

2023 TEACHER EDUCATION RESOURCE



I GUT THIS FEELING

BY ISAAC DRANDIC

Produced by



Funded by



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Cover page artwork by: Arabella Walker

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Table Of Contents

Section	Page
About the Company	4
About the Dare to Dream initiative	4
Dare to Dream 2023 Tour locations	5
Dare to Dream – Resource Framework	6
Activities Check List	8
The Play and Synopsis	9
The Play: Key Creatives	10
The Play: Touring Team	12
Australian Curriculum (v9) Links and Priorities	13
Professional Standards for Teachers	14
Key Learning Areas	16
Drama – Indigenous Ways of Learning and Communicating	20
Working With Aboriginal and Torres Strait Islander Peoples	22
Background Context to <i>I Gut This Feeling</i>	23
Pre-performance Classroom Session – Warm Ups	26
Pre-performance Learning Experience – Steps	32
Post-performance Learning Experience – Steps	38
Resources	43
Resources – Future Careers	45

JUTE Theatre Company

About The Company

JUTE Theatre Company is in tropical Cairns, and is brimming with unique voices and stories, and chooses to see our identify as strength.

JUTE has a story, a simple one; the best stories are. Like all the best stories, ours is rich with courage, resilience, hope and joy. It began with a simple passionate idea, and one that has endured for almost 30 years, engaging the talents and the hearts of artists and audiences alike.

Our story has developed a compelling plot; one that twists and turns, adapts, and refines, delivering satisfying theatrical experiences time after time. However, our story is grounded with a clear eye on the practical challenges of the current world and foreseeable landscape. JUTE has a vision, a mission, and a strategy to build upon its past successes and to forge ahead into a bright and ambitious future.

About the Dare to Dream Initiative

The creative rationale for Dare to Dream comes from a commitment JUTE made in 2012. The assurance to long-term development, production and touring featuring new inspirational First Nations- lead stories. The vision is to reach into remote communities who rarely have opportunities and access to or participation in theatrical arts expression of this kind. The stories are designed to be inspirational and aspirational. Dare to Dream stories are developed in collaboration with First Nations artists as key creatives on the project. Each year a theatre work is being toured to schools in remote and regional North Queensland. The tour includes a one-week workshop program being conducted in schools with significant numbers of Indigenous students.

The actors/facilitators run a 4-day theatre residency program - (workshop sessions) with up to 20 young people (Grade 4 to 6 primary – 7 to 9 secondary). In a fun and exciting environment, the young people learn leadership, confidence, teamwork, acting, and writing for performance skills. The artists/facilitators structure the residencies to align with theatre stage craft, show themes, and map into the Australian curriculum driving towards an end of the week showcase. In the showcase, the young people present their residency experiences to their peers, and school/ community, giving voice to their aspirations and their own successful futures, and reinforcing the themes of the of the play.

Dare To Dream is all about the 'if only...' and the 'what if...'. It is about the transformative power of theatre at its most simple, most raw, most potent.

This teacher's booklet provides information and learning activities that can be used before and after the show. Please be reminded, First Nations communities include students and people whose backgrounds are culturally and linguistically diverse (CALD and/or EALD); and for whom English may be their second or third language.

JUTE also encourages the teachers to fill in the pre and post survey to assist evaluate and monitor the Dare to Dream project.

2023 Tour Locations

On the Dare to Dream tour the I Gut This Feeling play will visit these locations:



RESOURCE FRAMEWORK

Before The Play

- Identify the history of the local First Nations peoples – clan names, place names based on local language and so on.
- Discuss places and objects that are precious to you, your family, and your community.
- Discuss bodies and label language names for body parts.
- Define instincts and intuition and discuss ways our body reacts.
- Recognise how our bodies sends us messages and alarms. Learn how to read these messages.
- Introduce SAFED to recognise the emotions that drive actions.
- Discuss good touching and recognise safe and unsafe scenarios.
- Name who is in your trust network or circle of trust.
- Reinforce or introduce Problem Solving strategies – STOP.
- Formulate and practice scripts to assist you to confidently articulate your unsafe situation.
- Do the "before the play" workshop in this document and identify students for whom this production topic may cause stress or anxiety.
- Know and share general information about class & specific students with additional needs attending the performance, so maximum engagement and enjoyment is had by all attendees.
- Develop a **seating plan** to ensure all students can hear, see, and enjoy the performance.

For ideal viewing – seat shorter students in the front and taller students to the back.

For ideal hearing – ensure all sounds systems are operating and students with hearing difficulties are seated closer to speakers or performers.

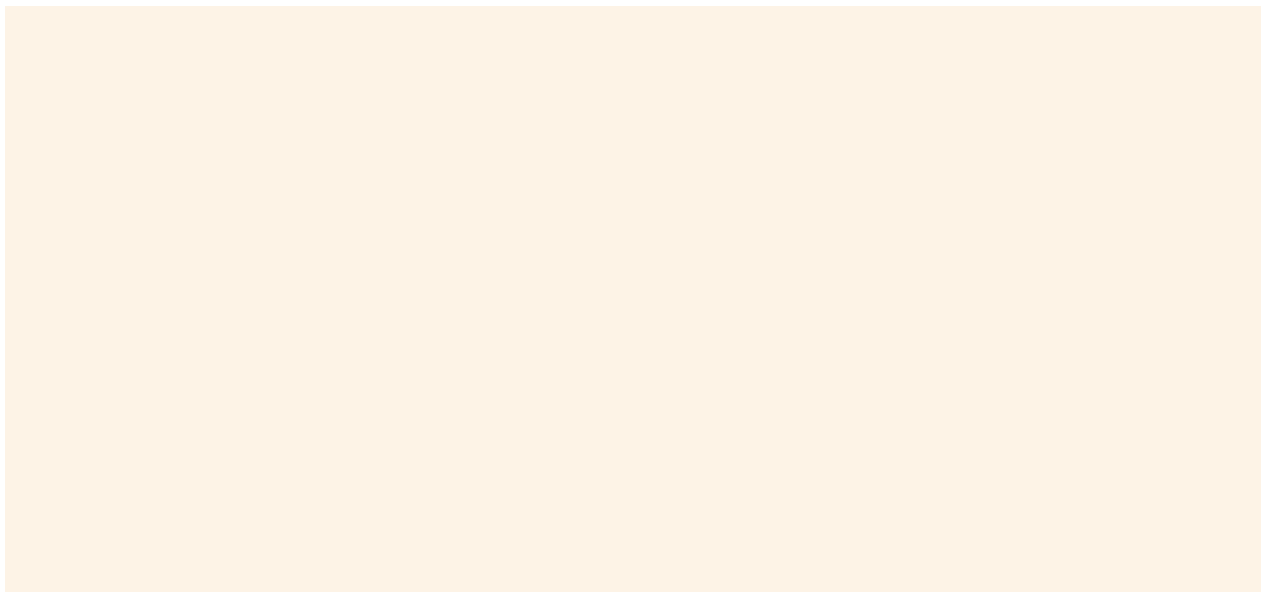
For ideal enjoyment – seat students with additional needs and behaviour issues to the side closest to the class teachers/ teacher aides with quick access to withdrawal exits or quiet reminders of expected behaviours.

- Reinforce or introduce class to **Whole Body Listening & Theatre Etiquette**



During The Play

- Theatre Etiquette is modelled and exercised by teachers and students. Display respect for performers and other audience members through active listening, whole body listening and participation.
- Focus on the different conventions and techniques used by the actors during the performance to tell the story.
- Note the various staging elements such as set design, props, sound and so on that help create mood and atmosphere to tell the story.
- Think about how you feel during the performance. If you feel uncomfortable or upset, let your teacher/ teacher aide know.
- Think about questions to ask the actors.



After The Play

- Debrief with students about personal safety and this influence in the play.
- Reflect on the key messages of the performance.
- Do the post-performance workshop in this document.
- Reinforce SAFED.
- Questions and Answers with the Touring Health Worker

ACTIVITIES CHECKLIST

I Gut This Feeling

- **Classroom Sessions Warm-Ups:**
 - 1. Activities Working with Viewpoints and Forms
 - 2. Themes
 - 3. It's a YES!

- **Pre-performance Learning Experience:**
 - Step 1 Role Plays to PROCEED
 - Step 2 Stimulus Images
 - Step 3 Creating Responses-WWID! (What would I do?)
 - Step 4 Creating Questions

- **Post-performance Learning Experience:**
 - Step 1 Describing Feelings
 - Step 2 Play Reading
 - Step 3 Responding in Writing



The Play

***I Gut This Feeling* by Isaac Drandic**

I Gut This Feeling is written as a two-hander touring show and presented to students ranging from Grade 4 to Grade 9.

The work has been commissioned by JUTE Theatre Company as part of the Dare to Dream initiative's, Safer Children Safer Communities work program.

Synopsis

I Gut This Feeling is a clever and comical theatre experience to entertain and educate audiences, both young and old.

Djirra is a young girl just trying to make her way safely back home through a strange world. But where is home? Which path to take? She has no idea!

Along the way she meets some very odd creatures; a crafty water spirit who tries to lure her to the water's edge, a roaring Hairyfella who seems so scary but maybe he isn't, and a peculiar old cook who is making stew in the middle of nowhere with crazy 'secret' ingredients. Djirra even gets messages from a little lizard! All of them have advice for her, but who should she trust?

Why this performance?

Stories exist to help explain and describe the world we live in. Traditional Aboriginal and Torres Strait Islander stories are told to ensure caution is taken in unsafe situations; transmit and maintain culture and lore; embed and impart Indigenous epistemologies- ways of knowing and being, orally, through music, song, dance, and the visual arts.

Isaac Drandic's *I Gut This Feeling* uses these techniques with a creative mix of fantastical fairy tale characters from around the world making a modern moral tale that delivers the serious message of staying safe. This is a play about how to safely navigate the weird and wonderful world using your instincts. It's about working out who to trust. It's about how to trust yourself.

