



Justice

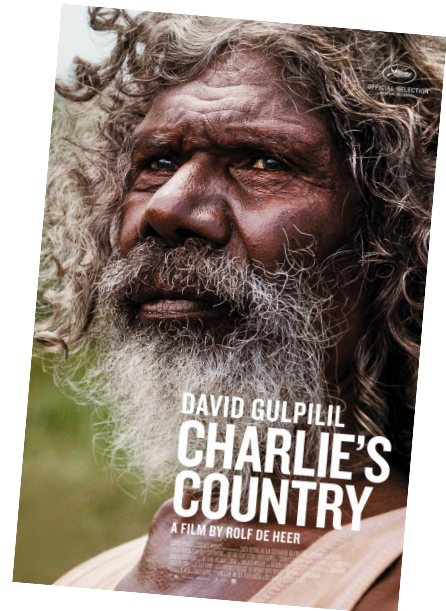


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Course Outline

In this area of study, students engage with and develop an understanding of effective and cohesive writing. They apply, extend and challenge their understanding and use of imaginative, persuasive and informative text through a growing awareness of situated contexts, stated purposes and audience.

Students read and engage imaginatively and critically with mentor texts that model effective writing. Students develop an understanding of the diverse ways that vocabulary, text structures, language features and ideas can interweave to craft compelling texts. They consider these texts through knowledge of the ways purpose, context (including mode) and audience influence and shape writing.

On completion of this unit the student should be able to demonstrate an understanding of effective and cohesive writing through the crafting of their own texts designed for a specific context and audience to achieve a stated purpose; and to describe individual decisions made about the vocabulary, text structures, language features and conventions used during writing processes.

Key Knowledge

- vocabulary, text structures and language features used in effective writing
- different strategies to generate and develop ideas
- the ways purpose, context and audience shape writing
- different language modes and their effects on structure and meaning
- the power of language when deployed by an author to achieve their aims
- the range of ideas presented in various ways in mentor texts
- writing processes including drafting, refining and considering feedback
- the value of collaboration and discussion
- standard and non-standard conventions of language, including syntax, punctuation and spelling.

Key Skills

- employ and experiment with vocabulary, text structures and language features for effective writing
- write with a clear purpose (to express, to reflect, to explain or to argue) and an awareness of context (including mode) and audience
- develop and employ writing processes
- generate ideas, and discuss, develop and elaborate on these ideas
- explore voices appropriate to audience, purpose and context (including mode)
- experiment with vocabulary for effective writing
- plan, create, draft, refine and complete individual writing
- collaborate on the processes of writing with peers and teachers through discussion and feedback
- recognise and comment on vocabulary, text structures, language features and ideas used in effective writing

- reflect on and share the implications of authorial choices made in their own writing and in the writings of others
- apply standard and non-standard conventions of language, including syntax, punctuation and spelling, as appropriate.

Assessment

For this unit students are required to demonstrate two outcomes. As a set these outcomes encompass the areas of study in the unit.

1. Students are to produce two student-created texts which are informed by the framework of ideas (Justice) and their study of mentor texts.
2. For each Folio Piece, students are also to produce a written explanation that outlines the writing process and the authorial choices made by the student.

The Written Explanation should cover the following points for each student-created text:

- Which moment/ character/ idea from the mentor text(s) informed your response?
- What central concern/ idea in relation to justice did you seek to address with your piece? How successful were you in achieving this?
- What conventions of the mentor text helped inform your own writing and how did you seek to incorporate these literary devices into your text? Consider the use of appeals, emphatic language, repetition, emotive language, etc.
- What contribution does your text make to the concept of Justice?

‘Connections’ – The Lume, Melbourne

Overview

Connection was born from an idea to celebrate First Peoples’ art and music and give back to their artistic communities. Within the brushstrokes and melodies of their art and music, this landmark experience tells the story of our country’s rich and enduring cultural history. Within Connection, over 110 visual and musical artists converge, coalescing into the most expansive tapestry of First People’s art ever assembled. Across nearly 650 paintings, including 785 significant pieces of original art, emerging voices dance alongside those of master artists, who collectively bring songlines from the remotest regions of this land to life.

Smoking Ceremony

Ritual and ceremony are an integral part of First Peoples’ life and culture which is inseparable from Country. Today most Australians across the continent are familiar with the protocol called Welcome to Country often used as an opening ceremony. It is conducted by one or more members of the local group of First Peoples who have on-going links to that region or Country. Sometimes it is a simple, ceremony involving a few words from an elder. At other time the welcome is more elaborate using smoke to cleanse and bless those assembled. The welcome ceremony is based on the traditional practice of giving permission to enter someone else’s Country. Strangers had to camp outside the perimeters of the place they wished to visit with a smoky fire to let the custodians know they were waiting for permission to enter. Welcoming people to Country pays respect to the continuing connection of First Peoples and their culture to the place where the Welcome occurs.

