range of disciplines – Humanities, Media, Performing arts, Graphics, Fine arts.

Resources and References

Don't Just Count Us, Let Us count! Showcase page

<http://www.slq.qld.gov.au/whats-on/calevents/kd/dont-just-count-us>

ABC open

www.abc.net.au/rightwrongs

Referendum fact sheet

- Indigenous Knowledge Centres in Queensland and the Torres Strait:
<http://www.slq.qld.gov.au/about-us/indigenous-knowledge-centres>
- Excellent background information
https://www.reconciliation.org.au/wp-content/uploads/2014/03/NRW2014_27-May-Referendum_FactS.pdf
- The National and State Libraries Australasia's (NSLA) Indigenous Project Group, led by the State Library of Western Australia, are creating an online exhibition called Right Wrongs, Write Yes to mark the 50th anniversary of the 1967 Referendum.
<http://www.nsla.org.au/news/right-wrongs-2017>

Righting Wrongs in the 1967 Referendum

<http://splash.abc.net.au/home - !/digibook/624948/righting-wrongs-in-the-1967-referendum>

1967 Referendum

<http://splash.abc.net.au/home - !/media/29241/australia-s-1967-referendum>

1965 Freedom ride

<http://splash.abc.net.au/home - !/media/1817460/leading-the-freedom-ride-in-1965>

History of the tent embassy

<http://splash.abc.net.au/home - !/media/2188045/history-of-the-aboriginal-tent-embassy>

Wave Hill Walk Off

<http://splash.abc.net.au/home - !/media/105332/two-years-after-the-1966-wave-hill-walk-off>

Oodgeroo Noonuccal MBE Warrant and Insignia 13 Jun 1970

http://onsearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_alma21148614230002061

SLQ Aboriginal and Torres Strait Islander community history

<http://www.slq.qld.gov.au/resources/atsi/community-history>

<http://www.slq.qld.gov.au/resources/atsi/community-history/qld-legislation>

<http://www.slq.qld.gov.au/resources/atsi/community-history/missions>

<http://www.slq.qld.gov.au/resources/atsi/community-history/qld-legislation/brief-history>

Scene Summary

This table provides a scene summary, and suggested grouping for dividing this up amongst a class into 'Production teams'. There are 9 sections A-I. The greyed rows are live dances, music or audio visual parts.

Sc	Prodn Team	Description	Style	Roles	Start/ Video	ACPA Writer	Message
1.	A	Introductory Statement	Poetic Statement	Narrator	0:00	Graham Akhurst,	Aboriginal and Torres Strait Islander cultures are resilient and it's important that they're maintained today. Eg. The warning that images of deceased Indigenous people in this scene.
2.		<i>Transition Scene</i>					
3.		Constitution S51, S127	Constitution Section	Narrator			The Australian Constitution, prior to 1967, discriminated against Aboriginal people. Note: the word 'Native' is deemed offensive by the majority of Aboriginal people today.
4.		To vote or not to vote	Personal reflection	Andrew Legg	1.23	Andrew Legg	Young people may find it hard to identify with political parties, especially when there isn't enough representation of Aboriginal people in politics.
5.		<i>Blackfella Greeting</i>			7.47		<i>Rhythm body percussion piece</i>
6.	B	<i>Spirit Walkers</i>			9:00	Jeremy Robertson	<i>Music</i>
7.		William Cooper Monologue	Biographical monologue	William Cooper (Yorta Yorta, 1860-1941)	12:20	Graham Akhurst	Having a voice/Self determination Political campaign for autonomy and self-determination in 1930's by Yorta Yorta Aboriginal man William Cooper.
8.a	C	Faith Bandler Monologue	Biographical monologue	Faith Bandler (F) (South Sea Islander, 1918-2015)	16:22	Leah Purcell	Non-Indigenous women recognised the need for change and approached Aboriginal people for support
8.b	D	Kath Walker Monologue	Biographical monologue	Kath Walker (Noonuccal, 1920-1993)	18:43	Leah Purcell	Apprehension about a white movement for Aboriginal rights
8.c	E	Song: Referendum Red Jessie –	Song – verses and chorus	Chorus Re Referendum Red Jessie (also Jessie Street, 1889- 1970)	20.04	Kate Pascoe	Red Jessie, a passionate Australian suffragette, feminist and human rights campaigner, initiated the change in the Constitution.