The Play – Key Creatives



Monica Stevens (Creative producer) is a mBabaram woman. Her Aboriginal ancestry is Yidindji, Kuku Yalanji and Guugu Yimithirr of Cape York Peninsula, Australia. A 1979 senior Innisfail State High School, she moved to Sydney to pursue an arts career. Monica is a graduate of the National Aboriginal Islander Skills Development Association, (NAISDA). She danced professionally with the original Aboriginal Islander Dance Theatre, AIDT 1983 – 1988. She is a founding associate of Bangarra Dance Theatre, Australia (1989 -1994). She has toured to Finland, Germany, England, USA, New Zealand, Japan, China, New Guinea and Indonesia. A 2020 Deakin University Master of Arts (Research) specialising in contemporary dance and motion capture technology, Monica advocates for excellence in the performing arts and education.



Isaac Drandic (Playwright) is Noongar from the southwest of Western Australia. Also, he is Croatian on his father's side. He is a father, actor, playwright, dramaturg, and director. He trained as an actor in the Aboriginal Theatre course at the Western Australian Academy of Performing Arts (WAAPA) and made his professional acting debut in *One Destiny* by Black Swan Theatre Company in 2001. He is a recipient of the Victorian Indigenous Performing Arts Award - Uncle Jack Charles Award 2008. In 2018 *The Season* was nominated for eight green room awards winning the big three for best new writing, best direction, and the coveted award for best production in the Theatre Companies category. Isaac has written and directed the last few plays for JUTE's Dare to Dream Initiative.



Ian Wilkes (Director) is a Noongar man with connection to the Wadjuk and Ballardong people. He is a theatre maker, director, performer, writer, dancer and a graduate of Aboriginal Theatre at the Western Australian Academy of Performing Arts (WAAPA). In 2021, Ian won the Perth NAIDOC award for Artist of the Year. He has worked with Perth Festival, currently creating *Djoondal* and in 2021 as co-writer and lead performer in *Galup* and artistic associate for Western Australian Youth Theatre Company's *Beside*. He has directed *York* by Ian Michael and Chris Isaacs with Clare, *Yirra Yaakin's Boodjar Kaatijin*, *Hobo* and *Songbird* for The Blue Room Theatre. He has performed roles in *Yirra Yaakin's Hecate* which premiered in Perth Festival and *Honey Spot* by Jack Davis at the Sydney Opera House. Ian is also a regular performer in the long running WA show *Bindjareb Pinjarra*.



Simone Tesorieri (Set and Props Designer) was born in Bologna, Italy. This is where he started off as a sculptor, trained in Conservation, fresco and ornamental design. Passionate for the Opera theatre, he completed his academic studies in Scenic design. He strengthened his knowledge and skills in the years of training and contract work with major theatre companies and internationally award directors such as Peter and Irina Brooks, Ronconi, Pier'Alli, Yoshi Oida. Since Simone moved to Cairns in 2012, he has designed for the major local theatre companies and entities. He has attained amazing collaborations and consolidated his career, providing exceptional designs and contributions to the development and production of new works in the theatre sector, and other arts, community projects and events within the Cairns region and beyond.



Getano Bann (Sound Designer) is a Torres Strait Cultural Elder and musical creative. "Do all things with love." He has supported and shared the stage with the Soweto String Quartet, Lou Reed, Mel Webb, Kavisha Mazzella, Greg Sheehan, Archie Roach, Ruby Hunter, Colour Stone, Kevin Carmody, Bart Willoughby, the Goanna Band, Mark Williams and Glenn Skuthorpe. Getano and his band are winners of the 2023 Best Live Show at the Adelaide Fringe Festival. He is the 2006 AWGIE award winner of 'Kese Solwata' Children's Theatre production and a winner of the Brisbane 2001 Solo Acoustic Song Writing Competition.

The Play – Touring Team



Jamaylya Ballangarry-Kearins (Actor/ Facilitator) is a talented artist and prefers to speed date her way through the arts because she believes art is ever changing with evolving thoughts. The ability to move freely through mediums to translate what she is trying to say with responses and reflections to politics, religion, sexuality and environment. Jamaylya never stops learning, absorbing, and growing in understanding life, politics, media, design and the arts as an amazing and enjoyable experience. The importance of creativity, self-sufficiency and the importance of community empowerment is the belief in hosting is giving back to the community.



Maurice Sailor (Actor/ Facilitator) is a Torres Strait Island man and has worked with the Pryce Centre for Culture & Arts. He has performed with 2020 Baiwa Kazil ensemble and this project involved artists based in Far North Queensland, featuring performers from Lockhart River, the Torres Strait Islands and Cairns. Baiwa Kazil undertook a 3 State tour of the United States. They performed for the Association of Performing Arts Professionals conference in New York, the International Association of Blacks in Dance (Philadelphia), San Diego Safari Park Australian Bushfire Fundraiser (San Diego) and G'Day USA Standing Together in Los Angeles performing alongside of famous John Travolta, Olivia Newton-John, Delta Goodrem, Colin Hay, Paulini, Paul Hogan and Hugh Sheridan. Currently, Maurice is building his career as an actor and rapper.



Serena Thompson (Stage/ Tour Manager) is a Waribarra Mamu woman from far north Queensland and her Country is around Millaa-Millaa, up in the Tableland region. She is a capable and intelligent person who has worked in the arts and health. Serena is starting her career in production in Far North Queensland. After a working Under Bunjil (University of Melbourne, Indigenous Department), 2018 Hardie Grant Career Trackers, Cathy Freeman Foundation as a facilitator for students, First Nations Health tutor with Melbourne University and Community Liaison Officer with the Menzies School of Health Research.

AUSTRALIAN CURRICULUM (V9) – LINKS AND PRIORITIES

Ways Into Learning and Teaching

Mapping and Aligning the Australian Curriculum for *I Gut This Feeling*.

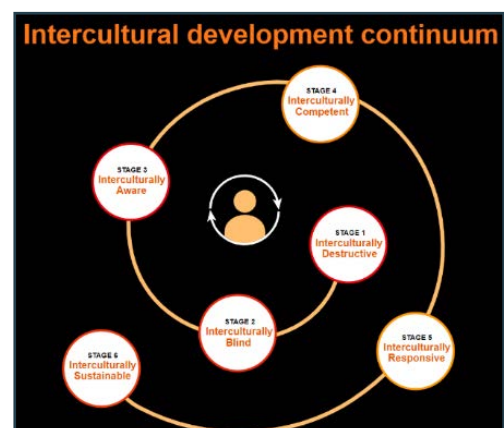
I Gut This Feeling addresses safety issues that students may encounter in their daily lives. The play introduces and supports students with safe decision making and to behave in ways that protects their own safety and that of others, through the entertaining medium of drama and role-play containing unique Aboriginal and Torres Strait humour.

It is widely acknowledged that students, particularly First Nations' children, may require access to a wide range of teaching and learning approaches to assist with processing and retaining important information. The play – *I Gut This Feeling* is First Nations' written and performed to assist and support schools and middle year (Year 4-9) classroom teachers with delivering Health and Physical Education (HPE) and The ARTS (Drama) curriculum topics in an auditory, visual, and kinaesthetic mode.

Culturally Responsive Intercultural Development for Teachers

Teachers can self-assess and develop culturally responsive knowledge that authentically enriches their teaching and learning episodes across the six stages of AITSL's Intercultural Development Continuum:

- Interculturally Destructive.
- Interculturally Blind.
- Interculturally Aware.
- Interculturally Competent.
- Interculturally Responsive.
- Interculturally Sustainable.



Professional Standards for Teachers

The Australian Professional Standards for Teachers (APST) comprises seven (7) Standards describing what teachers should know and be able to do. The Standards are grouped in three (3) domains: Professional Knowledge; Professional Practice; Professional Engagement.

This Dare to Dream program requires teachers to implement the following Professional Standards:

Professional Knowledge

1. Know students and how they learn

Standard 1.4 relates to strategies for teaching Aboriginal students and/or Torres Strait Islander students.

2. Know the content and how to teach it

Standard 2.4 that pertains to understanding and respecting Aboriginal and/or Torres Strait Islander histories, cultures and languages.

Professional Practice

3. Plan for and implement effective teaching and learning
4. Create and maintain supportive and safe learning environments

Professional Engagement

5. Engage professionally with colleagues, parents/carers, and the community



For further information:

- Australian Institute for Teaching and School Leadership (AITSL)
<https://www.aitsl.edu.au/>
 - Building a Culturally Responsive Australian Teaching Workforce
<https://www.aitsl.edu.au/teach/intercultural-development/building-a-culturally-responsive-australian-teaching-workforce>
 - Queensland College of Teachers (QCT)
<https://www.qct.edu.au/>
- 

Key Learning Areas

The Aboriginal and Torres Strait Islander Histories and Cultures priority is embedded in all seven curriculum areas including those pertinent to this JUTE production topic/s:

- The ARTS and
- Health and Physical Education (HPE).

It provides opportunities to deepen students' knowledge of Australia by engaging with the world's oldest continuous living cultures. Through the Australian Curriculum, students will understand that contemporary Aboriginal and Torres Strait Islander communities are strong, resilient, rich, and diverse.

The Australian Curriculum further elaborates that 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.

Key Concepts

Country/Place celebrates the unique belief systems that connect people physically and spiritually to Country/Place.

People/ Culture allows a deeper understanding of Australia's First Nations' Peoples' ways of being, knowing, thinking, and doing.

Identity addresses the societal diversity of First Nations' peoples. It examines kinship structures and the contributions of First Nations' Peoples.



