

JUNE *DARE TO DREAM*

2025 TEACHER EDUCATION RESOURCE



GET YOUR GEEK ON

2025 Get Your Geek On

TOUR LOCATIONS

1. Julatten
2. Cairns
3. Edge Hill
4. Yorkeys Knob
5. Machans Beach
6. Smithfield
7. Daintree & Alexander Bay
8. Wujal Wujal
9. Herberton
10. Georgetown
11. Forsayth
12. Yarrabah
13. Mossman
14. Tully



JUTE THEATRE COMPANY - DARE TO DREAM - GET YOUR GEEK ON

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SPONSORS & PARTNERS

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THE DARE TO DREAM INITIATIVE

SUPPORT MATERIAL

JUTE Theatre Company is a creative hub in Cairns, Far North Queensland. For over 32 years, the company has championed regional voices, turning our tropical location into an artistic centre for unique and original stories. These plays are filled with courage, resilience, hope, joy and humour. With the help of the creative team, each story is carried from a personal idea to the creative rehearsal room and onto the stage for audiences to see as a theatre production.

JUTE is always evolving. We embrace challenges, take risks, and keep regional theatre at the heart of what we produce and present in the Queensland and Australian cultural landscape. Also, we are a platform for first-time writers, emerging actors, young technicians, and new production staff, offering real pathways into the theatre industry through mentorship and hands-on professional experience.

With a legacy of representing FNQ theatre, JUTE continues to celebrate diverse voices, builds community pride, and connects with audiences through the power of live performance.

The Dare to Dream concept began with JUTE's 2012 commitment to have long-term development, production, and touring that highlights new inspirational stories led by First Nations people. This program continues to extend reach into remote, isolated, and regional communities who typically lack access to or involvement in theatrical arts of this nature. The play and stories are crafted to inspire and uplift young people and their families. Annually, a theatre production tours schools and is accompanied by a 4- day workshop program in schools and culminates in a student showcase where students share their experiences and voice their aspirations with their peers and the broader community. Dare to Dream embodies the idea of successful futures and illustrates in its simplest, rawest, and most powerful form, access to transformative theatre.



THE DARE TO DREAM INITIATIVE

SCHOOL'S PREPARATIONS AND CHECK LIST

Before the play - Do this section before you see the play

- ☐ Work with students to identify the history of the local First Nations peoples – clan names, place names based on local language.
- ☐ Discuss whether local First Nations people used tools, medicines and mechanisms such as fish traps to help with living conditions?
- ☐ Identify types of tools and mechanism were used during that period especially in your community?

During the play

- ☐ Practice respect for the actors and fellow audience members to ensure you hear the story in the play. This is called 'theatre etiquette'.
- ☐ Notice the different contracts and techniques the actors use to tell the story throughout the play.
- ☐ Note the various staging elements such as set design, props, sound and so on that help create mood and atmosphere and tell the story.
- ☐ Think about questions to ask the actors.
- ☐ 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

After the play

- ☐ Debrief with students about striving for their best in the STEM programs and the impact they can have on involving families in these programs.
- ☐ Reflect on the key messages of the performance.
- ☐ Do the post-performance feedback and survey forms to help build better touring programs.

Check list

- | | |
|--|--|
| <input type="checkbox"/> STEM programs are for everyone | <input type="checkbox"/> Per-performance workshop |
| <input type="checkbox"/> Get Your Geek On by Isaac Drandic | <input type="checkbox"/> Post-performance workshop |
| <input type="checkbox"/> Australian Curriculum (V9) | <input type="checkbox"/> Additional Resources |
| <input type="checkbox"/> Working with Aboriginal and Torres Strait Islander Stories & People | <input type="checkbox"/> Acknowledgements |

THE PLAY: GET YOUR GEEK ON

BY ISAAC DRANDIC

Get Your Geek On is written as a two-hander touring show.

The work has been commissioned by JUTE Theatre Company as part of the Dare to Dream Project.

Our lead character Djirra is played by one actor (female) and all the other characters are played by the other actor (male). There are quick character transitions and costume changes throughout the play. Simple, clear, and clever conventions are used for practical and theatrical purposes. The costume changes (for example) are as simple as a hat, glasses, cravat, wig, eye patch to distinguish one character from another. And of-course big physical characterisations from the actors. The action moves swiftly from one moment to another with no big scene changes or flagging of scene changes.



SYNOPSIS

Djirra is a massive science geek and going places. There's a local science competition that she has to win at all costs but her biggest rival Kevin seems to know what she's thinking and stands between her and the mantle of being the best inventor in town.

This is an inspiring story about girls pursuing science, about friendships, and an engaging father daughter relationship. With an engaging and eminently portable set by Simona Cosentini and Simone Tesorieri. The music and songs by well-known and loved Indigenous musician and performer David Hudson.