Land, Water, Sky Country

Australia’s First Peoples speak of sea and sky Country as being connected to each other and to the earth. There is no division. First Peoples’ stories written in the songlines across the land are also written in the sky and reflected in the waterways. First Peoples use the constellations like star maps to navigate their way across land and sea, and as seasonal calendars for survival. As above, so below — telling them when to plant, when to harvest and when to travel and have ceremony. This knowledge has enabled First Peoples to sustain life on this continent for millennia.

One of First Peoples’ major stories linking land, water and sky is that of the Rainbow Serpent known by different names in different parts of the country. The lightning its tongue, the thunder its voice and the rain its spittle. It has shaped the land, including mountains, rivers and waterholes, and continues to live under the earth’s surface as its eternal protector. When angered by destructive assaults on the land, such as mining and other threats to cultural practice, it takes revenge by wreaking havoc through such cataclysmic weather events as cyclones, floods, wildfires and pestilence.

These stories are written into art and ceremony as seen in artist Rover Thomas’ paintings of Cyclone Tracy believed to be caused by the wrath of the Rainbow Serpent which gave rise to a new set of ceremonies and song cycles practised today called the Kuril Kuril. Other well-known Creation Spirits that inhabit land sea and sky associated with rain and seasonal regeneration of the land are the Wandjinas from north-west Kimberley. They bring the

cyclonic wet season rain, lightning and thunder which is depicted in the imagery encircling the head of the Wandjina. There are other stories of Wandjinas who live in the Milky Way, and others who created all life on Earth.

Different cultural groups from across the continent have rain Dreaming stories which are told and performed in ceremony to unleash giant storms from sky Country to fill the waterways. The drier the country, such as deserts, the bigger the rain stories and ceremonies. Water is necessary for survival as well as for spiritual purposes, highlighted by the identification as freshwater people or saltwater people. Langani Marika from coastal north-east Arnhem land says “our kinship connects us to whatever lies in the sea. It holds our family. And everything in the ocean is related”. A freshwater man John ‘Dudu’ Nangkiriyn from La Grange Sub-Basin, ground water country says “water is life for us all. If that water go away, everything will die ... Pukarrikarra (the Dreaming) put ‘em all together” (meaning the land, sea and sky).

[Our Country by Margo Ngawa Neale.](#)

Country is central to everything for Australia’s First Peoples. The concept of Country is more than a surface view of the land; it represents a worldview where everything is seen as living and connected. There is no separation between people, animals, plants, rocks, earth, water, stars, air and everything else.

First Peoples’ history is said to be written in the land. The actions of the ancestral beings who created the land are visible in the scars, grooves, notches and other natural features such as escarpments, mountain ranges, boulders, waterholes and saltpans. They act as memory aids that tell the story of creation and transmit cultural values about how to live and care for Country and each other. In this way, the concept of Country as a guide to life can be loosely likened to the law of the Bible or the Quran.

Country holds knowledge. It is First Peoples’ archive that includes ecology, science, medicine, engineering, geology astronomy, the law and much more. Taught through ceremony and art, First Peoples’ worldview across the various disciplines is not compartmentalised as in the West but is an integrated knowledge system. And, unlike the Western view of land ownership, the land is the First Peoples’ ancestry and next of kin. First Peoples view the world as a living being and are born of Mother Earth. First Peoples feel for Country as one does for a family member, remembering those who have gone before and those who will come after. First Peoples worry for Country, grieve for Country, yearn for Country and sing for Country. Country needs people, to continue to nourish and animate it through ceremony and song.

Prolonged absences from Country can cause it to lose its life force and die, so going back to Country and ‘singing it up’ is essential for the health of land and people alike. The expression ‘caring for Country’ comes from this strong personal attachment and sense of responsibility. It is a deeply felt belief that if you truly care for Country, it will care for you.

This continent we now call Australia comprises some 300 different Aboriginal Countries. Each Country is occupied by different languages groups, each with their distinctive customs, laws and traditions, not unlike Europe with its many regions, local histories and languages.

First Peoples' different cultures developed in response to the varying environments each group inhabited: coastal, desert, bush or stone country. In this spectacular immersive experience, you will be drawn into Country. Your senses will be stimulated by a cinematic experience of epic proportions as artworks come to life with projections that expand your vision and sounds that touch your soul. It is here that you will sense the power of Country and the power of art to speak for Country.

Songlines

Songlines are a knowledge system. They can be visualised as corridors or pathways of knowledge that crisscross the continent laid down by creator beings over millennia. It is along these routes mapped by ancestral beings that people travelled to learn from Country as one would access knowledge from libraries across the country.

Like the Epic of Gilgamesh, The Odyssey and The Iliad or the Book of Genesis — all epic poems from the great oral traditions of the world — the songlines are a way of recording and passing on knowledge. They carry the laws and protocols as well as information for survival in a volatile environment, mitigating risk, mapping place, guarding and preserving scarce resources.

Because First Peoples' cultures were oral and not a written, this knowledge was embedded in stories and performed in dance and song to keep them alive and to teach successive generations. The natural features of the land have served as memory aids for some 2,000 generations of people who have learnt to read the ancestral script imprinted on the land. A cascade of red rocks could indicate the site of an ancestral battle and a cave on the Seven Sisters Songline or tell us where the women hid in advance of their male pursuer; the marks of these encounters remain visible in the rock formations today.