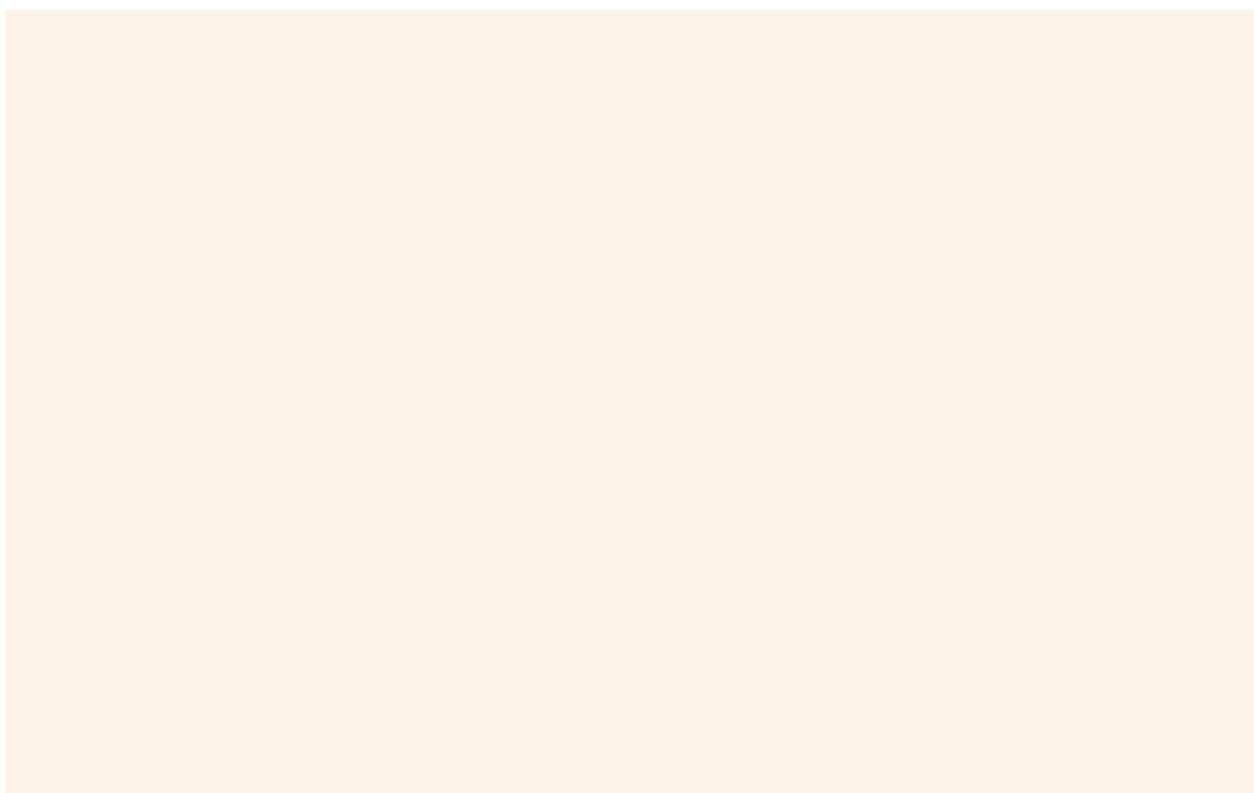


Mapping the Relevant Units and Embedding the Aboriginal and Torres Strait Islander Histories and Cultures Priority.

- **THE ARTS**

The five art forms (music, dance, drama, media, and visual art) are explored through the interrelated strands of Making and Responding. This performance provides links and stimulus to these strands.

Drama allows students to work in interactive and embodied ways to explore contexts. In drama, role-play, narrative, and the elements of drama (tension, focus, mood, symbol, place, time, space, language, and movement) are used to communicate meaning. After viewing the performance students can make drama related to; finding the balance between taking risks and keeping safe and the challenges of peer pressure and wanting to succeed. For example, they can create improvisations about peer pressure. They can also respond, reflect upon, and evaluate the performance.

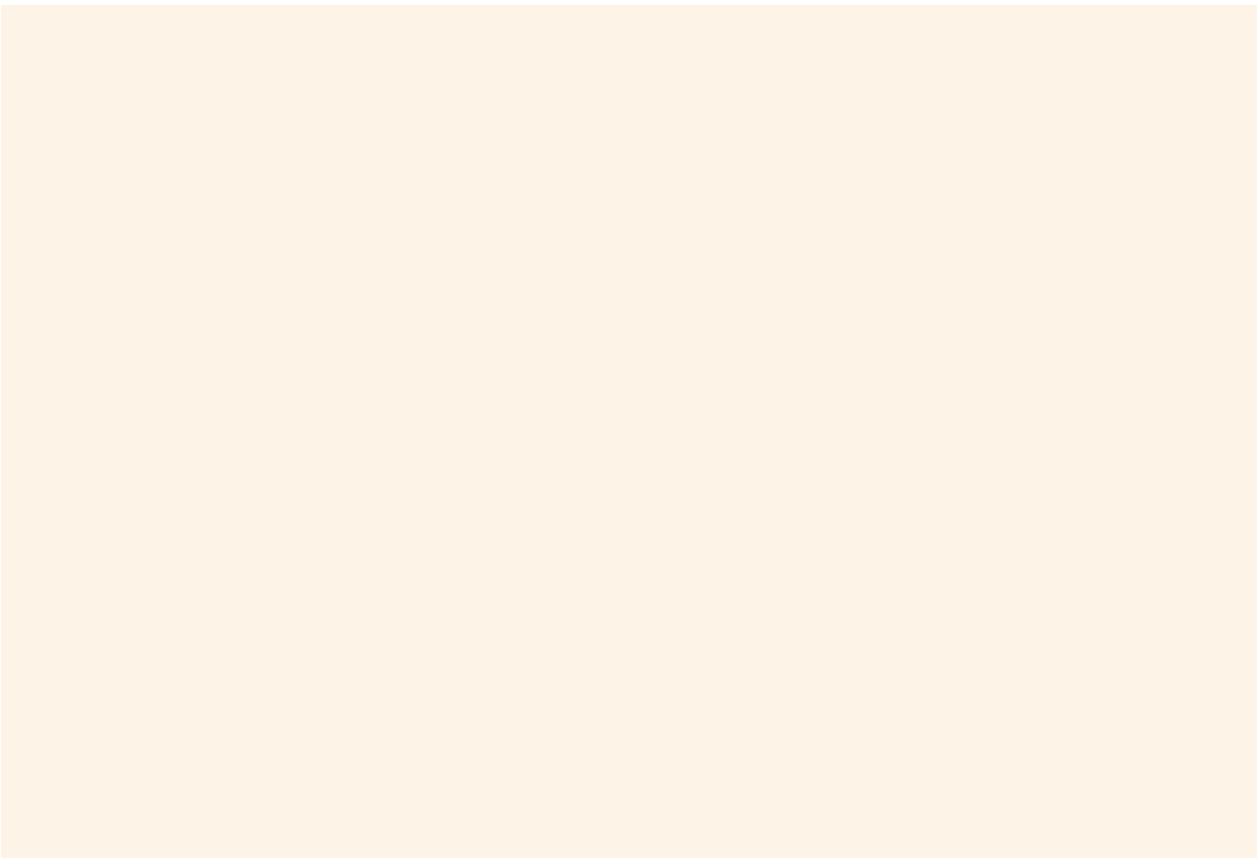


- **HEALTH & PHYSICAL EDUCATION**

Health and Physical Education is organised under two strands: Personal, social and community health and Movement and physical activity. The two strands are interrelated and inform and support each other.

Personal, social and community health allows students to focus on learning and developing skills needed to make healthy and safe choices in various contexts of their lives. HPE allows students to interact with others using movement, games and dance to practise and demonstrate skills to staying safe and making healthy and safe choices. HPE provides opportunity to integrate and connect other subjects such as Drama. After viewing the performance students can make HPE related to recognising the risks, being confident when taking responsibility for making healthy and safe choices.

First Nations' students can explore the importance of family and kinship structures for maintaining and promoting health, safety and wellbeing within their community and the wider community. Students can also be given the opportunity to participate in physical activities and cultural practices such as traditional and contemporary Aboriginal and Torres Strait Islander games related to the play's topics.





HPE Focus

Years 3 & 4 Interacting with others

Students rehearse and refine strategies for seeking, giving, and denying permission respectfully and describe situations when permission is required. (AC9HP4P07)

Making healthy and safe choices

Students describe and apply protective behaviours and help-seeking strategies in a range of online and offline situations. (AC9HP4P08)

Years 5 & 6 Interacting with others

Students describe and demonstrate how respect and empathy can be expressed to positively influence relationships. (AC9HP6P04)

Making healthy and safe choices

Students describe strategies for seeking, giving, or denying consent and rehearse how to communicate their intentions effectively and respectfully. (AC9HP6P07)

Years 7 & 8 Interacting with others

Students explain and apply skills and strategies to communicate assertively and respectfully when seeking, giving or denying consent. (AC9HP8P07)

Making healthy and safe choices

Students refine protective behaviours and evaluate community resources to seek help for themselves and others. (AC9HP8P08)

Year 9 & 10 Interacting with others

Students examine how strategies, such as communicating choices, seeking, giving and denying consent, and expressing opinions and needs can support the development of respectful relationships, including sexual relationships (AC9HP10P07)

Making healthy and safe choices

Students plan, rehearse and evaluate strategies for managing situations where their own or others' health, safety or wellbeing may be at risk. (AC9HP10P08)

DRAMA - Indigenous Ways of Learning and Communicating

Indigenous history, records, and further considerations

While drama and theatre might be considered western theatre forms, storytelling and performance modes have been at the core of Aboriginal and Torres Strait Islander cultural identities and practices. Dramatic forms of learning can provide positive pathways and opportunities for expression by First Nations' artists and young people, as well as building further understanding for the wider Australian population.

Australian First Nations' cultures are the longest continuous living cultures on our planet, stretching back to time immemorial, back to the Dreaming. In a short space of two hundred and fifty-seven (257) years, First Nations' peoples' have experienced colonisation, dispossession, assimilation, racism, loss of language, and deracination. Lest we forget that due to northern colonial expansion during the 1870's, Cairns (Gimuy) and the locations JUTE visits have only recently been exposed to these atrocities and interruptions to culture in the last one hundred and forty-seven (147) years. Throughout the twentieth and twenty-first centuries, efforts have been made to acknowledge the wrongs and initiate reconciliation processes. There are many stories to be told to help with the acknowledgement of the wrongs, the healing, and the reconciliation.

In drama and theatre, and since the production of Kevin Gilbert's *The Cherry Pickers* in 1968, Australia has seen the establishment of a solid body of work by First Nations' artists and writers. Through scripts and performances, their creative productions have documented and retold Aboriginal and Torres Strait Islanders' traditional stories, experiences, and perceptions. Over the years, storytelling has evolved with the embracing and innovating upon existing national and international theatre forms which in turn contributes to the audience having the opportunity to enjoy and learn about First Nations' perspectives.

