

Jurrungu Ngan-ga (Straight Talk)

Marrugeku



Resource developed by Majo Bogatec & Rita Papillo 2023

Images: Prudence Upton

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Overview.



Jurrungu Ngan-ga (Straight Talk)

Education Resource

Warnings

Jurrungu Ngan-ga contains depictions of violence, racial abuse, and police/border security brutality as well as references to self-harm. This performance contains the names of people who have passed away. The performance also contains partial nudity, low-level strobe light and is recommended for ages 15+.

Duration

1hr 20mins no interval

Venue

Dunstan Playhouse

Themes

- Indigenous perspectives
- Incarceration of Indigenous people
- Aboriginal deaths in custody
- Detainment of asylum seekers
- Intergenerational trauma
- Race relations and human rights
- Fear and discrimination
- Hope and resilience
- Resistance

Synopsis

Jurrungu Ngan-ga, translated from Yawuru as 'straight talk', takes inspiration from the words and experiences of Yawuru leader Patrick Dodson, Kurdish-Iranian writer and former Manus Island detainee Behrouz Boochani, and Iranian-Australian scholar-activist Omid Tofighian.

This new work by Marrugeku connects the shockingly disproportionate levels of Indigenous Australian in custody and the indefinite detention of asylum seekers in Australia's immigration detention centre. It is a compelling work that uses stunning physicality to move deftly between horrific surrealism and truth telling.

Production.

Style and Conventions:

Dance/Theatre – merging dance and theatrical elements:

Jurrungu Ngan-ga blends movement, spoken word and multimedia,

Contemporary Dance

The performance combines a diversity of dance styles, including Aboriginal (Bunuba, Wiradjuri...) and Torres Strait Islander, Dabke (Kurdish, Palestinian dance), hip-hop, classical, contemporary, voguing, and krumping.

Vogue, or **voguing**, is a highly stylized, modern house dance originating in the late 1980s that evolved out of the Harlem ballroom scene of the 1960s. It gained mainstream exposure when it was featured in Madonna's song and video "Vogue", and when showcased in the 1990 documentary *Paris Is Burning*.

Krumping is a style of street dance popularized in the United States, characterized by free, expressive, exaggerated, and highly energetic movement.

Music & Sound

The powerful musical soundscape was composed by Sam Serruys, Paul Charlier and Rhyan Clapham (aka DOBBY).

The music works to support the three performance genres of 'horrific surrealism', 'straight talk' and 'this is Australia', by working to either enhance or contrast the action. Sometimes it works by juxtaposing the content of the scene with oppositional sounds in order to create a feeling of unease. The abrupt transitions between the genres are augmented by the sound design which often continues through black out to create the sense that there is an underlying system of control.

Set Design

Jurrungu Ngan-ga is designed by leading West Australian visual artist Abdul-Rahman Abdullah. Here is a statement from him about the design:

"The set is both interior and exterior, a cage and a stage, an impenetrable space that watches and is watched. It is a site that exposes the thin-skinned brutality of a system built on violent exclusion, and a place where humanity is embodied through resilience. Based around the structure of a monolithic wall, steel mesh frames the living movement of performers with a cold, oppressive architecture. Chandeliers populate the space, suspended low on long chains and imbuing it with an otherworldly light that can be domestic, celebratory, isolating or volatile. A single surveillance camera keeps vigil. The palette is drawn from the industrial materiality of steel and glass in modular repetition. Everything is replaceable.

While the set design emerges the idea of Kyriarchy, a social system built on interconnected measures of oppression that reaches into all aspects of life to divide and diminish, I wanted it to allow space for hope and ask the question – Who is really contained by the walls we build?"









Curriculum Links.

The Australian Curriculum: Drama

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:

-  Literacy
-  Critical and Creative Thinking
-  Ethical Understanding
-  Personal and social capability

Learning Area: Dance

Years 10 Band Description

In Dance, students:

- Reflect on the development of traditional and contemporary styles of dance and how choreographers can be identified through the style of their choreography.
- Explore meaning and interpretation, forms and elements, and social, cultural, and historical contexts of dance as they make and respond to dance.
- Evaluate dancers' success in expressing the choreographers' intentions and the use of expressive skills in dances, they view and perform.