Sc	Prodn Team	Description	Style	Roles	Start/ Video	ACPA Writer	Message
9.	F	Protesters and Placards	Slogans	Chorus	21:30		Our voices need to be heard – it's our right to be heard.
10.		Referendum Crusaders	Poetic statement	Narrator	22:00		Let the truth be heard. Paying respect and thanking the Referendum crusaders: [names on screen] George Abdullah, Shirley Andrews, Faith Bandler, Doris Blackburn, Harold Blair, Ken Brindle, Marjone Broadbent, Ada Bromham, Gordon Bryant, Barry Christophers, Joyce Clague, HC Coombs, William Cooper, Stan Davey, Chicka Dixon, Charles Duguid, Alan Duncan, Don Dunstan, Dulcie Flower, William Grayden, Bert Groves, Rodney Hall, Jack Horner, Alick Jackomos, Lorna Lippmann, Joe McGinness, Doug Nicholls, Bill Onis, Gladys O'Shane, Jack Patten, Harry Penrith, Charles Perkins, Pauline Pickford, Barry Pittock, Evelyn Scott, Jessie Street, Kath Walker, William C Wentworth, Henry (Redlight) Collins, Penny Embery Bond & many others...
10b					22:13	Georgia Corowa	Young people are affected by the legacy of earlier generations and still struggle in a system that has a long way to go for equality.
11.a	D	Placard Dances	Song in verses	Singer	26:20		Don't take our children AV/Instrumental Incredibly moving dance telling the story of love, fear, children torn from parents, and unending search for each other.
11.b		Snedden Monologue	Biographical monologue	Bill Snedden (1926 – 1987)	34:12	Sonny Dallas Law	Need to take action for public image
11.c	E	Placard 2: 'Equal pay' Dance: Ringers Coroboree			34:29		Equal Pay AV
11.d		Placard 3: 'What life is mission lif?'. Dance and song: 'The Silence'			36:24	Katie Pascoe	Life on a Mission AV
11.e		Snedden Monologue	Biographical monologue	Bill Snedden	39:44		Support the Referendum for the Liberal Party's best interest
11.f		Placard 5 Equal rights throughout Australia			40:01		Equal rights across Australia (not state by state) 'Freedom Ride' AV

Sc	Prodn Team	Description	Style	Roles	Start/ Video	ACPA Writer	Message
11.g	F	Snedden Monologue	Biographical monologue	Bill Snedden	43:18		Attorney-General worried about Australia's international reputation if failing to meet standards in human rights.
11.h		Placard 6 : Don't just count us, let us count Song 'The Truth beneath the dirt we stand	Song (Verse last line repeated)	Singers	43:37	Graham Akhurst	They never took our faith or our rage
12.	G	Song 'Rise'	Rhyming verse (Hip Hop)	Singers	47:06	Royce Smith	You can't keep us down forever, if we all stand together Highlighting injustice and socio-economic inequality
13.		Hey, how ya goin'?	Reflection	Singers	50:52		Do you see me? Overcoming stigma
14.	H	A.B.O (No footage)	Beat Box	Singers		Ronald Cora	Having pride in your culture in the face of counteracting racial slurs, stigma and unsolicited racism
15.	I	Classroom Drama (Additional dialog to script)	Drama	3 males; 3 females	51:15		Sorry day as a holiday Why aren't days of significance to Aboriginal people taught, recognised and celebrated by the wider Australian public?
16.		LiveSong: 'Blood and Bone'	Song (verse/ Chorus)	Singers	54:26	Graham Akhurst	Dealing with racist taunts - we're all human
17.	J	Classroom Drama (Cont.)	Drama	3 males; 3 females	58:19		Issues of navigating society's expectation of what Aboriginality is, and the complexity in Indigenous communities because of the individual effect of colonisation on each family (ie. Stolen generation)
18.		Livesong: 'Respect'	Song (repetition)	Singer	1.00:09	Kate Pascoe	Outraged but connected
19.		Masterpiece of Dreaming	Reflection/ Soliloquy	Narrator	102:52	Ailsa	Understanding the past to accept the future Navigating your identity
20.	K	Livesong: Freedom	Song 4 verses, end in repetition	Singers	104:07	ACPA Students	Right to have a say and be heard
21.		LiveSong: I wonder/Here I am	Song Verse/rpt	Singer	106:43	Edwina Yasso	One people, one future
22.		Music: <i>Movin On</i>			111:24	Tracey Mazzoni	

Final Scenes Checklist

Description	Notes
Team:	
What's the message?	
Use of rhetorical devices	
Creation of moods	
Persuasive techniques used	
Appropriateness of imagery	
How persuasive was the piece?	