First Nations' play texts are great sources for insight into culture, tradition, and storytelling. These play texts should not be reserved for the theatres or drama classes but should be promoted in Australia's primary and secondary classrooms. The many First Nations' playwrights include Kevin Gilbert, Bob Maza, Robert Merritt, Eva Johnson, Jack Davis, Leah Purcell, Sally Morgan, Jane Harrison, Wesley Enoch and Deborah Mailman, Jimi Bani, Nakkiah Lui and the Dare to Dream script '*Proppa Solid*' by Steven Oliver. Their creative productions are for all Australians.

In the space of storytelling through dance, Bangarra Dance company is one of the most successful performing arts companies in Australia. The company explores all aspects of Aboriginal cultures and Torres Strait Islander cultures and has produced significant works to tour Australia and the international stages.



Significant texts and performances include:

The Cake Man by R Merritt

Up the Ladder by R Bennett

Black Medea by W Enoch

Ngapartji Ngapartji project by BIG hART Physical theatre

The Seven Stages of Grieving by W Enoch & D Mailman

Box the Pony by L Purcell & S Rankin

Windmill Baby by D Milroy

Chasing the Lollyman by M Sheppard

BabaKiueria directed by D Featherstone (screenplay by G Atherden)

Working With Aboriginal and Torres Strait Islander Peoples

Protocols and Advice

There are many different Aboriginal and Torres Strait Islander cultures, each with specific histories, languages, and cultures. It is important to acknowledge this and the importance of consulting with the relevant group or community when exploring the stories and practices of different areas.

Language

Ensure that non-discriminatory language is used. Be aware of terminology used in previous eras was often used by non-Indigenous people to label and assess First Nations peoples. Terms such as 'half-caste', 'full blood', 'quadroon' and so forth are inappropriate and offensive.

Totems

A totem is an object or thing in nature that is adopted as a family or clan emblem. Different clans are assigned different totems and, in some cases, individuals are given personal totems at birth. In the Torres Strait, people wear personal pendants, which are mostly carved out of wood, turtle shell or shells and often represent the person's totem. There are well-established rules about when they can wear the pendants, often only during ceremonies or rituals.

In the performance, the gecko is Djirri's inner voice.

The Australian native gecko is a super communicator of the reptile world and apart from the legless lizards, they are the only lizards able to make noises. In Central Australian culture - Adnoartina is a key figure in the creation of Uluru, this deity is a symbolic figure in the Aboriginal religion. It is considered a symbol of being lucky and brave.

<https://whatismyspiritanimal.com/spirit-totem-power-animal-meanings/amphibians-reptiles/gecko-symbolism-meaning/>



Background Context to *I Gut This Feeling* by Isaac Drandic

Playwright Isaac Drandic shared, “the big message in the play is for children [and youth] to use their intuition. To feel, to sense, and to understand what their bodies are telling them in potentially unsafe situations. The signs to look out for and to trust their instincts [to stay safe]”.

This performance was devised to promote self-awareness, self-confidence and the employment of quick and creative decision-making skills needed when dealing with unsafe situations. It also presents some healthy examples of First Nations’ children – adult relationships and the idea of trust. This performance acknowledges the importance of healthy and safe First Nations’ children, youth and adults and building and reinforcing healthy and safe First Nations’ communities.

In the opening foreword of *Safe Children and Strong Communities* strategy action plan (2021-2025), Hon Shannon Fentimann, MP Attorney-General and Minister for Justice, Minister for Women, and Minister for the Prevention of Domestic and Family Violence for the Queensland Government writes:

Our First Nations peoples have a rich cultural history. This history is evident in our Queensland communities and through the continued collective community approach to raising children. Our key focus is to ensure our Aboriginal and Torres Strait families and children can live safely in our communities, whether they live in our cities or remote and regional areas across the State. And by doing so, we are committed to making sure our systems protect First Nations children and keep them safe.


It is also recognised that:

Aboriginal and Torres Strait Islander children are over-represented in child protection and out-of-home care services compared to non-Indigenous children. The reasons for this are complex and are connected to past policies and the legacy of colonisation. Poverty, assimilation policies, intergenerational trauma and discrimination and forced child removals have all contributed to the over-representation of Aboriginal and Torres Strait Islander children in care, as has a lack of understanding of the cultural differences in child-rearing practices and family structure (Human Rights and Equal Opportunity Commission [HREOC], 1997; SNAICC, 2016a; Titterton, 2017).

The playwright found the subject matter “safer communities” a challenging one and he devised the play to be a fun and engaging vehicle to communicate important messages for children to keep themselves safe. He decided to invite larger than life characters from Aboriginal Dreaming stories, Torres Strait Islands Myths and Legends and cautionary tales from other First Nations and traditional fairytales not only appeal to the young audience, but he viewed this choice as ‘simply a continuity of traditional storytelling practice’. Isaac Drandic elaborated that all First Nations’ peoples, world-wide, have told stories about water spirits, (mermaids or sirens) the hairy men (Yowie and yeti), and other scary characters to teach, educate and warn children [and youth] about the dangers of the world. His choice to employ this age-old device, is both a nod to the effectiveness of traditional storytelling and a great theatrical way to make a serious subject matter fun and meaningful for children.

By taking Drandic's *I Gut This Feeling* production on the road to North Queensland schools that have high Indigenous populations located in diverse communities, allows an opportunity to deliver lessons which equip the individual child to:

- recognise safe and unsafe situations
- understand everybody deserves to be safe
- problem-solve quickly
- confidently articulate the issue
- receive love and safety from people in the trust network



Locally, young people have their families, their medical centres, school nurses and guidance officers to add to their circle of trust. There are also other support websites and agencies with helplines set up for the protection and care of Aboriginal and Torres Strait Islander children and youth include:

- **Family and Child Connect**

<https://www.qld.gov.au/community/caring-child/family-child-connect>

- **Family Support and Healing**

<https://www.qld.gov.au/firstnations/family-social-support/child-care-families/family-support-services/family-support-healing>

- **Kids Help Line**

<https://kidshelpline.com.au/>

- **Lifeline Australia**

<https://www.lifeline.org.au/>

- **Parent Line**

<https://parentline.com.au/>

- **13 YARN**

<https://www.13yarn.org.au/>

- **Bravehearts - Information sheets**

<https://bravehearts.org.au/about-child-sexual-abuse/resources-for-parents-carers>

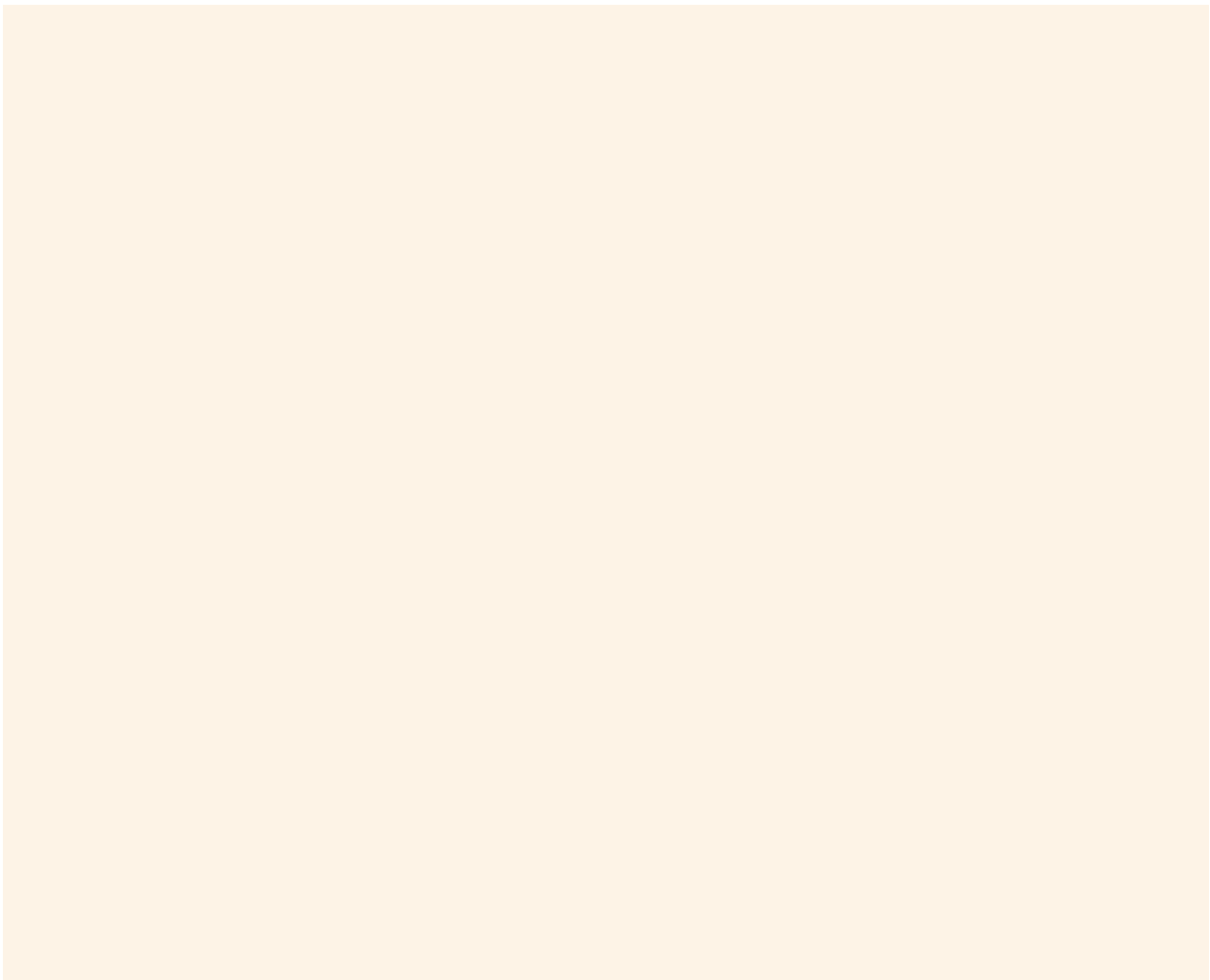
PRE-PERFORMANCE – Classroom Session

Warm Up 1 – Working with Viewpoints and Forms

Where you from? Who's your mob?