Content Description

- Evaluate their own choreography and performance, and that of others to inform and refine future work. **ACADAR025**

SACE Stage 1 and 2 – Dance

Subject Description

Dance students develop aesthetic and kinaesthetic intelligence, using the body as an instrument for the expression and communication of ideas. Through the development of practical movement skills and choreographic and performance skills as an artist and experiencing performance as part of an audience, students explore and celebrate the human condition.

Stage 1 & 2 Learning Requirements

1. Reflect on their own creative works as an artist and that of others as an audience member.
2. Investigate dance in diverse contexts.

Cross Curriculum Priority: Aboriginal and Torres Strait Islander Histories and Cultures

Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority is designed for all students to engage in reconciliation, respect, and recognition of the world's oldest continuous living cultures.

Students will understand that Identities and Cultures have been, and are, a source of strength and resilience for Aboriginal Peoples and Torres Strait Islander Peoples against the historic and contemporary impacts of colonisation

Before The Show.



Dance Literacy

As students engage with and view live theatre, performances, and installations they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a dancer, develop an understanding of the intention of the choreographer, how the set, costume, or lighting designer reflect on what the artistic directors and artists' intended meaning is of a setting or character or what an artist is communicating in an installation.

Attending live theatre addresses the criteria for the Australian Curriculum General Capabilities: Literacy

... students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts ... such as responding to a performance.

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the

work and the audience or viewers. There is some art, which is created for the explicit purpose of eliciting a strong emotional response from the audience. There is a myriad of emotions that students can experience when they are viewing live theatre, a performance, or an art installation, from happiness to anger, surprise, annoyance, confusion, just to name a few.

The Before the Show activities are designed to support students to develop these literacy skills, knowledge and understanding.

The After the Show activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of dance terminology will support students and extend their vocabulary as they describe their experience with authentic language.

Example of Glossary of Dance Terms

https://senior-secondary.scsa.wa.edu.au/data/assets/pdf_file/0017/76310/Dance_Glossary_2012_for_2013_pdf.pdf



Theatre Etiquette

The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

Group discussion: Why does it matter?

Students to talk about the theatre being a shared space and respecting other audience members attending the performance.

- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!
- As a class exercise, compile a list of all the roles and tasks it takes to bring a live performance to the stage.
- **Extension activity:** In small groups, ask students to construct a book to tell a story about going to the theatre.

Theatre protocols to share with students

When in the foyer they should:

- Go to the toilet before going into the theatre.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing the detail you cannot see through the viewfinder.

Five broad groups of children whose responses as audience are characterised as:

- **Technicians** – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.
- **Narrators** – children who talk through the performance, asking questions, commenting on actions.
- **Dramatists** – children who immediately imitate what they see, participating through their own actions.
- **Mystics** – children who are completely engrossed in the sensory aspects of the experience.
- **Spectators** – children who hover around the edges, playing with whatever, they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?

Introducing Marrugeku Indigenous intercultural dance theatre company.

The Marrugeku website provides links to information about the company, creative team, performance concept creation and design, and detailed reviews of past shows.

<https://www.marrugeku.com.au/productions/jurrungu-ngan-ga/>

Jurrungu Ngan-ga takes inspiration from the words and experiences of Patrick Dodson, Behrouz Boochani and Omid Tofighian. So, who are these people?

Who is Patrick Dodson?

Adapted from: <https://www.britannica.com/biography/Patrick-Dodson>

Patrick Dodson Australian activist and politician

Patrick Dodson, (born January 29, 1948), Broome, Western Australia is an Australian activist and politician who became one of Australia's most influential Indigenous leaders.

A member of the Yawuru people, Dodson was the son of an Irish-Australian father and an Aboriginal mother. When Dodson was age 2, his family moved from Western Australia to Katherine in the Northern Territory to escape the Western Australian laws which prohibited mixed-race families. Both of his parents had been imprisoned in the early years of their relationship as a result of their refusal to adhere to government-imposed racial segregation.