Each language group across the continent have their own language words that approximate the songlines or Dreaming tracks, the most well-known is a western desert language word Tjukurrpa. Songlines are active and continuous and are forever present and animate. They are reactivated whenever custodians walk Country or sing, talk and perform ceremony on Country.

People inherit their Dreaming stories and totems from their place of birth and their kin. Songlines link the places mapped by the creator beings from that place. Custodianship of the stories are determined by gender, kinship, and relationship to Country and layered in this living, physical archive, communicated through art, storytelling and ceremony.

It is a knowledge system that is as ancient as the land itself, but also as timeless as the Dreaming.

Iconography

For millennia First Peoples have used symbols drawn on bodies and natural surfaces such as rock, sand and bark as part of story and ceremony. Many First Nations artists use them in their art to symbolise elements such as people, country, plants and animals, Dreaming figures, and clan designs. These symbols carry some of the cultural meaning of the story

that the artist is telling. The symbols' meaning is not always the same, depending on the context of the painting and its story.

People

The curved U shape is a widely used icon in First Nations art and symbolises a person. It represents the shape that is left on the sand when a person sits cross legged. The marks that are placed either side of the human symbol can define whether it represents a male or female. A woman symbol may have an oval shape and a straight line, which represent her coolamon bowl and digging stick. A man may be indicated by curved or straight lines, which are his spears and boomerangs.

Tracks

Parallel lines linking circles symbolise the journey route people take between a series of locations. Wavy lines represent water running between two sites. Travel was controlled by recognising features in the landscape which signified when food would be available. Sometimes artworks will show plant life at a particular point in its life cycle to provide guidance on when to travel or go hunting. Small circles may represent any number of bush foods such as bush melon and bush tomatoes.

Meeting Places

A circle or a set of concentric circles usually signify places where people come together. They can represent a meeting place, fireplace, campsite, a waterhole, or a ceremonial site. Waterholes are critical to survival in the desert and for that reason they feature frequently in First Peoples' art. They are often sacred places as ceremonies typically take place at sites where there is an abundant source of water. Accordingly, the symbol representing a ceremony and the symbol for a waterhole are often used interchangeably by artists.

Animals

Some artists represent animals by the tracks they leave behind. The symbol for Kangaroo represents the mark left by its large back paws. Goannas leave distinctive tracks that include their feet and a winding tail-mark.

Art of the First Peoples

There is no word for art in any of the hundreds of Aboriginal and Torres Strait Islander languages. The closest known language words refer to animal tracks or other marks of meaning made by the ancestors. Marks are inscribed on bodies for ceremony, on rock and bark, or narrated through sand drawing or ground painting. Today they include mark-making on introduced media such as canvas and paper, and cultural ideas worked into sculptural and material forms. Albert Namatjira used Western imagery to paint his Country, while Clifford Possum Tjapaltjarri famously used acrylic paint on canvas to rework his traditional iconography. Now, with the expansive opportunities opened up through access to digital media, First Nations artists are reaching new audiences and markets as never before to tell our stories and empower our communities. After all, art is culture made visible.

Art is a way of affirming our connection to place, to our Country and to each other. It is part of the way First Peoples communicate culture to the next generation and to the rest of the world.

Soundtrack

The Connection soundtrack showcases a broad spectrum of incredible music, taking audiences deeper into the world of First Nations art. It draws from the work of iconic Indigenous musicians and bands such as Yothu Yindi, Archie Roach and Geoffrey Gurrumul Yunupingu, contemporary artists such as Baker Boy and Alice Skye, as well as traditional ceremonial songs.

The main challenge was to bring together a mix of music with close connections to the themes of the experience — Our Country, Water Country and Sky Country — while also resonating with the emotion and meaning of the curated works.

All the artworks featured in Connection are imbued with incredible knowledge and depth; some of the works are deeply pensive, some are powerful and bold, others bright and playful, so we attempted to complement and reflect these various qualities through the tone of the music.

There are many spine-tingling moments in the soundtrack. Here are just three of them: The powerful harmonies in 'Tears for Law' by Yothu Yindi, which connects with the vibrant reds of Tommy Watson's Western Desert paintings. The climax of William Barton's Didgeridoo and Orchestra on 'Spirit of Kalkadungu' together with the magic of Sarrita King's iconic lightning themed artworks. The closing ceremony which features the energy of Baker Boy's Meditjin (feat. JessB), combined with Wayne Quilliam's evocative ceremonial dance photography.

Emily's Wall

Anmatyerre woman Emily Kame Kngwarreye (c. 1910 - 1996) is widely considered one of Australia's most significant First Nations artists. Kngwarreye's works stem from a deep connection to her homeland in a remote desert area known as Utopia, 230 kilometres north-east of Alice Springs. Her remarkable oeuvre was inspired by her cultural life as an Anmatyerre Elder, and her lifelong custodianship of the women's Dreaming sites in her clan Country, Alhalkere.