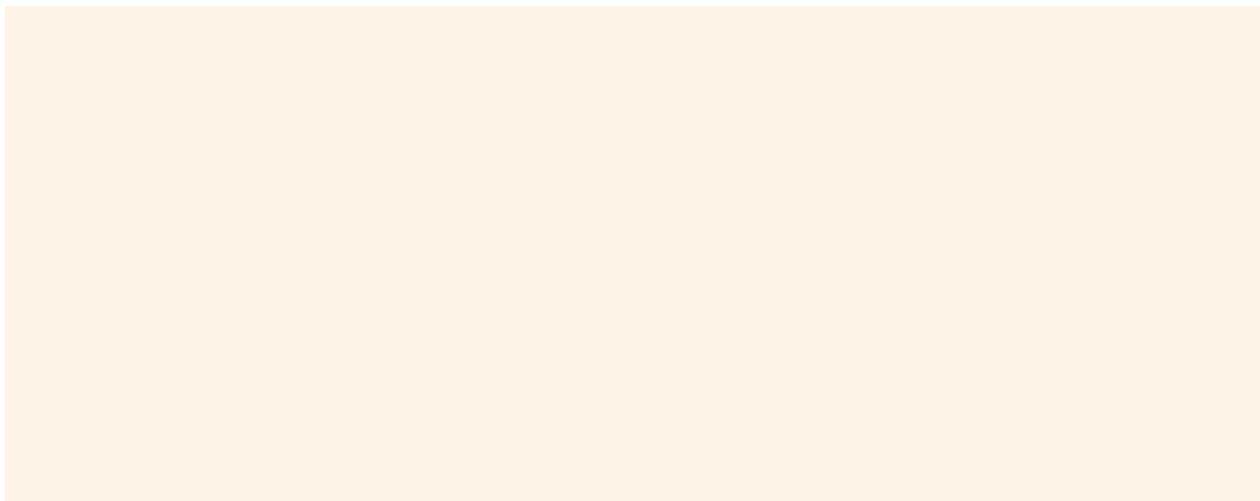
These simple questions are used by Murris and Goories across Queensland when meeting another murri and goori. Murri is the generic collective term used for all First Nations' peoples of Queensland. Goori is the generic term used in southern Queensland.

For performers and play staff coming into communities in Queensland, the expected protocol is that introductions are made to the students and the community. Being relational and personal encourages students to share and reciprocate openly. Establishing relationships adds elements to the performance, role, character in a story, participation, and enjoyment.





1. Ask students to think about where they were born or grew up. What was the name of the place? What were the features of the landscape? Were there any special features, animals, birds they remember?
2. Invite students to think of one of these features that they consider important. Ask them to create a gesture or symbol with their hands to represent that feature.
3. Ask students to introduce themselves, using voice and movement, and perhaps extend upon the first activity. Saying "my name is and I am from" showing their hand symbol. (It's often a good idea to model it first for them).
4. Go around the circle and share these. You can make this into a memory game. One person does their symbol and then the symbol of one other person. That person then does their symbol and the symbol of someone else... and so on around the circle.
5. You can repeat the process looking at one place students would like to go to, and once again create a hand symbol.
6. Working in pairs or small groups explore various ways to stylise symbols and link them together. This can be the start of creating a movement piece exploring repetition, changing the size and direction of the movement, using single and whole group work and so on.
7. Share with students the idea that a lot of Indigenous art is about symbolising place, stories about how some parts of the landscape came to be as they are and so on. Ask them about any Aboriginal and/or Torres Strait Islander art, dance, and story that they know of and what it is based on.



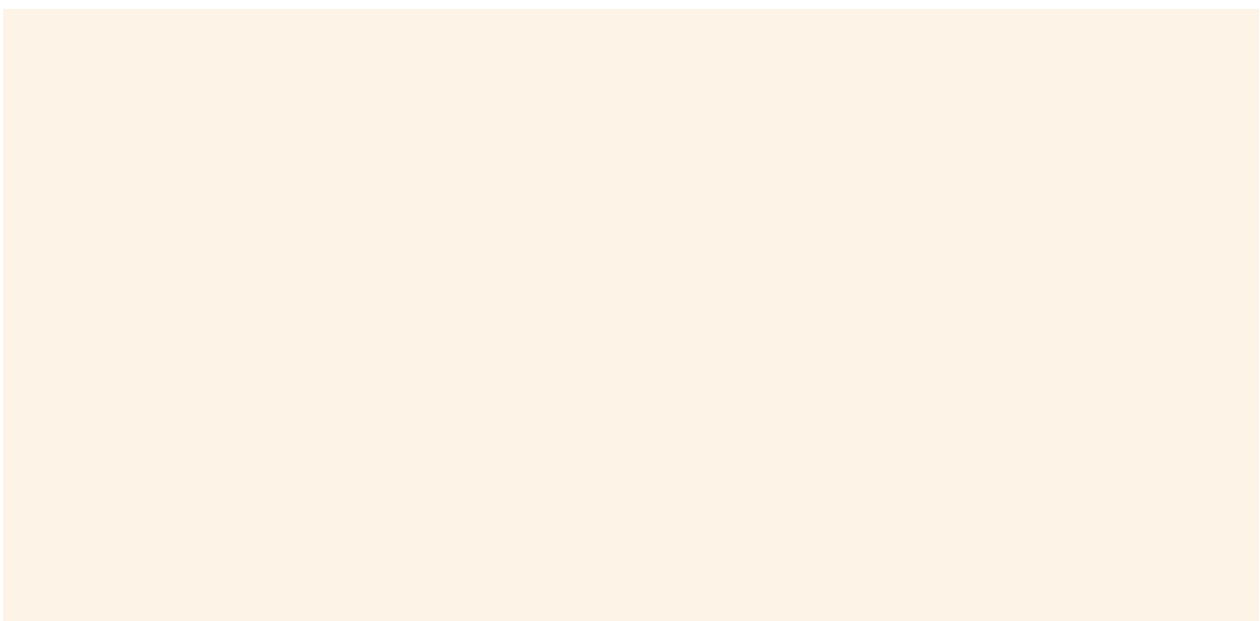
Warm Up: 2

I Gut This Feeling by Isaac Drandic

(Please adapt and use these activities in your classroom to suit age levels and curriculum priorities.)

Themes

- Making it out, without a scratch
- Safe or Unsafe
- Intuition
- Body and emotional response
- Trickery
- Trusting your instincts
- Healthy adult – child relationships
- Trust network or circle
- Self-Awareness
- Choices





Key words and concepts

Allies – To unite on a personal trusting level (Wikipedia)

Dilemma - A situation in which a difficult choice has to be made between two or more alternatives, especially ones that are equally undesirable. (Wikipedia)

Intuition - the ability to understand something instinctively, without the need for conscious reasoning: “we shall allow our intuition to guide us” (Wikipedia)

Self-aware – Being aware of oneself, including one’s traits, feelings, and behaviours. (Free dictionary)

Trust circle - When you want to express, in a graphic way, who are the people that you trust the most, you can use this term. A circle of trust is a metaphor that groups your confidants inside an imaginary circle.

Key questions

Who were Djirra’s allies?

What dilemma did Djirra face?

Do you think she made safe decisions?

What tricks or things that were said to entice Djirra?

MERMAID: Ahhhhhh! Come to me child, come to me now!
I’m older than you. You need to respect your elders.

DJIRRA: I don’t trust you. You don’t feel right. I’ve got to go!

Drama tools and conventions used:

- Dialogue
- Mood- emotions
- Comedy
- Symbols /metaphors
- Multiple role-playing
- Physical theatre

Warm up: 3

It's a YES!

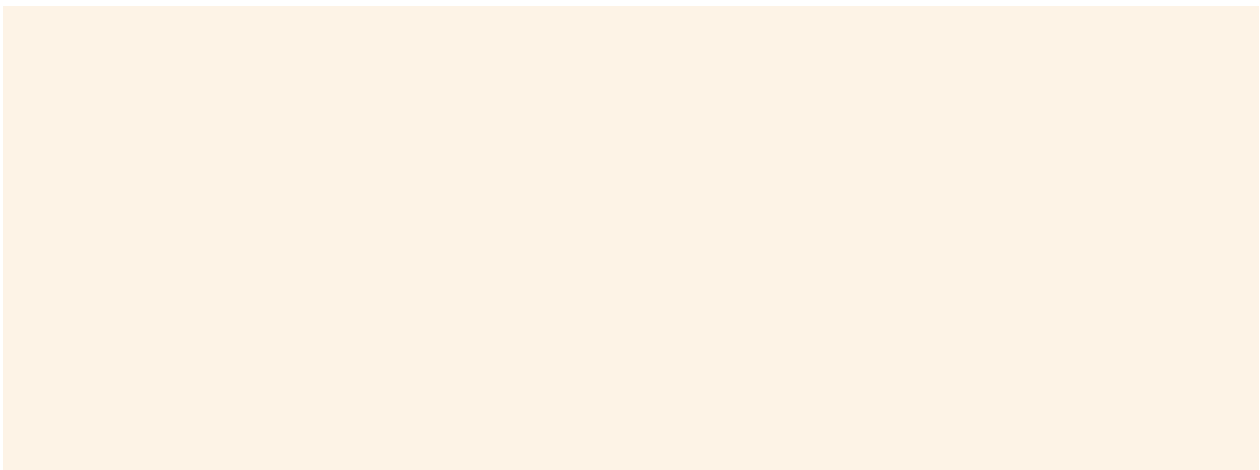
Device: Group collage

Purpose: Teamwork and a focus on building confidence to say YES – feeling safe.

Teacher explains that the class will create a circle of confidence where together we encourage each other, and we build our own self-confidence. All students will join, together, to form the circle of trust. The teacher enters the centre of circle and starts by demonstrating a YES movement and a happy sound; students are then encouraged one by one to come into the centre with their movement and sound to add. Teacher coaching to start with helps the students to come up with their own movement and sound.

Other circles of confidence to try:

- It's, definitely, a NO!
- Tell us how you feel, how you really, really feel!
(Demonstrating and recognising various emotions)





Notes:

A large, empty rectangular area with a light beige background, intended for taking notes.

PRE-PERFORMANCE – Learning Experience







Step: 1

Device: Role plays to PROCEED

Purpose:

- i. To investigate a problem-solving technique such as STOP – Stop, Take a breath, Observe and Proceed. Discuss and list ways to proceed.
- ii. To consider who is in your circle of trust (Trust Network) to go to as an integral part of problem-solving. Rehearse communicating your situation that is causing them concern.