The music will be used as part of the workshop process with the young people exploring song writing, movement and performance making.

WHY THIS PERFORMANCE?

Playwright Isaac Drandic had a key focus when writing this play "I purposely made the lead character Djirra interested in science because we are the most knowledgeable natural scientists in the world and have been for millennia. It is as natural as football or netball and physical excellence."

This performance was devised to promote and embed ideas about Indigenous women in science and the value of creativity. It also presents some healthy examples of daughter and father relationships and the idea of rivals. This performance acknowledges the importance of Indigenous science and celebrates young people who want to have a life of intellectual aspirations.



JUTE THEATRE COMPANY

DARE TO DREAM

KEY CREATIVES



Monica Stevens, a mBabaram woman from Cape York Peninsula, Australia, graduated from Innisfail State High School in 1979 and National Aboriginal Islander Skills Development Association (NAISDA) in 1984. She danced professionally with the Aboriginal Islander Dance Theatre from 1983 to 1988 and co-founded Bangarra Dance Theatre in 1989, touring nationally and internationally until 1994. Monica earned a Master of Arts (Research) in Dance and Motion Capture technology from Deakin University in 2020 and is known for her excellence in performing arts and education



Raymond D. Blanco (rdb), Director, is Yadhaigana, Northern Peninsula Area, Cape York and Erub, Torres Strait Torres Strait islander. Since 1984, he has worked in the creative industry. As the CEO of his own company, rdb is a choreographer, movement director and a consultant. In 2024, rdb collaborated with Suara Dance Company Indonesia for AsiaTOPA 25 on choreographic residency with the Australasian Dance Collective delegations and works with the Cassowary Coast Regional Council. RDB worked on the Dare to Dream 2024 the I Gut This Feeling and Back on Track plays and joins JUTE for three plays in 2025, I Gut This Feeling, Back on Track and the Get Your Geek On touring seasons.



Isaac Drandic, Playwright, is Noongar from the southwest of Western Australia. 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 the I Gut This Feeling, Back on Track and the Get Your Geek On plays for Dare to Dream 2025 season.



Dr. David Hudson, composer, is an internationally renowned musician, artist and entertainer, and a proud Western Yalanji/ Ewamin man of North Qld. His work comprises a combination of contemporary and traditional Aboriginal influences. He stepped into the oral tradition of yarning, story-telling and cultural knowledge and this is the basis of his 'writing'. David sees himself as a global messenger. His company DIDGERALIA P/L works to build capacity and knowledge amongst Indigenous Australians through inspirational speaking, workshop facilitation and conferences. David continues to lend his talent to the 2025 Get Your Geek On tour.



Simona Cosentini (Set and Costume Designer) is from Naples (Italy) and is a passionate designer. She is influenced by her hometown culture and family. Simona completed her Fine Arts Studies in Scenic Design. She has earned her skill and knowledge travelling around Italy and Europe, designing, and producing work within regional and independent companies and entities. Since her arrival in Cairns in 2012 she has designed for the major theatre companies and consolidated her career. Simona has worked on previous Dare to Dream plays and continues to collaborate on the 2025 Get Your Geek On play.



Simone Tesorieri (Set and Props Designer) was born in Bologna (Italy) 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 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. His designs have are appreciated for the Dare to Dream shows and continues into 2025.



Dr Sharon Hogan, Facilitator Trainer, is committed to pathways in the Creative Industries for young regional artists. She is a performance maker, arts educator, and researcher who specialises in producing contemporary arts experiences. Sharon has lectured in directing, drama pedagogy and acting at **Queensland** University of Technology (QUT), the University of the Sunshine Coast, and Griffith University. She volunteers as Chief Executive Officer (CEO) for Perseverance Street Theatre Company where she was a co-author and directed GRIT which completed its 2024 regional Queensland tour with JUTE Theatre Company. Sharon joins the 2025 program to scale-up the education content for the theatre residency workshops.

JUTE THEATRE COMPANY

DARE TO DREAM

TOURING TEAM



Samuel Gray, Stage/ Tour Manager, comes from Sydney NSW. He has been in theatre production for 10 years. Sam has worked in corporate, theatrical, festival and outdoor events. For the last 7 years, he has worked as a Technical Manager (2023 – 2025) with Griffin Theatre, Production Stage Manager with Critical Stages Touring (2022 – present) and Assistant Site/ Production Manager at Merrigong Theatre, NSW (2018 – 2023). Sam joins JUTE for the 2025 Get Your Geek On and previously worked on the 2025 I Gut This Feeling tour.