In 1960, Dodson, then age 13, and his six siblings were orphaned. Although an

aunt and uncle of Dodson's battled with authorities to prevent the children from being sent to live in a Catholic mission settlement, Dodson, his younger brother Mick—who would become a renowned activist and scholar in his own right—and two of their siblings were made wards of the state.

In 1961, two priests from the Missionaries of the Sacred Heart arranged scholarships for Patrick and Mick to finish their education at Monivae College, a Catholic boarding school in Hamilton, Victoria, at which they were the only Aboriginal students.

After graduating from Monivae, Dodson studied for the priesthood; Dodson became the first Aboriginal person to be ordained a Catholic priest in Australia. As a priest, Dodson sought to balance and blend his faith in Catholicism with his Aboriginal spirituality. However, after many years of struggling to reconcile the two, Dodson left the priesthood. This marked

the beginning of his journey of activism for Indigenous rights and his commitment to the reconciliation movement.

In 1981, Dodson joined the Central and Kimberley Land Councils, and eventually he was appointed the director of both influential land rights organisations. In that capacity, Dodson successfully negotiated the return of Uluru to its traditional owners, the Anangu people.

Dodson made some of his most acclaimed and influential contributions to the pursuit of rights for Aboriginal peoples as a royal commissioner appointed in 1989 to investigate the deaths of Aboriginal persons in custody. It was his work as the founding chairperson of the Council for Aboriginal Reconciliation (CAR) from 1991 to 1997, however, that led to his becoming known as the "Father of Reconciliation."

Dodson was recognized as a National Living Treasure, and in 2008 he was awarded the Sydney Peace Prize.



Who is Behrouz Boochani?

Adapted from <https://www.refugeecouncil.org.au/behrouz-boochani/> and https://en.wikipedia.org/wiki/Behrouz_Boochani

Behrouz Boochani is a Kurdish - Iranian journalist, human rights defender, writer, and film producer. He worked as a journalist both freelance and for various newspapers in Iran. He was incarcerated by the Australian Government in Manus Island Detention Centre for more than 6 years. During this time, he wrote about the human rights abuses he and hundreds of other men experienced daily. He smuggled much of this information to Australian and international journalists. Boochani worked under implicit and explicit threat for many years in the context of an almost complete blackout of information from the remote immigration detention prison. Journalists from outside the prison were prevented from entering or reporting and staff members were gagged under draconian employment contracts that prevented them from speaking of any happenings within Australia's detention network. 'Chauka Please tell Us the time' is a film that Boochani directed and shot secretly on his mobile phone from within the prison. His memoir, *No Friend But the Mountains: Writing from Manus Prison*, won the Victorian Prize for Literature and the Victorian Premier's Prize for Nonfiction in January 2019. The book was tapped out on a mobile phone in a series of single messages over time and translated from Persian into English by Omid Tofighian. Boochani was granted refugee status in New Zealand in July 2020. His work, exposing some of the worst excesses of human rights abuses has seen him recognised by the United Nations as a Human Rights Defender.

Watch the following episode of Australian Story about Behrouz Boochani, the man who won Australia's richest literary award but was unable to set foot in this country. The stateless refugee, who was in detention on Manus Island for more

than 6 years, smuggled out his entire book text by text on a mobile phone. This is the story of determination to celebrate life, even when virtually all hope of escaping a hellish situation had been dashed.

Behrouz finally visited Australia in December-2022- Jan 2023 for the launch of his book *Freedom only Freedom*, despite Peter Dutton having said he would never set foot on Australian soil.

Australian Story - Behrouz Boochani

Who is Omid Tofighian?

Adapted from https://en.wikipedia.org/wiki/Omid_Tofighian

Omid Tofighian is an Iranian-Australian philosopher, activist and scholar. He is known for his research on ancient Greek philosophy and his collaboration on and translation of the award-winning book by Kurdish-Iranian asylum seeker Behrouz Boochani.