Students see images of the following community members.

<p>Police officer</p> 	<p>Mum</p> 	<p>Dad</p> 
<p>Teacher</p> 	<p>Friend</p> 	<p>Family Member</p>  <p>Grandad, Grandma, brother, sister, aunty, uncle or cousin</p>

In pairs students create a small role-play in which they choose their Number 1, within their trusted circle and tell them about being bullied. Display images of the Trust Network and then allow time for creating the role-play.

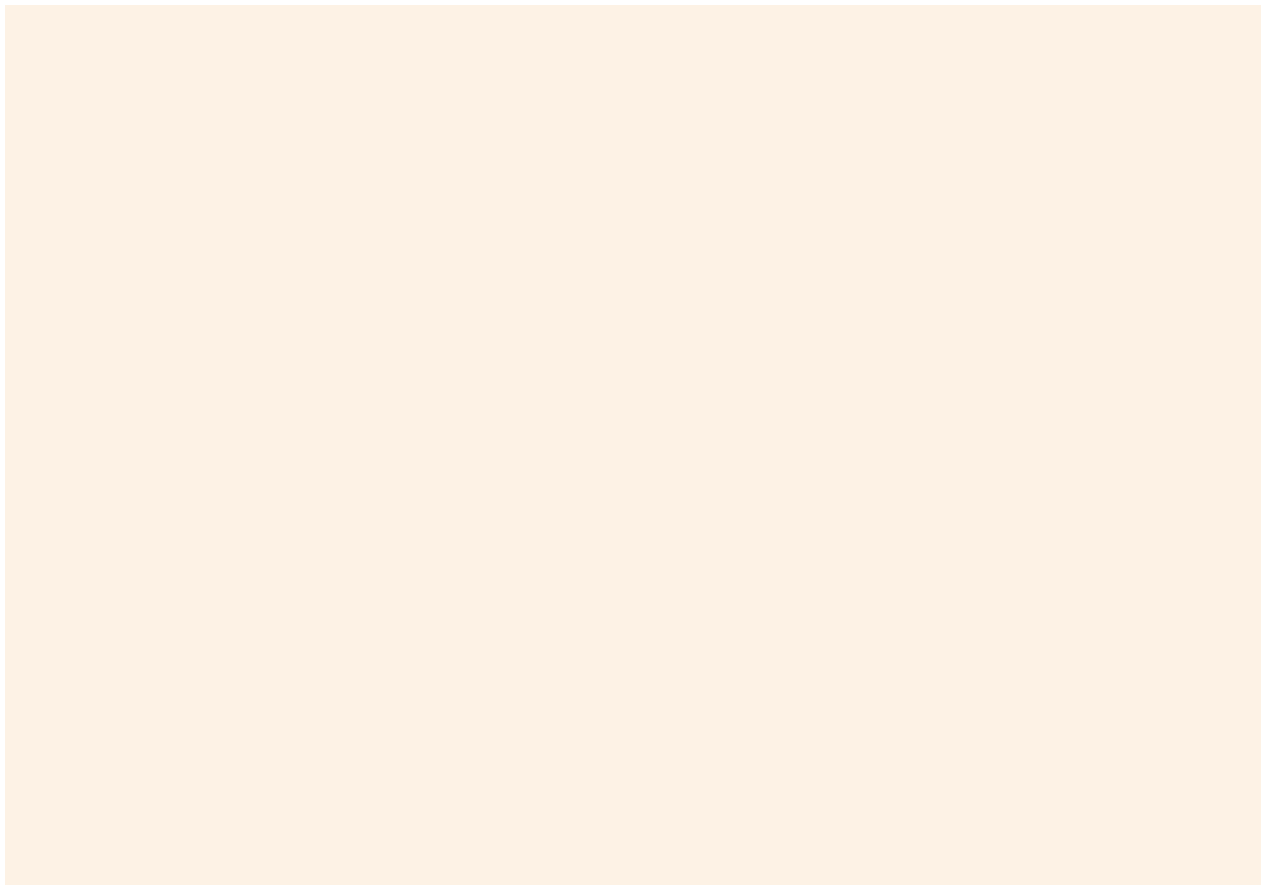


Ask students:

- who is first in their circle of trust?
- when is the best time to talk?
- where is the best and safe place for you to share your problem?
- how do you articulate your problem clearly for your Number 1 to understand?

Here are some points to help you articulate your problem: what is the bullying issue? Who is the bully? When is this usually happening? How long has this been happening? Have you **proceeded** in other ways - e.g., what have you said or done to the bully to make them stop?

Present the role-play. Discuss the scripts. Rehearse these scripts so you will have words and confidence to explain your issue, in another role-play scenario and in real unsafe situations.



Step: 2

Device: Stimulus Images (appropriate to year level)

Purpose: To explore some unsafe scenarios, recognise how the body might react and suggest responsible decision making.

Grouping: Whole Class for Year 3 and 4/ Small groups for Years 5-9

Teacher displays still images of the unsafe scenarios below, as stimulus for class discussion:

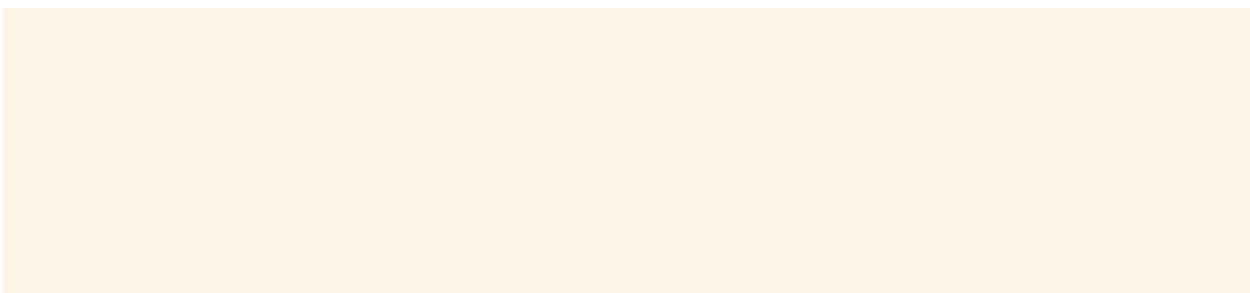
- Having a nightmare where ghosts, ghouls and vampires are chasing you, live under bed or hide in your cupboard.
- Being in a flooded area and having to leave your home.
- Hearing someone breaking into your home at night.
- Impressing your friends by following through on a dare e.g., swimming in the creek where crocodile signs are.
- Being approached by an unknown couple who have asked you to help them find their lost puppy.

Students are placed into five groups to role-play one of the unsafe scenarios.

The task is to:

- explain the setting to the audience prior to your group's performance.
- use dialogue and exaggerated movements to relay the main character's response.
- demonstrate problem solving strategies to make the situation safer.

Present to the class. Follow up discussions. Students suggest to the performing group, WWID (what would I do?) ideas in that scenario:





Notes:

A large, empty rectangular area with a light beige or cream color, intended for taking notes. It occupies most of the page below the 'Notes:' header.

Step: 3

Device: Creating responses

Purpose: To recognise *and respond to risky situations* – WWID?

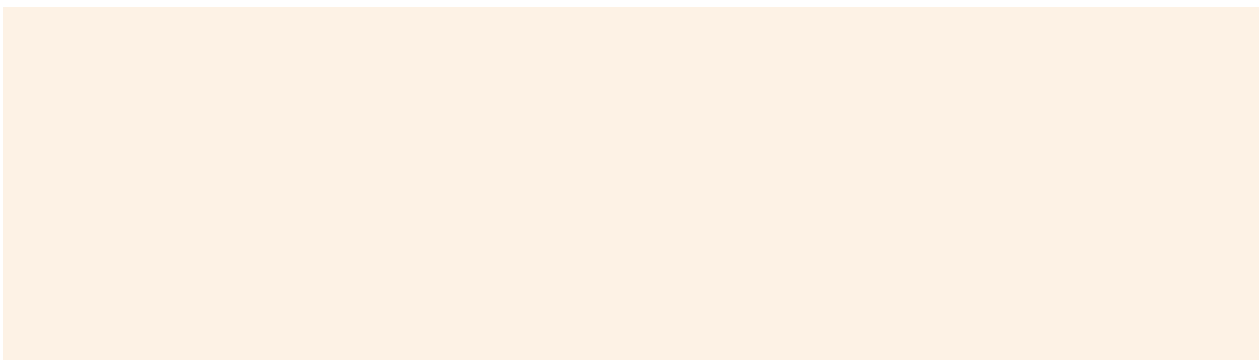
Grouping: In a whole class discussion.

Discuss Aboriginal and Torres Strait Dreaming Stories and classic fairy tales:

- *The Rainbow Serpent* by Dick Roughsey
- *Gelam* retold by Fr Elimo Tapim
- *Rumpelstiltskin* retold by Geethanjali

Students discuss problem solving skills, using the following questions.

- What unsafe situation/s did the characters face?
- What emotion/s did the main character feel?
- Which emotional state of being, drove the response?
- To promote students' self-awareness, introduce the acronym SAFED or tired. For example, in *The Rainbow Serpent*, students may recognise that the tribe's decision to cut the Rainbow Serpent open was driven from anger.
- Responses for WWID (What would I do?)