Maci Grace Johnson, Actor/ Facilitator, is a Wiradjuri woman (NSW). She is a performer, singer, actor, and dancer. Awarded a dance scholarship at the Broadway Dance Centre, she went to New York to advance her training and skill development. Her credits are with ABC TV in the 2018 Black Comedy; 2014, she played the young Evonne Goolagong in Channel 7's project This is Australia: The Story of Evonne Goolagong. In 2010, she ABC3 Dance Academy, 2015 Ready for This. She played lead in Blackfella Films', Party Shoes (2009). She played the 2019 lead role of Wonna in the film The Flood, directed by Victoria Wharfe McIntyre. Maci joins the 2025 season to perform in the I Gut This Feeling, Back on Track and the Get Your Geek On plays for Dare to Dream 2025 touring season.



Maurice Sailor, Actor/ Facilitator, is a Torres Strait Island man. He has worked with the Pryce Centre for Culture & Arts. In 2020 he performed with the Baiwa Kazil ensemble, working with artists from Lockhart River, the Torres Strait Islands and Cairns. Baiwa Kazil undertook a 3-state United States tour. In 2023, Maurice performed in 2 Dare to Dream shows, I Gut This Feeling and Get Your Geek On, both plays were written by Isaac Drandic. In 2024, he was a cast member in the Brisbane premiere of Straight from the Straits written by Norah Bagiri. Maurice joins the 2025 season to perform in the I Gut This Feeling, Back on Track and the Get Your Geek On plays for Dare to Dream 2025 touring season.

AUSTRALIAN CURRICULUM (V9) – LINKS & PRIORITIES

WAYS INTO LEARNING

Mapping and Aligning the Australian Curriculum for Back On Track

Back On Track 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 – Back On Track 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.

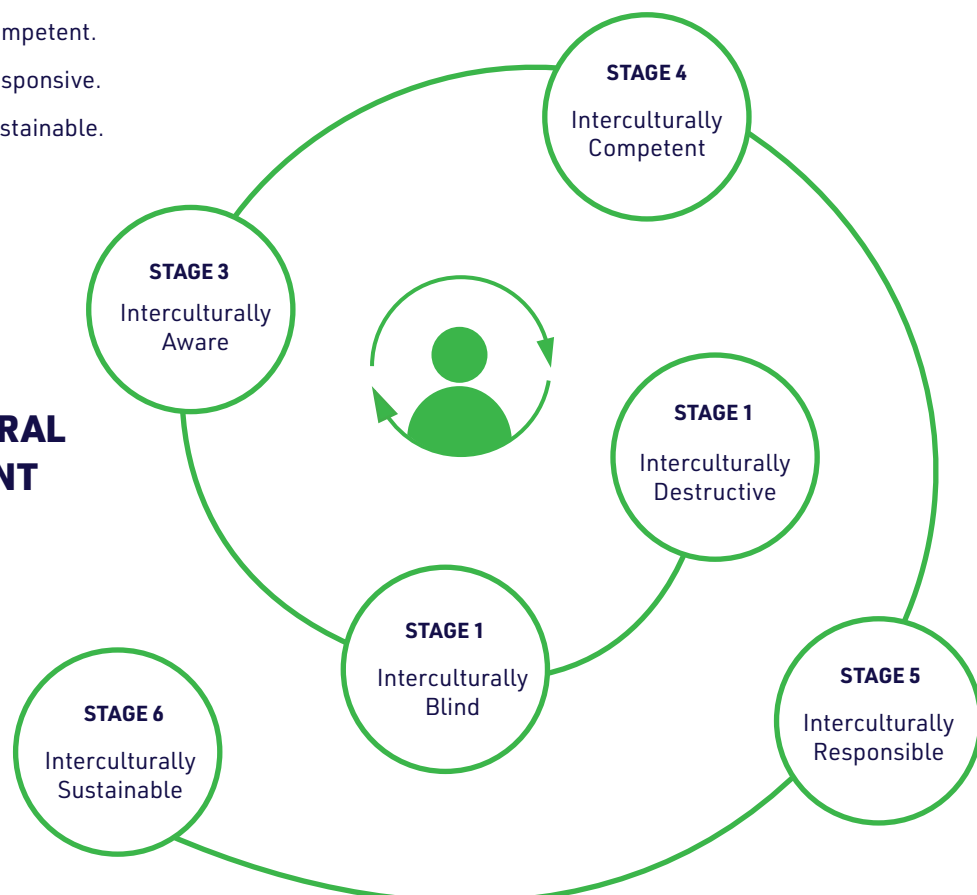
Interculturally Aware.

Interculturally Competent.

Interculturally Responsive.

Interculturally Sustainable.

INTERCULTURAL DEVELOPMENT CONTINUUM



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

Know students and how they learn.

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

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

Plan for and implement effective teaching and learning.

Create and maintain supportive and safe learning environments.

PROFESSIONAL ENGAGEMENT

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 & EMBEDDING THE ABORIGINAL & TORRES STRAIT ISLANDER HISTORIES & CULTURES PRIORITY.