No Friend But the Mountains: Writing from Manus Prison, which was sent to him one WhatsApp message at a time, from Persian to English, leading to its publication in 2018. Writing about the process of working with Boochani on the translation (which took five years). Tofighian wrote: Behrouz and I had a mutual understanding; in fact, the translation team embodied a kind of collective intention or shared agency. Our literary and philosophical interpretations evolved throughout the process.

Omid's short essays within *No Friend but the Mountains* formed important inspiration for the themes explored in *Jurrungu Ngan-ga*.



Pre-Show Activities.



Watch + Discuss:

Watch Senator Pat Dodson delivering an impassioned speech to the Senate, a few days after the Black Lives Matter protests were held across Australia, in which he says Australia has not addressed the underlying issues that give rise to First Nations people dying in custody.

Senator Pat Dodson: "Stop the Rot" speech.

Watch + Discuss:

Watch the SBS documentary on Australia's incarceration rates. Told by First Nations people; experts, academics and those impacted by the justice system, documentary Incarceration Nation lays bare the story of the continued systemic injustice and inequality experienced by Aboriginal and Torres Strait Islander peoples on their own land.

<https://www.sbs.com.au/nitv/article/new-nitv-documentary-reveals-the-hard-truth-of-australias-incarceration-nation/mq1a0wpzt>

Watch + Discuss:

Watch the music video "Locked Up" by A.B Original's, Briggs and the Marliya Choir, Spinifex Gum, who featured at this year's Adelaide Festival's opening event at Elder Park. "Locked Up" is a protest song about the disproportionate rate of Indigenous youths being locked up in this country. As Sen Pat Dodson states in the outro "The statistics speak for themselves, and the cold hard facts remain an indictment on all of us".

"Locked Up" music video - Briggs + Marliya Choir [Spinifex Gum]

Watch + Discuss:

You Can't Ask That - Refugees

In this clip, people who arrived in Australia as refugees talk about the highs and lows of their introduction to the country. Experiences range from pure joy ("It was the best moment of my life") to unhappiness ("I was bullied") and outright misery ("I was beaten in the detention centre").

Prompt questions for students to discuss:

1. What is a refugee? What's the difference between a refugee and an asylum seeker? Why do some people flee their home country?
2. A girl in the clip says she thought she had arrived in "heaven" when she got to Australia. Why might Australia seem wonderful at first glance to someone fleeing their country? What darker experiences do people in the clip discuss?
3. A man in the clip says, "Australia is no more humane than countries like Iran or Afghanistan." What does "humane" mean, and why would he have said this? To what extent do refugee experiences in Australia vary? Give examples from the clip.
4. Australia is a signatory to the Refugee Convention. Find two or more obligations of the Convention. Refugees receive several services upon being accepted into Australia. Find two or more of these.

Watch + Discuss:

The Invisible Discriminator - Beyond Blue Campaign - No one should be made to feel like crap!

Contemplate + Respond:

Spend some time contemplating Razieh Gholami and Sandra Saunders' paintings, *Hoping to Survive* and *They Came Like a Tsunami*.

Students In pairs discuss the following:

1. How does each speak to you?
2. What is your emotional response to each work?
3. What message does each artist communicate?
4. What is the significance of each painting's title?
5. What subject matter is depicted?
6. How does the use of colour add to the impact or meaning of each work?
7. What does the composition of each work suggest about power structures and their impact?
8. How is movement implied and what does it signify?
9. How imagery and symbolism used to communicate ideas?
10. Finally, discuss the title of each piece and the perspective or position from which each painting speaks.



Hoping To Survive,
by Razieh Gholami, from
Afghanistan, painted in 2019



They Came Like a Tsunami,
by Sandra Saunders, Australia,
2017

Post Show Activities.

Border Control Role Play Task

This role-playing activity created by Amnesty International simulates an encounter between refugees and immigration officers. The attached link provides the scenario and script for the roles of refugees and Immigration officers.

Border Control Role Play Activity

Review Writing Task

Prepare a written review of the production that describes and evaluates the choices made by the cast, creative team, and technical team. Note the various performance disciplines, directing and design elements. Aim to capture the whole experience referring to the directorial concept, notable scenes and moments while evaluating the effectiveness of the choices made in impacting the audience.