Step: 4

Device: Creating questions

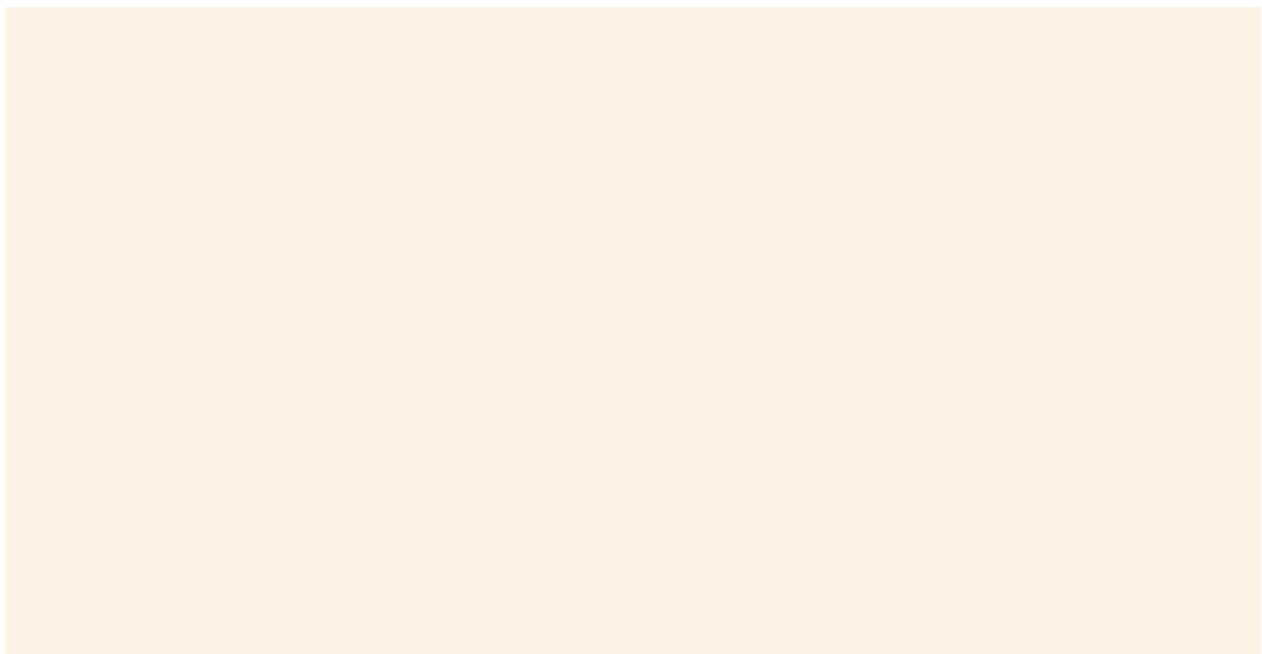
Purpose: To learn about *I Gut This Feeling's* main character, Djirra

Grouping: In pairs or whole class discussion

Share with the class the safety risks that Djirra was presented with.

Students to brainstorm questions for Djirra, using the following headings.

- Unsafe Situation
- Problem Solving Skills that Djirra used.
- Responses for this situation
- WWID? What would I do, if faced with Djirra's situation?



Close of workshop

Introduce the play, the writer, the actors, and the company for *I Gut This Feeling!*

POST-PERFORMANCE – Learning Experience

Step: 1

Device: Describing feelings

Purpose: To explore the feelings of the main character in the story; describe how you would feel if you were in Djirra.

Note: Teachers adapt activities to suit class and age level.

Resources: Butcher's paper and pens/pencils

Teacher displays her body outline cut-out to the class. Put Djirra's name at the top. As a class, discuss how Djirra's body reacted during the play. How did she feel? Mark parts of the body outline where Djirra would have felt different emotions.

In pairs, have your partner draw your outline on the butcher's paper.

Write your name at the top. Teacher will turn off the lights and ask students to close their eyes and be aware of how their body is reacting because they will be adding that information to their outline.

Teacher tells students they are in their bedroom, its dark and late and then you hear this...

Teacher reads the opening dialogue from the Entity, in a menacing tone.

For thousands of years, we have lived amongst you. We have walked beside you. Deep down you know we are here. You hear us in the dark, you hear us in the bush, you hear us all around in the bedroom when you sleep.

You talk about us in stories, around your campfires, you call us by different names. Some say we are monsters; some say we are freaks, some call us the boogey men. Hahahahahahah!

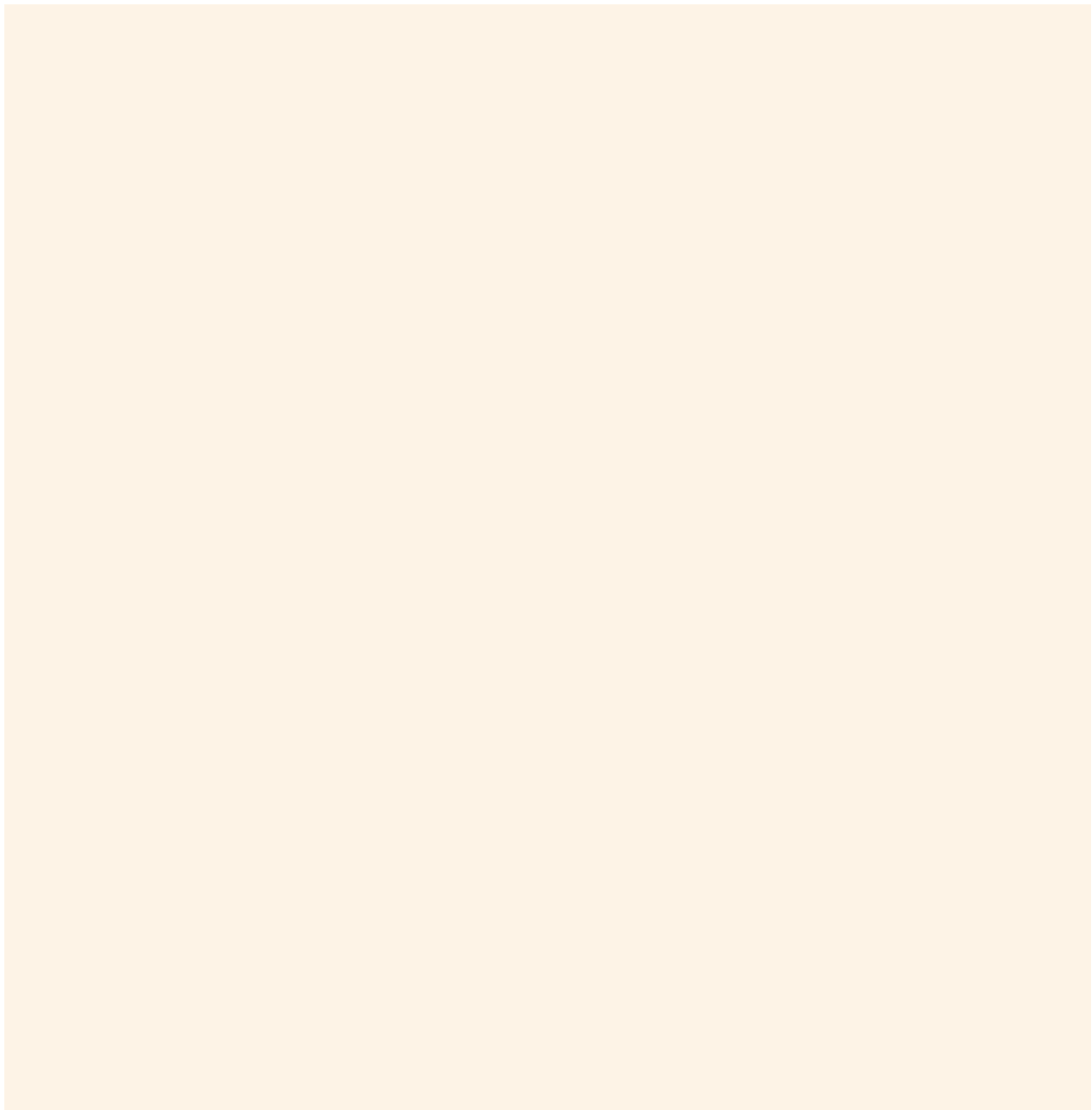
Are we to be trusted? Well only YOU can answer that question.





Students then, quickly mark the different parts of their body where alarms went off. How did your body react? Ask students to think of words that describe the feelings they felt. Do you feel safe or unsafe?

Discuss your intuition, WWID (what would I do?) if you really experienced all these feelings at once. Discuss ideas to proceed to feel safe.



Step: 2

Device: Play reading

Purpose: To highlight the turning point in the performance

This is an extract from the script when the turning point in the drama occurs. In pairs act the scene out.

DJIRRA: I'm lost, and I need to find my way home but there's a fork in the road and I need to choose the right path.

HAIRBALL: Okay.

DJIRRA: What are you doing all the way out here?

HAIRBALL: I live here. I've always lived here.

DJIRRA: Alone?

HAIRBALL: Not always. I had a family.

DJIRRA: What happened to them?

HAIRBALL: They went to find some food one day and they never returned.

DJIRRA: Oh, I'm sorry.



HAIRBALL: And I've been alone ever since.

DJIRRA: It must get pretty lonely out here by yourself.

HAIRBALL: I talk to the moon and the sky. They're good company.

DJIRRA: I miss my dad too. He looks after me in my world. He makes me feel safe and keeps me company. I wish I could find my way back to him. I shouldn't have eaten all those chocolates like he told me but they were too tempting. And now I'm stuck here.

HAIRBALL: Is there a way I could help you?

After rehearsing and performing the scene, students consider the following questions:

1. Would you have sat and talked to Hairball?
2. Why is Djirra so trusting of Hairball?
3. Why is Hairball so trusting of Djirra?