THE ARTS

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.

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.

HEALTH & PHYSICAL EDUCATION 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 & COMMUNICATING

INDIGENOUS HISTORY, RECORDS, & 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.

DRAMA

INDIGENOUS WAYS OF LEARNING & COMMUNICATING

INDIGENOUS HISTORY, RECORDS, & FURTHER CONSIDERATIONS

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

STORIES & PEOPLE

PROTOCOLS & 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.

Background Context to Get your Geek by Isaac Drandic

In the words of Aboriginal and Torres Strait islander scientists:

"Indigenous Australia has some of the world's earliest scientists and inventors, who have witnessed major astronomical and catastrophic events like tsunamis, meteorites, floods, and entire ice ages, and fortunately have survived to tell the story. Long before the Greeks were studying the stars Indigenous Australians were developing highly sophisticated sciences,"
Luke Briscoe, Aboriginal Scientist.

Palawa woman and Aboriginal science educator, Angie Abdilla

"Within an Indigenous paradigm, Indigenous Sciences are not segregated but part of all aspects of our culture and lore."

(<https://www.narragunnawali.org.au/storage/media/professional-learning/science-resource-guide-725f400019.pdf>)

"We always hear of the European scholars who proved something or found something out, but indigenous people have not been recognised for the achievements they have done over thousands of years. From aspects of conservation to astronomical studies, I think this is the time where indigenous science and indigenous people in that science can really shine." Mitch Gibbs.

(<https://www.sbs.com.au/nitv/article/2016/08/20/science-week-nitv-talk-indigenous-scientists-about-their-work-and-inspiration>)

"Doing what our mob has always done and that's science! This time they are saving the bilby."
(Corey Tutt Indigenous STEM champion 2019 Founder of Deadly Science)

Aboriginal and Torres Strait Islander people have always though their close connection to country, the landscape, the seas, and the skies developed complex knowledge(s) and understandings to manage and preserve a range of sciences. Over tens of thousands of years, they have devised, created, and explored the environments.

Areas of expertise include:

- Fire management
- Aquaculture and the building of dams, weirs, and wells
- Agriculture: terracing and soil protection
- Astrology and astronomy
- Seasons and meteorology
- Food production
- Land management
- Bush food
- Medicine and healing
- Design, production or use of tools, instruments, and inventions

WORKING WITH ABORIGINAL AND TORRES STRAIT ISLANDER

STORIES & PEOPLE

FUTURE PRIORITIES

How can engaging with the knowledge's passed down from some of the world's earliest scientists help to address some of the biggest scientific questions or challenges of today?

For the future it has been recognised that we need to acknowledge the important roles that these sciences can and do play in sustaining Australia's ecosystem and environment. To improve in such critical areas as water conservation, food security and climate change, current science dialogues need to include this long tradition of knowledge.

Many young indigenous scientists are leading the way blending new research with the knowledge of the traditional owners of the land to solve current science and environment problems.

Dr Cass Hunter a Kaku Yalanji and Torres Strait Islander woman with connections to Far North Queensland for example is keen to make science more inclusive and accessible to all people. She is particularly focused on increasing the amount of Indigenous-led research that builds capacity for both Indigenous communities and science.

Dr Mibu Fischer is a marine scientist working with CSIRO works in the management of fisheries. She started working at CSIRO and is researching sustainable fishing practices to ensure that Australia's ecosystems will continue for future generations. "I grew up with a strong cultural connection to the land and sea. My mother's family – Quandamooka people – live on Minjerribah (North Stradbroke Island) where the traditional relationship with the land is very much alive."

(<https://www.sbs.com.au/nitv/article/2016/08/20/science-week-nitv-talk-indigenous-scientists-about-their-work-and-inspiration>)



(https://www.ted.com/talks/kirsten_banks_the_aboriginal_knowledge_stored_in_the_stars)

WORKING WITH ABORIGINAL AND TORRES STRAIT ISLANDER

STORIES & PEOPLE

STUDENT LEARNING EXPERIENCE

Students to select and research one of the following Aboriginal and Torres Strait islander scientists and prepare an introduction about the scientist for the class. What is their area of speciality? What did they study to become that expert? What is their focus?

- Angie Abdilla
- Corey Tutt
- Bradley Moggridge
- Cass Hunter
- Chris Matthews
- Djarra Delaney
- Faye McMillian
- Gerry Turpin
- Jason Burrow
- Jen Campbell
- Joe Sambono
- Karlie Noon
- Luke Briscoe
- Mibu Fisher
- Misty Jenkins
- Mitch Gibbs
- Renee Cawthorne
- Rowena Bell
- Simone Reynolds
- Willy Stevens

What area of science are these scientists in this list most interested in?

What type of scientist do the characters in the play want to become?