Kngwarreye did not begin painting until her 70s, but quickly gained international recognition for her distinctive artistic style, incorporating references to flora, fauna and Dreamtime figures from her environment. Kngwarreye was incredibly prolific, painting of over 3,000 pieces before her passing.

Many of Emily Kame Kngwarreye's pieces are featured within the primary Connection experience, including Earth's Creation I, and a number of pieces from her My Country - Final Series, 1996.

One of Kngwarreye's most notable works, Emily's Wall was an idea conceived and commissioned by art dealer and collector Hank Ebes in 1994. While undertaking a trip to

meet Kngwarreye on her Country, Ebes suggested to Kngwarreye that she paint a giant mural depicting a one year period of her life. Prior to commencing the work, the consent of the Traditional Male Owners of the land was required. Greeny Purvis Petyerre, an artist in his own right and the owner, graciously granted permission, enabling Kngwarreye to commence painting.

A stunning representation of Kngwarreye's view of the passing seasons in her world, each 120cm x 90cm panel in Emily's Wall was painted during a single week over the course of one year. The largest and final piece, the triptych centrepiece, was completed in late 1995.

Gallery of Original Art

A captivating expansion of Connection, the Gallery of Original Art houses a collection of original, physical artworks by First Nations artists, whose work is also included in Connection.

This assembly of works marks the first time that THE LUME Melbourne has displayed physical artworks or artefacts to complement a feature experience. In tandem with the physical display of Emily Kame Kngwarreye's remarkable Emily's Wall, the Gallery of Original Art represents an ambition to further showcase the breathtaking impact of First Peoples' art.

As well as admiring and learning about the original works, visitors to Connection will also be able to purchase the artworks displayed in the Gallery of Original Art. Royalties on the sale of artworks will benefit the artists and their families.

Lume Visit - *Connections*

Today you will visit Connections at Lume, Melbourne. This experiential learning opportunity will allow you to immerse yourself in the art, music and symbolism of Indigenous communities. It is important to come to this experience with an open mind. Be conscious of what you are thinking and feeling. For each part of this visit you should take notes of the words that come to your mind, adjectives that describe how you are feeling and what you see. There are no right or wrong answers for this task. You are being asked to take as much from this as you can and then provide a personal reflection on the visit.

Smoking Ceremony

When you enter the Exhibition Space you will see. A pile of leaves and branches that are commonly used in a smoking ceremony. Take time to think about what the Smoking Ceremony means. Where have you seen this used before? Why might it be important for Indigenous people to Welcome people to Country and for non-indigenous Australians, why might an acknowledgement of Country be important? Use your phone to take a picture that can be included in your reflection. In your own words describe what a Smoking Ceremony is and why it is a significant part of indigenous culture.

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Exhibition Space - Original Artwork Gallery

When you enter the Exhibition space you will see images projected on all surfaces. There will be time to reflect on this a little later. Turn to the left and go into the first Gallery on the left which is a gallery of original artwork. Take time to walk through this gallery space and look at each of the artworks in turn. When you have done this, return to the one or two that resonated most with you. Use your phone to take pictures of each of the artworks. Read the plaque next to each one and make a note of the artist(s). What was it about the artwork that captured your attention?

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Exhibition Space - Emily's Wall

Moving to the next gallery on the left hand side, enter Emily's Wall. This is a mirrored exhibition of the artwork of Emily Kame Kngwarreye (1910-1996). Kngwarreye is widely considered as one of Australia's most significant First Nations artists. One of Kngwarreye's most notable works, Emily's Wall was an idea conceived and commissioned by art dealer and collector Hank Ebes in 1994.

While undertaking a trip to meet Kngwarreye on her Country, Ebes suggested to Kngwarreye that she paint a giant mural depicting a one year period of her life. Prior to commencing the work, the consent of the Traditional Male Owners of the land was required. Greeny Purvis Petyerre, an artist in his own right and the owner, graciously granted permission, enabling Kngwarreye to commence painting.

A stunning representation of Kngwarreye's view of the passing seasons in her world, each 120cm x 90cm panel in Emily's Wall was painted during a single week over the course of one year. The largest and final piece, the triptych centrepiece, was completed in late 1995. Emily's Wall is publicly displayed for the first time in Australia as part of Connection at THE LUME Melbourne, with its impact further heightened by a mirrored floor and ceiling, providing an illusion of infinite depth. This illusion symbolises the enduring legacy of the eminent Aboriginal artist – and the infinite nature of time itself.

Emily's Wall is on loan to THE LUME Melbourne for the duration of Connection from Hank Ebes, and has been stunningly incorporated into this infinite installation developed by Grande Experiences. Comprising 53 individual works, this presentation of Emily's Wall is the largest presentation of Kngwarreye's art presented in 15 years.

Though it might be difficult, try to capture a photo of part of this exhibit for your reflection. Step back and consider the details of each panel. What do you notice about the colour and choice of patterns.