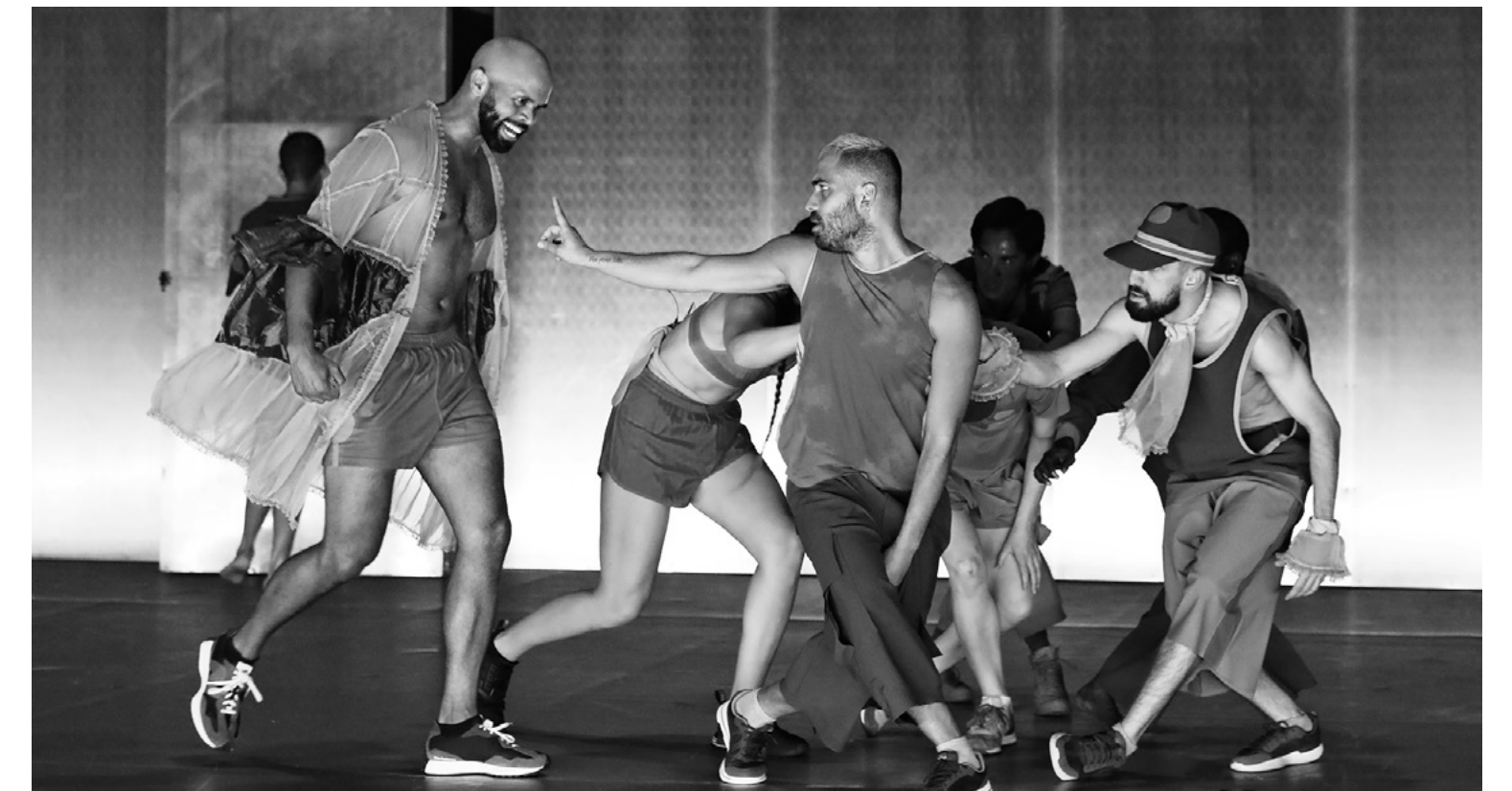
Krumping Dance Task

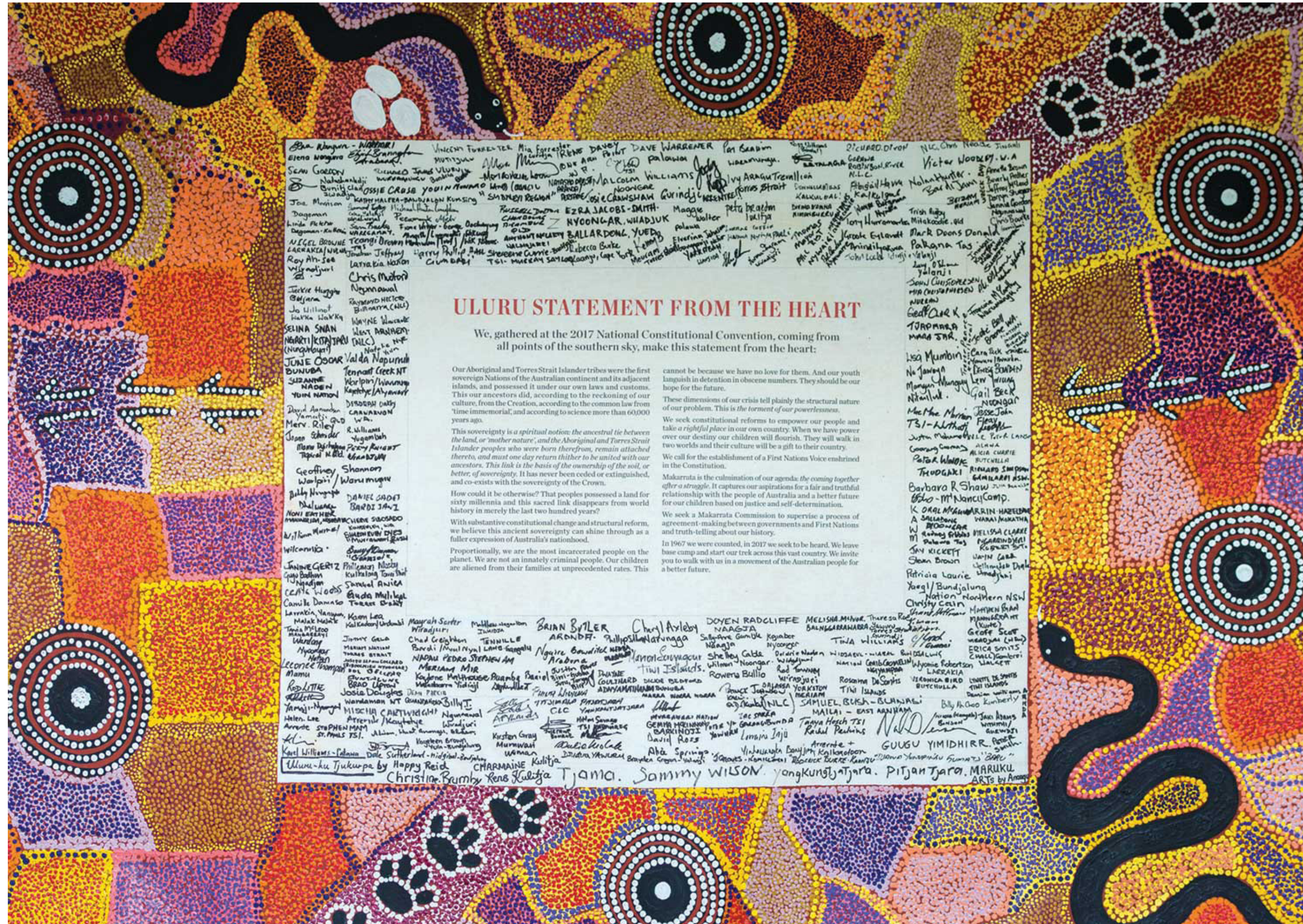
Krump is a dance direction and style of music. The Krump Dance Style is a street dance characterised by energy, sharp movements, expressive character, and aggressive presentation. But despite all of its sharpness and speed, Krump is not a dance of aggression, it is a peaceful dance that has a deep philosophy and complex history of origin.