WORKING WITH ABORIGINAL AND TORRES STRAIT ISLANDER

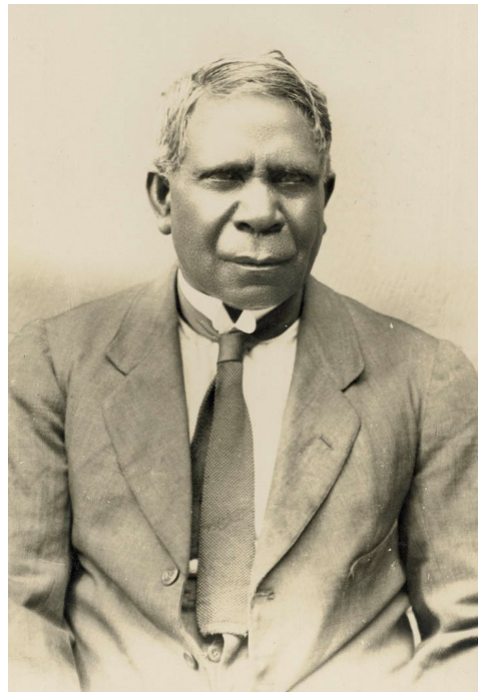
STORIES & PEOPLE

WHO IS DAVID UNAIPON?

David Unaipon (1872 - 1967) was an author, polymath, inventor, preacher, and political activist whose string of accomplishments earned him the title the "Australian Leonardo Di Vinci".

Unaipon is a simplified version of his name Ngunaitponi. At 13 he began working as a servant for CB Young. His thirst for intellectual pursuits and inquiry became apparent and he was a life- long self- educator in philosophy, science, and literature.

There were very few opportunities for someone of his talents and he was frustrated in obtaining any intellectually demanding work. However, his obsession with perpetual motion did not stop and his invention of a modified shearing headpiece in 1901 was the practical example of his ability to creatively solve problems.



Over the years, he developed nine applications to patent a range of exciting inventions but was curtailed by financial constraints.

During his life he spent many years travelling outback collecting the myths and creation stories of various language groups. His pamphlet Aboriginal Legends (Hungarrda) was published in 1927.

An original text that Unaipon sent to be published by Angus and Robertson in 1925 is now nominated for UNESCO heritage listing and is part of the collection of the State Library of NSW. It now appears that he was certainly cheated of his writings and much of his material not properly and formally acknowledged until 2001 when Legendary Tales of the Australian Aborigines was published under his name.

His image and this quote appear on the current Australian fifty dollar note: "As a full-blooded member of my race I think I may claim to be the first - but I hope, not the last - to produce an enduring record of our customs, beliefs and imaginings."

An author, and a social advocate for Aboriginal people he continued preaching until his death at 87.

His life's journey is far more complex, rich, and wide ranging than this short summary. Please head to the following links for further information and details.

<https://adb.anu.edu.au/biography/unaipon-david-8898>

https://www2.sl.nsw.gov.au/archive/discover_collections/history_nation/indigenous/unaipon/unaipon.html

<https://www.theguardian.com/books/2018/oct/06/david-unaipon-the-australian-leonardo-finally-gets-his-due>

<https://aiatsis.gov.au/explore/david-ngunaitponi-unaipon>

PRE PERFORMANCE

WORKSHOP

GET YOUR GEEK ON BY ISAAC DRANDIC

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

Themes

- Original inventions to change the world
- Competition – its advantages and disadvantages
- The fear of being smart or the smartest in a group
- Indigenous inventions and science
- Creativity – how to generate and improve
- David Unaipon and other key Indigenous inventors
- Gender equity – girls in science
- Allowing other people to shine
- Current science concerns
- Great collaborations in science
- Famous rivals
- Helping an enemy or rival

Key Words & Concepts

- **Perpetual motion** - The action of a device that, once set in motion, would continue in motion forever, with no additional energy required to maintain it. Such devices are impossible on grounds stated by the first and second laws of thermodynamics. (Wikipedia)
- **Patriarchal society** - A social system in which the father or brother has absolute authority or in society where males make all the decisions and are the only leaders.
- **Geek** - One who passionately engages in one or more things to extreme levels. A commonly ascribed term to people in the field of computer programming, but one does not have to be in a technical field to be a geek. The only criteria are an intense level of interest in something, often to a highly specialized degree. (Urban dictionary)
- **Patent** - The sole right and ownership, to exclude others from making, using, or selling an invention that you have made

Key questions

- Where do you go to think?
- How do you kick-start your creativity?
- What makes something original?

KEVIN

I wonder what David Unaipon would invent if he were alive today?