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Exhibition Space - General Space

Walking out of the Emily's Wall Gallery, find a quiet space somewhere in the open space. Choose somewhere to sit where you might be able to see multiple panels of display. The images and music are on a continuous reel. Within *Connections*, over 110 visual and musical artists converge, coalescing into the most expansive tapestry of First Peoples' art ever assembled. Across nearly 650 paintings, including 85 significant pieces of original art, emerging voices (such as Sarrita King and Konstantina) dance alongside those of master artists (including Emily Kame Kngwarreye and Tommy Watson), who collectively bring songlines from the remotest regions of this land to life. The experience runs for about 50 minutes. During the presentation you will see images and hear music that focus on Our Country, Sky Country and Water Country. As you are immersed in this part of the Connections experience, take pictures with your phone of images that resonate with you. Be conscious of what you are seeing. Think about the words that come to mind as the experience continues. What are you thinking? What are you feeling? What are you learning? Which images have captured your attention and why. Take some notes but make sure you are not so focussed on note taking that you miss the experience.

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Departure

At the designated time we will gather in the foyer. Before we depart there will be time for you to make note of any final thoughts and observations. Think about what you enjoyed the most, what surprised you, what would you have liked to see more of.

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Folio Task Planning Sheet – Review – 600 words

(You are Writing for the Qantas Magazine. This publication is found onboard flights and in Qantas Lounges, and highlights places to visit and things to see in various Australian cities. You have been asked to write a review of the *Connections* Exhibition at Lume, Melbourne. Use the following planning sheet as your guide.)

<p>Title: (You want a title that engages the reader and makes them interested to read on.)</p>	
<p>Paragraph 1: (This is an informative paragraph. You might speak about how long the Exhibition has been in place, whose idea it was, what makes it unique, etc.)</p>	

Paragraphs 2 and 3:

(Think about the purpose of the Exhibition, outline what visitors can expect and your own impression of each part of the Exhibit.

Paragraph 4:

(Talk about the strengths of the Exhibition. Highlight a few elements that stood out to you as a visitor and explain why.)

Conclusion:

(Summarise your view of the Exhibition using fresh language. How might it fit in to a broader understanding of Australia, Melbourne, Indigenous people, etc. Why might it be relevant to visitors at this point in time?)

Written Explanation Planning Sheet – Review

<p>Form: (Explain which form you have chosen and why you feel that this form is the most appropriate to the task. How have you chosen to structure your piece? Why did you make these choices?)</p>	
<p>Language: (Consider the language techniques you may have incorporated such as repetition, rhetorical questions, metaphors, symbolism and more. Why did you include these?)</p>	
<p>Audience: (You must select a targeted audience for your review. Make sure your target audience is suitable for your review.)</p>	

Purpose:

(The purpose section is where you discuss the message you would like to send to your audience.)

Charlie's Country directed by Rolf de Heer

Synopsis

Charlie's Country (2013) forms the last part of a trilogy of Rolf de Heer films. The Tracker (2002) and Ten Canoes (2006), both of which David Gulpilil was also involved with. The former tells the story of Indigenous history; the latter rewinds to 'pre-history'; Charlie's Country is a modern story.

Though it is not a documentary, Charlie's Country has a sense of realism (and naturalism) that lends it authenticity. Actors play roles that use their own names (Black Pete is played by Peter Djigirr; Policeman Luke by Luke Ford; Old Lulu by Peter Minygululu). And the film is true to the reality of Gulpilil's own experience. Like Charlie, Gulpilil has: spent time in prison; left his community due to a tribal dispute; lived with the long-grassers in Darwin; battled with alcohol. Much of the dialogue is in Gulpilil's Yolngu language, Mandalpingu. Gulpilil's acting throughout, as well as the use of Steadicam (Vishnevetsky, 2009) and the slow-burn plot that unfolds, further the film's documentary feel.

The film's opening outlines some of its core contradictions. In the opening shot, dappled sunlight hits an unsealed road and lush greenery, with singing birds and buzzing bugs providing the tropical soundtrack. This is interrupted by a large sign identifying the area as a 'restricted area' under the Liquor Act, where 'possession or consumption of liquor... without a permit is a serious offence', and which, even on the first offence, carries significant jail penalties. Charlie is introduced in his hut in the remote community of Ramingining, reflecting on an unseen, crinkled paper, surrounded by his few material possessions and suitcase.

De Heer establishes the setting with Charlie's walk into town, where he passes and greets other community members, including the police. The jovial exchange between policeman Luke and Charlie (giggles splice their greetings of 'G'day... you white bastard' and 'you black bastard') is preceded by Charlie's lamenting 'all [the] bad' things that colonisation has brought to his life: 'alcohol, ganja, tobacco'. Charlie shares his money with his neighbours and family, establishing a sense of community. At the supermarket register, two men offer to help a woman who has not even half of the total cost.

Charlie visits a government official, Errol, who Charlie says has 'a house and a job, on my land'. With Errol's starkly different irises (one lacks pigment, meaning he effectively has one coloured and one white eye), de Heer offers 'a visual metaphor for discrimination that is impossible to miss' (Freebury, p. 257). Errol rejects any governmental responsibility for Charlie, labelling his homelessness 'your problem' and hopelessly shrugging at questions about jobs and housing.