Krumping evolved from the clowning dance style that emerged in the 1990's. In 1992, Thomas Johnson, also known as Clown Thomas, formed a group of dancers who danced the so-called clowning dance. The style was especially popular among children and teenagers because the movements were fiery and energetic.

How to Krump Tutorial

Watch the *How-to Krump* tutorial and in small groups, devise a short dance performance in the Krump style portraying themes of resistance and / or resilience and hope.





Uluru Statement of the Heart

Task #1

Let's revisit the Uluru Statement of the Heart and unpack its meaning together. Through our shared discussion we'll deconstruct each paragraph and work out what exactly the statement is asking and what language techniques are used to appeal to its audience - our nation.

Links

English: Writing to Persuade:

[Uluru Statement From the Heart](#)

[Uluru Statement from the Heart read by First Nation Collaborators](#)

Students to Watch this video first

<https://ulurustatement.org/education/resources/>

Then listen to the following:

[Midnight Oil - Uluru Statement from the Heart \(Read by First Nations collaborators\)](#)

Midnight Oil – Uluru Statement from the Heart (Read by First Nations collaborators)

First Nations collaborators are:

Pat Anderson, Stan Grant,
Adam Goodes, Ursula Yovich &
Troy Cassar-Daley

74,422 views Oct 29, 2020,
Midnight Oil - 'Uluru Statement
From The Heart' (Read by First
Nations collaborators)

ULURU STATEMENT FROM THE HEART

We, gathered at the 2017 National Constitutional Convention, coming from all points of the southern sky, make this statement from the heart:

Our Aboriginal and Torres Strait Islander tribes were the first sovereign Nations of the Australian continent and its adjacent islands and possessed it under our own laws and customs. This our ancestors did, according to the reckoning of our culture, from the Creation, according to the common law from 'time immemorial', and according to science more than 60,000 years ago.

This sovereignty is a spiritual notion: the ancestral tie between the land, or 'mother nature', and the Aboriginal and Torres Strait Islander peoples who were born therefrom, remain attached thereto, and must one day return thither to be united with our ancestors. This link is the basis of the ownership of the soil, or better, of sovereignty. It has never been ceded or extinguished and co-exists with the sovereignty of the Crown.

How could it be otherwise? That peoples possessed a land for sixty millennia and this sacred link disappears from world history in merely the last two hundred years.

With substantive constitutional change and structural reform, we believe this ancient sovereignty can shine through as a fuller expression of Australia's nationhood.

Proportionally, we are the most incarcerated people on the planet. We are not an innately criminal people. Our children are alienated from their families at unprecedented rates. This cannot be because we have no love for them. And our youth languish in detention in obscene numbers. They should be our hope for the future.

These dimensions of our crisis tell plainly the structural nature of our problem. This is the torment of our powerlessness.

We seek constitutional reforms to empower our people and take a rightful place in our own country. When we have power over our destiny our children will flourish. They will walk in two worlds and their culture will be a gift to their country.

We call for the establishment of a First Nations Voice enshrined in the Constitution.

Makarrata is the culmination of our agenda: the coming together after a struggle. It captures our aspirations for a fair and truthful relationship with the people of Australia and a better future for our children based on justice and self-determination.

We seek a Makarrata Commission to supervise a process of agreement-making between governments and First Nations and truth-telling about our history.

In 1967 we were counted, in 2017 we seek to be heard. We leave base camp and start our trek across this vast country. We invite you to walk with us in a movement of the Australian people for a better future.

Task #2: Writing Or Speaking To Persuade

Using the knowledge gained from the shared study of The Uluru Statement From the Heart in class, the student's task is to persuade a specific audience of their point of view relating to this statement.

The text should be written or oral/multimodal.

Persuasive Oral Presentations may take the form of a speech, WeVideo or multimodal presentation.

Outline of the task

Students create a persuasive piece of writing OR a persuasive speech or multimodal presentation in which they:

- Communicate ideas demonstrating fluent and precise expression
- Communicate complex ideas and sophisticated perspectives for a clear purpose, context, and audience
- Selects and manipulate stylistic features and text structures

Either **800 words written** OR **5-minute oral** or **multimodal**.