Drama tools and conventions used

- | | |
|--|---|
| <input type="checkbox"/> Multiple role-playing | <input type="checkbox"/> Mood |
| <input type="checkbox"/> Dialogue | <input type="checkbox"/> Comedy |
| <input type="checkbox"/> Symbols / metaphors | <input type="checkbox"/> Physical theatre |

PRE PERFORMANCE

WORKSHOP

Warm up: The happy machines

Device: Group collage

Purpose: Teamwork and a focus on machines

Teacher explains that the class will create a machine, all students will join, together, to create one big machine. The teacher starts by demonstrating a happy movement and a happy sound; she stands in the centre of the circle and then encourages students one by one to come into the centre with their movement and sound to add to the machine. Teacher coaching to start with helps the students to come up with their own movement and sound.

Other machines to try:

- Fishing machine
- Digging machine
- Flying machine
- Perpetual motion machine

PRE PERFORMANCE

WORKSHOP

STEP 1

Device: Role play

Purpose: To consider a range of inventions by Aboriginal and Torres Strait Islander people

Students see images of the following Indigenous inventions. (Provide links)

<https://www.teaandbelle.com/single-post/2017/10/06/13-indigenous-innovations-that-are-truly>

**Thermoplastic Resins
(the first super glue)**



The Boomerang



The Woomera



Weirs and Fish Traps / Stone and Natural Glass Tools

Firestick Farming/ The Didgeridoo (Didjeridu)

Water Bags/ Bush Foods and Medicine

In pairs students create a small role-play in which they use one of the inventions in 2021. Display images of the inventions and then allow time for creating the role-play. Ask students where they are, who they are, when is it happening and what is happening. Present to class. Discuss the enduring value of the inventions.

PRE PERFORMANCE

WORKSHOP

STEP 2

Device: Images

Purpose: To explore some of the sites, landscapes, and environments of Indigenous science

Grouping: Small groups

Discuss with students the many different landscapes and environments explored over thousands of years by Aboriginal and Torres Strait Islander peoples, the connection to sky, land, water, plants, and animals.

Students in small groups to create as accurately as possible the following scenes as a frozen image:

- A group of women diving in the sea for abalones (detail from Dark Emu).
- A canoe and a group of people fishing in the sea (detail from Dark Emu).
- Some men working in soil creating a terrace.
- A group of people gazing at the night sky and pointing out the Milky Way.

Interesting facts to help prepare images with students:

1. Diving for abalones was an important part of life in the southern coastal economy. The shellfish was a highly valued part of the diet. The women who dived often ended up with 'surfer's ear. (When the bone has thickened to protect against cold) Scientists identified it in the skeletons of women from Victorian coastal regions. (P. 91 Pascoe)
2. Ocean voyages were common, and many have written about the fleets of canoes heading out to sea and how beautiful it looked. Canoes with outriggers and small sails were seen as they went out to sea searching for fish. (P. 94 Pascoe)
3. Numerous mounds were often found that had short spaces between them, and as all of these are at right angles to the ridge's slopes was the work of human hands over many years, there had been a repetitive tilling process, (Dr Beth Gott ethnobotanist) (P. 22 Pascoe)
4. Gazing at the stars and recognising the patterns was a constant occupation of Indigenous and Torres Strait islanders, it helped to predict tides, weather and help with navigation.

Present to the class and share some of the details and scientific knowledge(s) from these events and explorations.

PRE PERFORMANCE

WORKSHOP

STEP 3

- Device:** Performing this excerpt from the script
- Purpose:** To explore the two main characters and the themes in the play.
- Grouping:** Groups of 2

Excerpt

KEVIN:

Hi Djirra

DJIRRA:

Hi Kevin

KEVIN:

Still no luck ha?

DJIRRA

What do you want Kevin?

KEVIN

You.

DJIRRA

What.

KEVIN

What.

DJIRRA

Hey

KEVIN

Sorry

DJIRRA/KEVIN

What did you say?

DJIRRA/KEVIN

Stop that. Stop it. Stop copying me. How are you doing this? How do you know everything I'm about to say?

KEVIN

I know everything about you Djirra.

DJIRRA

Then you should know you need to leave me alone.

PRE PERFORMANCE

WORKSHOP

KEVIN

Have you come up with an idea for the competition?

DJIRRA

No.

KEVIN

I can help you.

DJIRRA

Help? I don't need your help. Why would I need your help? I'm perfectly capable of coming up with an original and quirky invention on my own. You think because I'm a girl I don't have the brain capacity and that I need a man's help to get by in this patriarchal society don't you...don't you?

KEVIN

Ah

DJIRRA

I don't need you. Everyone knows you're second best. Second best to number one and number one is me! I know it, you know it, the school knows it heck, even your own mum knows it. I saw her face when you lost the spelling bee to me in year 3. In that exact moment I knew what the look of a disappointed parent looked like, and I never ever want to see that look on my mum or dad's face ever. That's why you will never beat me, and I will always be better than you. ALWAYS!

After rehearsing in pairs, perform and then discuss the following:

Who has the status/power in the relationship?