A 'Go for 2&5' poster in the community store interrupts the camera's pan from the deep-fried food to the soft drink-filled fridges, a symbol for the community's failure to eat healthy food, before Black Pete takes Charlie hunting for buffalo in his damaged four-wheel drive. The hunt, which takes place off screen, is one of several moments of joy Charlie experiences when living closer to 'the old way', and de Heer's sudden jump to a close-up of the huge buffalo tied to the bonnet of the vehicle, while the two men reflect on its size ('we

should've shot a small one... this one is wrecking my car'), is an example of the humour that arrives in unexpected moments throughout the film. Another interaction with the police sees Charlie's humour shine ('we ain't gonna drive [the guns], we just gonna shoot them!') before he is labelled a 'smart arse' and his gun is confiscated. He still sees the lighter side—with Pete's car impounded, the buffalo will 'soon stink up the whole police station'.

A night time scene returns to the opening setting as Charlie and friends drink just outside the perimeter of the 'restricted area'. The accompanying sparse piano soundtrack signals another shift in tone. Charlie helps two drug dealers, who promise their goods will 'make [him] really happy'. But Charlie plays them, and the police too. Luke enlists 'good old Charlie' to help him track the visiting drug dealers and de Heer's humour returns in this scene as he plays on the stereotypes of Aboriginal trackers. 'Damn, you black fellas are smart when you wanna be,' says an amazed Luke, before Charlie laughs his way home.

With no gun, Charlie fashions a spear, but it too is taken by Luke, who, in an almost comical action, drives away while brandishing it out the window. 'Treacherous bastard,' Charlie calls behind him, 'Fuck those thieving white bastards.' With no food, no way of hunting and no money, Charlie rejects Old Lulu's request to teach the kids to dance 'properly'. Amidst all the 'white man junk food', Albert's looming transfer to Darwin, and the continuing indifference and delays of the police and doctors, Charlie follows Old Lulu's advice: turn to the bush, which is 'like a supermarket'.

'Borrowing' a police car, Charlie takes Pete to 'live the old way' and they joyously sing 'going bush, going bush, going to my Mother Country', but the car soon runs out of fuel. 'This is not your Mother Country', comes the dry observation from Pete, in more subtle humour from de Heer. Charlie walks into nature with just a small bag slung over his shoulder, leaving his supplies behind. He eats tubers and fish ('good tucker'), paints bark ('Long time since I painted anything' he happily mutters to himself) and makes a new hunting spear. De Heer employs wider shots throughout this passage of the film to show Charlie in his traditional lands. 'I've been away... now I'm home,' concludes an exuberant Charlie.

Sudden heavy rain puts out Charlie's fire. It's a literal and symbolic moment. He sits with drenched clothes clinging to his thin body and his long hair splayed across his face. Coughing and wheezing, he finds temporary solace in a cave with ancient paintings, but at night, the spirits of the ancestors haunt him. Shaken and increasingly sick, Charlie moves onwards, eventually taking shelter under a fallen tree trunk, before the return of heavy rain sees him stumble back to his original site, where he falls to the ground clutching his chest.

Trapped, Charlie's paper is finally revealed: a photo of him dancing at the Sydney Opera House for the Queen, with the Harbour Bridge in the background. This symbolises an Australian society that has left Indigenous people behind, and also Charlie's nostalgia for the moment when his culture was accorded pride of place and national importance. But now, sicker than ever and sprawled across the mud, Charlie realises he 'can't see' his Mother Country as it's 'too far' away, and that a traditional lifestyle isn't as simple as he'd imagined.

After being found by Pete (with another dry observation: ‘fuck, you’re hard to find’), Charlie is sent to hospital in Darwin, where he is a ‘foreigner’. He weeps as he holds Albert’s hand and realises ‘we have to go home’. He jerks out his drip and abruptly leaves.

At the automatic teller, Charlie is astonished to see his balance (almost four thousand dollars). As he withdraws cash, Faith appears. The bottle shop owner watches closely as they purchase alcohol, and upon returning to the long-grassers, the cops are trashing their camp: ‘We’ve got better things to do than clean up after you lot... Piss off... Go back to your community!’ Inspecting the mess, Faith says, ‘They should just shoot us like the old days.’ The starkness of this observation—it’s bereft of any of the dark humour of scenes with other characters, like Pete and Charlie— indicates that life for Faith is difficult.

Days of drinking follow, with Charlie and Faith returning to the bottle shop. City dwellers, with earphones in and gym gear on, push past them, in another symbol from de Heer that its original inhabitants seem no longer to belong in this society. Charlie is admonished by Pete and Lulu, who tell him that Faith is the ‘wrong skin’ for him. He has thus broken the law and shamed them. Lulu adds, ‘that’s poison you’re drinking, it rots your brain.’ Pete summarises Charlie’s story thus far: ‘He didn’t go the straight way, he went any which way.’ An approaching police car sees the long-grassers scatter, but a lone Charlie storms towards them yelling, ‘This is our land, you bastards!’ as he swings a shovel into the windscreen. ‘You treacherous fuck... useless black bastard,’ a furious Luke responds. ‘You know, you can’t just sit on the grass all day and call it “the old ways”’ he tells Charlie.