Planning Table

<p>Text Type?</p>	
<p>Features or conventions of your chosen text type?</p> <p>What can your reader or viewer expect from your text?</p> <p>i.e. Factual information, personal anecdotes, statistics, expert opinion, rhetorical questions, appeal [Logos - appeal to logic and reason. Pathos - appeal to emotions and feelings. Ethos appeal to credibility and ethics], poetic techniques?</p>	
<p>Focus or key idea of text?</p> <p>Theme/experience/issue?</p>	
<p>Target audience?</p> <p>Who would find your text engaging and why?</p>	
<p>How will your text be structured?</p> <p>i.e. introduction, build up, climax, resolution?</p>	
<p>How will your text be formatted?</p> <p>Written text structured in paragraphs, WeVideo + images and voice over?</p>	

Jurrungu Ngan-ga, translated from Yawuru as "straight talk." When we think about the phrase, 'talking straight' we can't help but conclude that what has preceded the talk hasn't been straight. That there has been some obstruction of truth, some blurring of the facts, some lost narratives and some biased, perhaps 'white-washed', perspectives.

Aboriginal and Torres Strait Islander Peoples have long called for a comprehensive process of truth telling about Australia's history.

Telling the truth about our history not only brings to light colonial conflict and dispossession, but also acknowledges the strength and resilience of Aboriginal and Torres Strait Islander peoples and cultures.

Truth-telling has been central to reconciliation since the Council for Aboriginal Reconciliation began its work 30 years ago. As the Australian Declaration Towards Reconciliation made clear:

Our nation must have the courage to own the truth, to heal the wounds of its past so that we can move on together at peace with ourselves. (<https://www.reconciliation.org.au/reconciliation/truth-telling/>)

Truth-telling

Adapted from: <https://www.aph.gov.au/>

The Statement from the Heart calls for truth-telling about the history of Aboriginal and Torres Strait Islander peoples. Truth-telling is crucial to the ongoing process of healing and reconciliation in Australia.

The history, tradition and culture of Aboriginal and Torres Strait Islander peoples and their experiences of injustices following colonisation has been largely unknown. However, there is a growing momentum among Australians to develop a fuller understanding and awareness of.

The true history of colonisation must be told:... *the genocides, the massacres, the wars and the ongoing injustices and discrimination. This truth also needed to include the stories of how First Nations Peoples have contributed to protecting and building this country.*

Truth-telling is an opportunity for Aboriginal and Torres Strait Islander peoples to record evidence about past actions and share their culture, heritage, and history with the broader community. It is also an opportunity to record the history and evidence of the impacts of colonisation and settlement for local communities, and issues such as massacres, dispossession

and stolen wages were raised.

Performance Task:

One of the key themes presented in the performance is the importance of truth telling regardless as to whether it makes us or others uncomfortable.

Students to devise a short scene using physical movement and / or dialogue that 'Talks Straight' about the myths that have become the basis for 'Australia's narrative' such as:

- Terra Nullius
- The non-resistance of Aboriginal and Torres Strait Islander people to invasion,
- Sovereignty as being ceded
- Racial profiling
- Boat people are queue jumpers
- Asylum seekers are illegal
- Refugees must be cashed up to pay people smugglers



Meet the Company

[Click here for list of biographies](#)

Additional Resources:

No Friend but the Mountains: Writing from Manus Prison (2018) by Behrouz Boochani.

Asylum Seekers and Refugees as defined by the Australian Human Rights Commission <https://humanrights.gov.au/our-work/rights-and-freedoms/publications/asylum-seekers-and-refugees>

Reviews of Jurrungu Ngan-ga <https://www.marrugeku.com.au/productions/jurrungu-ngan-ga/>

Review of earlier work Gudirr Guddir - Marrugeku by Lisa Lanzi <https://www.theatretravels.org/post/review-gudirr-gudirr-at-the-space-theatre?fbclid=IwAR0a8lf91o9LIX0gCe95lHW8RXvELVpoHR45JQaKs1KHax9le22vchGhRao>