What are they competing about?

Why does Djirra take offence at his offer of help?

How would you describe her answer?

What is a patriarchal society?

Close of workshop

Using the information in this teacher education resource, introduce the play, the writer, the actors and the company for Get Your Geek On.

POST PERFORMANCE

WORKSHOP

STEP 1

(Please adapt and use these activities to suit your class.)

Device: Role on the wall

Purpose: To explore the two main characters in the story; Djirra and Kevin, extend vocabulary and language skills in preparation for responding.

Grouping: Butcher's paper and pens/pencils

- Draw two outlines of people on the butcher's paper.
- Identify one as Djirra and one as Kevin.
- Write the name on the top. Start with Djirra.
- Ask the students to think of words that describe Djirra physically and write these on the outside of the outline.
- On the inside of the outline brainstorm words that describe her personality, her likes her dislikes, her attributes. Be as detailed as possible.
- Repeat the activity for Kevin.

What type of a relationship did they have? Did it change?

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.

KEVIN:

What's wrong? You were working last night. Don't do this to me. Not now please.

Kevin breaks down and cries. Djirra watches on. She notices part of the mechanism on Kevin's invention has come off. She thinks to herself...should I help him or let him fail?

DJIRRA

Kevin, I think I know what's wrong.

KEVIN

What?

DJIRRA

With your invention. May I?

She slides her hand into the mechanism and pulls out the circuit board. She adjusts a couple of the wires that have come loose. Kevin presses the button and this time the mechanism works.

The crowd gasps and explodes with applause. It is a complete success! It is amazing!!! Djirra knows Kevin's invention is the better of the two and will easily win over her doggy wash machine.

V/O

Hahahahaha that was just stunning! What an imagination. I'm sure you're going to score very highly young man. Well done.

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

1. Why does Djirra help Kevin?
2. How is Kevin feeling?
3. Would you do the same in a situation like this?
4. Have you ever rescued a rival or someone you are competing against?
5. What might happen to the relationship of these two rivals now?

POST PERFORMANCE

WORKSHOP

STEP 3

Device: Responding

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

Checking comprehension/ elements of drama /message

Individual

1. What is Djirra enjoy doing?
2. What does she do to find her creativity? What do you do?
3. Read the following text

DJIRRA

I hate this stupid game. Everyone thinks I'll be good at it because...well you know...

MAXINE

Because you're Aboriginal?

DJIRRA

Because I'm creative! But I'm hopeless. I'm the worst player in the history of netball.

MAXINE

Oh, c'mon sis you're not that bad.

DJIRRA

I'm as uncoordinated as a one- legged, drunk, tightrope walker. I don't even know why I bother. All I wanna do is read books and study science, find out how the world works.

What is Djirra referring to? What problems can 'stereotypes' cause? Has this ever happened to you?

4. Who is Djirra's hero? What did he invent? What happened to his inventions?
5. Djirra says "ha, that's what people want! Gadgets that make their lives easier. What's mine gonna be?" What would be a gadget that you would like to invent to make life easier?
6. Kevin and Djirra are very competitive with each other. What are the advantages of completion and the disadvantages?
7. Maxine gives Djirra some good advice "Eh stop feeling sorry for yourself, it's embarrassing. You should just start experimenting and making anything, it might trigger some ideas." This is a helpful prompt to creativity, playing and juggling ideas. When could you use this advice?
8. Why does Kevin pretend he knows everything about Djirra?
9. Why does Djirra help Kevin in the end? How is their relationship at the end?
10. Why is it so important to patent your ideas?
11. What would you like to invent?

POST PERFORMANCE

WORKSHOP

STEP 4

Device: Interview

Purpose: To underline the importance of young women becoming scientists and in this instance astronauts.

Teacher to announce to the class that an agency is looking for women to go to space. They are encouraging women to seize this once in a lifetime opportunity. The European Space Agency (ESA) is recruiting now. They need 26 astronauts and are interviewing soon. (Teachers please see the following article but for the purposes of this activity, the student female students are to imagine they can be selected).

<https://www.theguardian.com/science/2021/jun/05/wanted-british-women-from-all-backgrounds-who-want-to-go-to-space>

Class divided into two groups aspiring astronauts and experienced astronauts to interview. Aspiring astronauts on butcher's paper to brainstorm. Why should they become an astronaut?

The following headings are suggested:

- Personal Strengths: patience, ability to amuse oneself on a long trip.
- Science Knowledge: astronomy, engineering etc
- Communication Skills: ability to record data, capture key moments by photography or painting.

Experienced astronauts to brainstorm questions for the aspiring astronauts.

Teacher then pairs students up to do the interview. Students rehearse and then select two or three to present.