In court, Charlie sits rigidly, wearing a suit and with his hair pulled neatly back. It’s the first of two pronounced changes in appearance. A forlorn Charlie has only one offering for the judge, which he speaks in his native Mandapingu and translates into English for the impatient, uninterested judge: ‘My country is my home. I was living in my home nice and peacefully. Then the police came to throw me out. Nothing more to say.’ Charlie’s transformation is completed when a prison warden shaves his hair and beard, as he stares down the lens, equal parts frustrated, solemn and powerless. His identity is shattered.

In prison, the mostly Indigenous population complete menial tasks (for instance, Charlie routinely does the washing) and eat bulk-produced, uninviting meals. Pete visits, but sits apart from Charlie, barely making eye contact because ‘it’s hard to look at you when you don’t look like you.’ The divergent paths of the two men are clear: Pete has a job on his Country, and has his rifle licence again; Charlie is trapped behind barb-wire fencing, hundreds of kilometres from his traditional lands. Images of Charlie standing behind rusted metal bars evoke imagery of early colonial times, and signify the continuing incarceration of Indigenous peoples in Australia. Again, the sparse piano soundtrack sets a sombre tone. Withstanding all of this, Charlie still has his humour as he prepares for parole: ‘tell [the police] not to associate with me.’

De Heer’s shots of nature—green ants, expansive wet flats, bird life—segue into Charlie back at his home, with hair and beard back. It’s a clear symbol from de Heer about the importance of home. Mirroring two earlier scenes, Charlie pulls cigarettes from his hair and flings them into the fire, and returns to the food store, where nothing has changed. ‘Same old junk, same old prices... the food in prison is better than this,’ Charlie says to no one in particular. ‘Ah, doesn’t matter.’ He is powerless.

Pete has become a trained ranger for the Northern Land Council. With Bobby in a Darwin hospital ('smokes too much,' say Lulu and Pete, as cigarette smoke billows from their mouths), Charlie finally agrees to teach the local children traditional dances.

The film ends with Charlie full of life, performing the ceremonial dance with the local children, all with body paint, to the backing of didgeridoo and clapsticks. It is, arguably, a hopeful note to end on.

Folio Task Planning Sheet – Speech at the Unveiling of a Memorial to Charlie – 700-800 words

<p>Introduction: (Think about how you might start your speech. Consider your audience and the purpose of the speech. What introduction might be appropriate? Who might you acknowledge? Consider adopting a persona.)</p>	
<p>Background: (Provide the context for the gathering. Provide an overview of Charlie's life. What elements of his past had the greatest influence on him.)</p>	
<p>Injustice: (Consider the injustices that Charlie faced. Pick two to focus on. Why did these injustices exist? How did they impact Charlie? What might have happened if these injustices didn't exist?)</p>	

Future:

(What hopes for justice might Charlie have had? What would he want the future to look like for his family/ community? What might need to change for these hopes to become a reality?)

Conclusion:

(Consider the lasting message you want to leave the audience with.)

Written Explanation Planning Sheet – Speech

<p>Form: (Explain which form you have chosen and why you feel that this form is the most appropriate to the task.)</p>	
<p>Language: (Consider the language techniques you may have incorporated such as repetition, rhetorical questions, metaphors, symbolism and more.)</p>	
<p>Audience: (You must select a targeted audience for your speech. Make sure your target audience is suitable for your speech.)</p>	

Purpose:

(The purpose section is where you discuss the message you would like to send to your audience.)

‘Racism’ Speech’ – by Stan Grant

Background

Stan Grant is a Wiradjuri man and an Australian journalist. Highly awarded for his contribution to journalism, including a Walkley for his coverage on indigenous affairs. Stan has worked for the ABC, SBS, Seven Network, Sky News and CNN. He is also the best-selling author of *Talking to My Country*. On the IQ2 stage in 2015, Stan Grant opened the hearts and minds of the audience with his powerful speech on racism in Australia. The IQ2 debate, ‘Racism is Destroying the Australian Dream’ was a finalist in the United Nations Media Peace Awards for its role in stimulating public awareness and understanding. Stan’s iconic talk continues to move and inspire millions.

Transcript

“Thank you so much for coming along this evening and I would also like to extend my respects to my Gadigal brothers and sisters from my people, the Wiradjuri people.

In the winter of 2015, Australia turned to face itself. It looked into its soul and it had to ask this question. Who are we? What sort of country do we want to be? And this happened in a place that is most holy, most sacred to Australians. It happened in the sporting field, it happened on the football field. Suddenly the front page was on the back page, it was in the grandstands.

Thousands of voices rose to hound an Indigenous man. A man who was told he wasn’t Australian. A man who was told he wasn’t Australian of the Year. And they hounded that man into submission.

I can’t speak for what lay in the hearts of the people who booed Adam Goodes. But I can tell you what we heard when we heard those boos. We heard a sound that was very familiar to us.

We heard a howl. We heard a howl of humiliation that echoes across two centuries of dispossession, injustice, suffering and survival. We heard the howl of the Australian dream and it said to us again, you’re not welcome.

The Australian Dream.