Step: 3

Device: Responding in writing

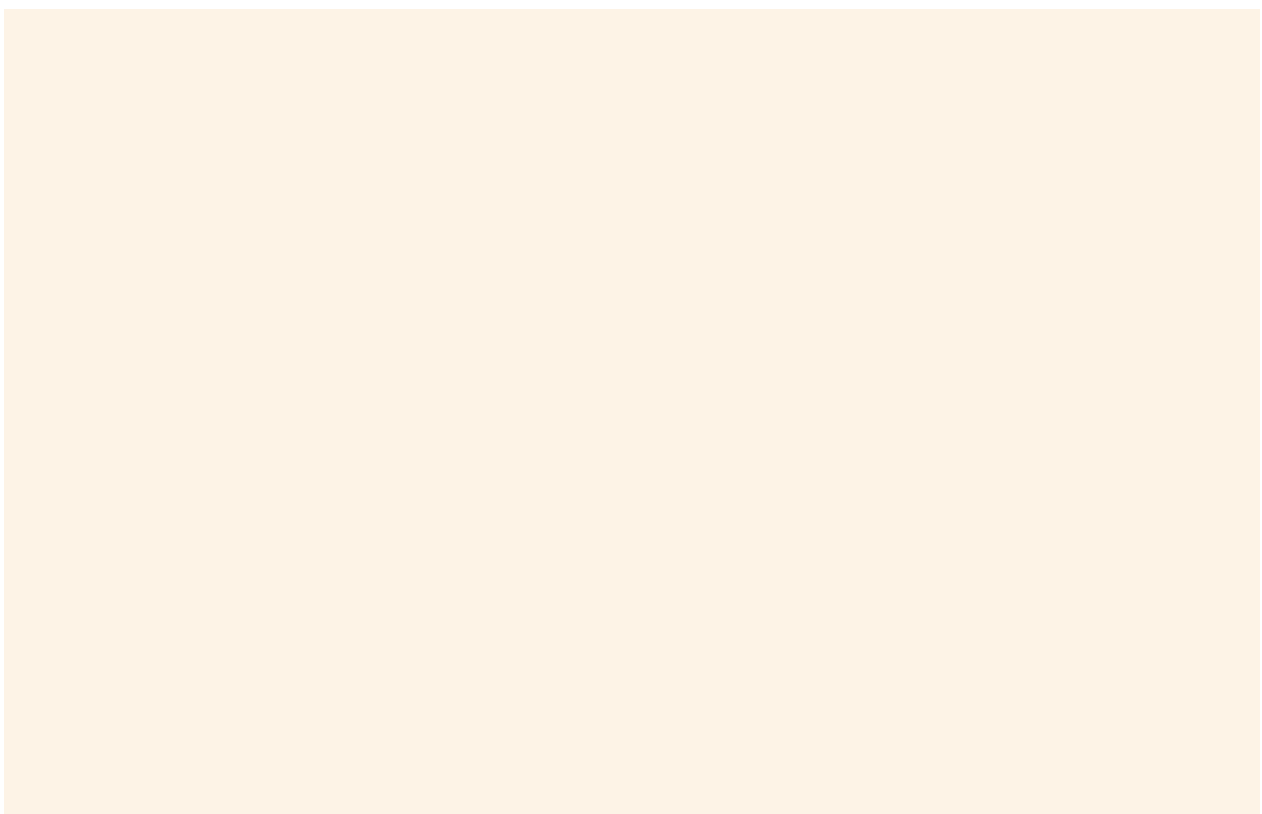
Purpose: Reflection questions for further discussion (for older students)

Checking comprehension/ elements of drama /message.

Individual

1. What does main character, Djirra, enjoy doing?
2. What types of trickery was used to entice Djirra to unsafe situations?
3. What creative problem solving did Djirra use to get out of unsafe situations? What do you do?

Think of a time when you have found yourself in an unsafe situation. What problem-solving skills did you use? Did you also talk to anyone in your circle.





RESOURCES

for Teachers, Students and Parents

These library resources may be useful to Teaching and Learning of the included HPE topics:

Students

Children's safe body books at <https://www.amazon.com.au/>

Body Cues activities and *My Body, My Rules, My Warning Feelings* cut and paste activities at Twinkl: <https://www.twinkl.com.au/>

Teachers

National Aboriginal and Islander Day Observance Committee (NAIDOC) Resources - 2021 Theme: Heal Country <https://www.sbs.com.au/learn/resources/celebrate-naidoc-heal-country>

The Rainbow Serpent by Dick Roughsey <https://tinyurl.com/tsaxp2p4>

Gelam retold by Fr. Elimo Tapim <https://www.slq.qld.gov.au/discover/aboriginal-and-torres-strait-islander-cultures-and-stories/contemporary-stories/retold>

Rumpelstiltskin retold by Geethanjal <https://www.youtube.com/watch?v=PdHNfYTTJVE>

Parents

The Australian Parenting Website <https://raisingchildren.net.au/>

Parent Line Website <https://parentline.com.au/> Phone: 1300 301 300

WORKS CITED

Australian Institute for Teaching and School Leadership (AITSL)

<https://www.aitsl.edu.au/>

Aboriginal and Torres Strait Islander Histories and Cultures, The Australian Curriculum (AC)

<https://www.australiancurriculum.edu.au/resources/aboriginal-and-torres-strait-islander-histories-and-cultures/>

Building a Culturally Responsive Australian Teaching Workforce

<https://www.aitsl.edu.au/teach/intercultural-development/building-a-culturally-responsive-australian-teaching-workforce>

10 Acronyms That Promote Self-Awareness and Decision-Making in Youth Sam Himmelstein, 2017 <https://centerforadolescentstudies.com/10-acronyms-promote-self-awareness-decision-making-youth/>

Queensland College of Teachers (QCT)

<https://www.qct.edu.au/>

Teachers Capability Framework

<https://education.qld.gov.au/student/Documents/capability-framework-teaching-aboriginal-torres-strait-islander-eald-learners.pdf>

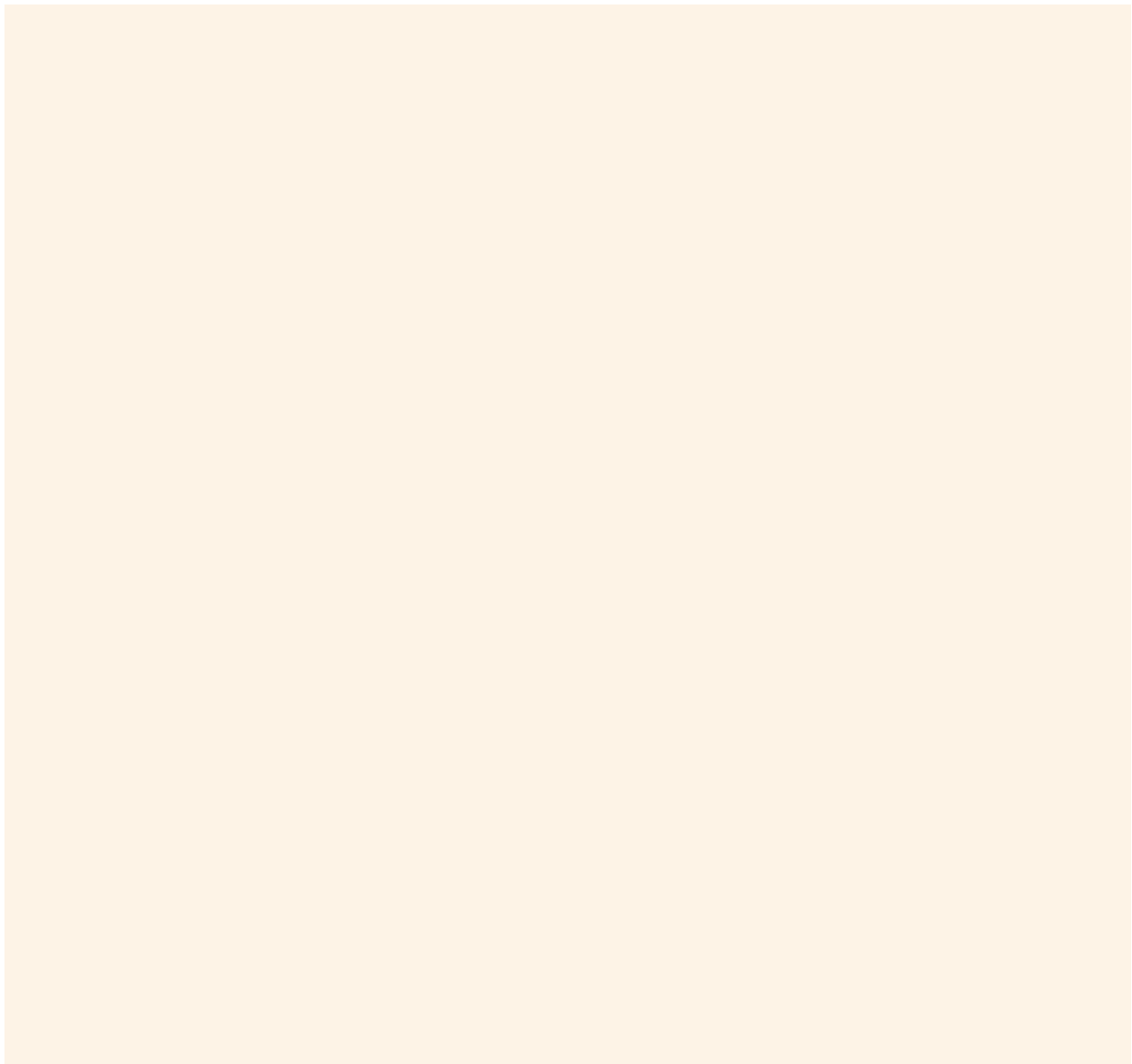
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RESOURCES - Future Careers

There are many different work and study options students can pursue both after school and in the future. For those students interested specifically in careers in the performing arts and with an Aboriginal and Torres Strait Islander focus there are several focussed programs available.

- JUTE Theatre Company is committed to promoting creative development opportunities for Aboriginal and Torres Strait Island peoples.
- JUTE runs regular programs in acting and playwriting as well as creative development processes. It welcomes the involvement of young indigenous artists and offers a variety of training scholarships.



- **Other study options in Aboriginal and Torres Strait Island performing arts:**

- Aboriginal Centre for the Performing Arts (ACPA) has Certificate II, Certificate III, Certificate IV, Diploma and Advanced Diploma in Performing Arts
- ACPA has a delivery partnership for the Certificate II in Performing Arts with Trinity Bay High School, Cairns and Wide Bay College, Weipa. This is delivered as Vocational Education Training (VET) in schools (VETis)
- National Aboriginal Islander Skills Development Association (NAISDA) Dance College in New South Wales has a Diploma and Advanced Diploma in Dance
- Western Australia Academy of Performing Arts (WAAPA) has a Certificate IV Program in Aboriginal Theatre
- TAFE North, in Townsville and Cairns, and some high schools in North Queensland, delivers the Certificate II and Certificate III in Cultural Arts
- In the case of National Institute of Dramatic Arts (NIDA) and other Universities, Aboriginal and Torres Strait Islander student engagement is encouraged as part of their standard degree courses.
- Gain experience working across a range of events. Study stage management, lighting, sound, props, costume, stage mechanics and theatre design.

<https://www.qut.edu.au/courses/bachelor-of-fine-arts-technical-production>

- The perfect place to study Melbourne Polytechnic's Diploma of Live Production and Technical Services. Our course will teach you everything you need to know about being backstage and behind the scenes.

<https://www.melbournepolytechnic.edu.au/study/diploma/live-production-and-technical-services/live-production/>



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FrontRow Foto

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