After the presentations, share the following comment to finish the class:

Science is about the imaginings of new possibilities, new ideas, inventions, and solutions. To be a scientist you must explore from different angles, be flexible and consider alternatives. Creativity is as important to scientists as it is to artists.

Discuss with students what would they like to solve and create.

ADDITIONAL RESOURCES

WORKS CITED

Curriculum resources for teams and teachers working with primary schools

<https://aiatsis.gov.au/education/curriculum-resources/our-land-our-stories>

Professor Mark Rose explains the significance of Aboriginal and Torres Strait Islander histories and cultures in the curriculum. Aboriginal and Torres Strait Islander Histories and Cultures, The Australian Curriculum

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

Resource website that could be useful in your school's science library (Dark Emu).

<https://www.booktopia.com.au/dark-emu-in-the-classroom-simone-barlow/book/9781925768640.html>

Kalie Noon comments on the recent 2021 Luna eclipse and past lunar events from an Indigenous lens.

<https://www.broadsheet.com.au/national/city-file/article/super-sized-total-lunar-eclipse-happening-wednesday-night-and-you-wont-need-wake-stupid-oclock-see-it>

Teachers may be interested in this Capability Framework PDF, if they have not seen this yet.

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

This site has resources that might be useful to your school's library. Heroes, Rebels, and Innovators: Inspiring Aboriginal and Torres Strait Islander people from history by Karen Wyld

- Books - Hachette Australia.

<https://www.hachette.com.au/karen-wyld-jaelyn-biumaiwai/heroes-rebels-and-innovators-inspiring-aboriginal-and-torres-strait-islander-people-from-history>

The 2021 National Aboriginal and Islander Day Observance Committee theme and history of the emergence of 1920's community groups seeking increased awareness in the wider community of the status and treatment of Aboriginal and Torres Strait Islander people of Australia.

<https://www.sbs.com.au/learn/resources/celebrate-naidoc-heal-country>

Jarlarla is an innovative new Professional Development activity designed to ignite your passion to incorporate Indigenous Knowledges into your Science, Technology, Engineering and Mathematics (STEM) curriculum and beyond.

<https://strongersmarter.com.au/jarlarla-program/>

Stories by Indigenous curator, Aiesha Saunders, about the fishing technologies of the Sydney regions.

<https://sydneylivingmuseums.com.au/stories/fisherwoman-warrane>

ADDITIONAL RESOURCES

ACTIVITIES WORKING WITH VIEWPOINTS & FORMS

Where are you from?

This simple question adds elements to a role, character, or relationship in a story. When you share stories with others and open-up in the studio, it encourages students to do the same.

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.

ADDITIONAL RESOURCES

FUTURE CAREERS

Theatre and the performing arts are a part of the entertaining people. Working in theatre industry offer real careers and work choices for students passionate about creativity, storytelling, and collaboration. There are dynamic roles across the artistic, technical, and administrative fields. Whether you are drawn to the spotlight or thrive behind the scenes, there is a choice or a career path, and it may be just for you.

Technical production roles like stage management, lighting, sound, set, props, costume, and wardrobe design; or Performance and artistic development roles such as actors, directors, playwrights, dramaturges, or artistic directors; or Arts management and production roles like executive producers, creative producers, CEOs, and arts administrators, and all these roles need to be filled with people. These roles are important to bring performances and production to life on stage. Each area offers career progression from entry-level creatives to highly skilled professionals.

The lifecycle of a production can offer employment in both stable organisations and freelance project-based roles and can tour to remote, regional, national, or international locations. With the right training, skills and experiences, students become people who can step confidently into a vibrant industry where creativity meets long-term career growth.

JUTE Theatre Company is committed to promoting creative development opportunities for Aboriginal and Torres Strait Island peoples and those wanting to have creative careers. They run regular programs in acting and playwriting as well as creative development processes.

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, 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).

<https://acpa.edu.au/>

National Aboriginal Islander Skills Development Association (NAISDA) Dance College in New South Wales has a Diploma and Advanced Diploma in Dance.

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

Western Australia Academy of Performing Arts (WAAPA) has a Certificate IV Program in Aboriginal Theatre.

<https://www.waapa.ecu.edu.au/>

TAFE North, in Townsville and Cairns, and some high schools in North Queensland, deliver the Certificate II and Certificate III in Cultural Arts.

<https://tafeqld.edu.au/about/campus-locations/north-queensland>

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 and online courses. You can 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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This booklet has been created by:

Monica Stevens

Creative Producer

JUTE Theatre Company

Adrianne Jones

Head of Department, Performing Arts/ PHD Candidate Griffith University

Education Queensland

Vanessa Stevens-Blackman

First Nations' Education Consultant, Blackman Education and Consultancies

Just BE!

Graphic Design

Astie Design Studio

Paul Furse

Photographer

FrontRowFoto

Colin Pett

Mod Films & Photos

ContentCreators

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