We sing of it, and we recite it in verse. Australians all, let us rejoice for we are young and free.

My people die young in this country. We die ten years younger than average Australians and we are far from free. We are fewer than three percent of the Australian population and yet we are 25 percent, a quarter of those Australians locked up in our prisons and if you are a juvenile, it is worse, it is 50 percent. An Indigenous child is more likely to be locked up in prison than they are to finish high school.

I love a sunburned country, a land of sweeping plains, of rugged mountain ranges.

It reminds me that my people were killed on those plains. We were shot on those plains, disease ravaged us on those plains.

I come from those plains. I come from a people west of the Blue Mountains, the Wiradjuri people, where in the 1820's, the soldiers and settlers waged a war of extermination against my people. Yes, a war of extermination! That was the language used at the time. Go to the Sydney Gazette and look it up and read about it. Martial law was declared and my people could be shot on sight. Those rugged mountain ranges, my people, women and children were herded over those ranges to their deaths.

The Australian Dream.

The Australian Dream is rooted in racism. It is the very foundation of the dream. It is there at the birth of the nation. It is there in terra nullius. An empty land. A land for the taking. Sixty thousand years of occupation. A people who made the first seafaring journey in the history of mankind. A people of law, a people of lore, a people of music and art and dance and politics. None of it mattered because our rights were extinguished because we were not here according to British law.

And when British people looked at us, they saw something sub-human, and if we were human at all, we occupied the lowest rung on civilisation's ladder. We were fly-blown, stone age savages and that was the language that was used. Charles Dickens, the great writer of the age, when referring to the noble savage of which we were counted among, said "it would be better that they be wiped off the face of the earth." Captain Arthur Phillip, a man of enlightenment, a man who was instructed to make peace with the so-called natives in a matter of years, was sending out raiding parties with the instruction, "Bring back the severed heads of the black troublemakers."

They were smoothing the dying pillow.

My people were rounded up and put on missions from where if you escaped, you were hunted down, you were roped and tied and dragged back, and it happened here. It happened on the mission that my grandmother and my great grandmother are from, the Warrengesda on the Darling Point of the Murrumbidgee River.

Read about it. It happened.

By 1901 when we became a nation, when we federated the colonies, we were nowhere. We're not in the Constitution, save for 'race provisions' which allowed for laws to be made that would take our children, that would invade our privacy, that would tell us who we could marry and tell us where we could live.

The Australian Dream.

By 1963, the year of my birth, the dispossession was continuing. Police came at gunpoint under cover of darkness to Mapoon, an aboriginal community in Queensland, and they

ordered people from their homes and they burned those homes to the ground and they gave the land to a bauxite mining company. And today those people remember that as the 'Night of the Burning'.

In 1963 when I was born, I was counted among the flora and fauna, not among the citizens of this country.

Now, you will hear things tonight. You will hear people say, "But you've done well." Yes, I have and I'm proud of it and why have I done well? I've done well because of who has come before me. My father who lost the tips of three fingers working in saw mills to put food on our table because he was denied an education. My grandfather who served to fight wars for this country when he was not yet a citizen and came back to a segregated land where he couldn't even share a drink with his digger mates in the pub because he was black.

My great grandfather, who was jailed for speaking his language to his grandson (my father). Jailed for it! My grandfather on my mother's side who married a white woman who reached out to Australia, lived on the fringes of town until the police came, put a gun to his head, bulldozed his tin humpy and ran over the graves of the three children he buried there.

That's the Australian Dream. I have succeeded in spite of the Australian Dream, not because of it, and I've succeeded because of those people.

You might hear tonight, "But you have white blood in you". And if the white blood in me was here tonight, my grandmother, she would tell you of how she was turned away from a hospital giving birth to her first child because she was giving birth to the child of a black person.

The Australian Dream.

We're better than this. I have seen the worst of the world as a reporter. I spent a decade in war zones from Iraq to Afghanistan, and Pakistan. We are an extraordinary country. We are in so many respects the envy of the world. If I was sitting here where my friends are tonight, I would be arguing passionately for this country. But I stand here with my ancestors, and the view looks very different from where I stand.

The Australian Dream.

We have our heroes. Albert Namatjira painted the soul of this nation. Vincent Lingiari put his hand out for Gough Whitlam to pour the sand of his country through his fingers and say, "This is my country." Cathy Freeman lit the torch of the Olympic Games. But every time we are lured into the light, we are mugged by the darkness of this country's history. Of course racism is killing the Australian Dream. It is self-evident that it's killing the Australian dream. But we are better than that.

The people who stood up and supported Adam Goodes and said, "No more," they are better than that. The people who marched across the bridge for reconciliation, they are better than that. The people who supported Kevin Rudd when he said sorry to the Stolen Generations,

they are better than that. My children and their non-Indigenous friends are better than that. My wife who is not Indigenous is better than that.

And one day, I want to stand here and be able to say as proudly and sing as loudly as anyone else in this room, Australians all, let us rejoice.

Thank you."

Sample Letter to the Editor

NT Independent 25 April 2023

Dear Editor,

I am speaking for myself as a councillor of ASTC and the views expressed are not necessarily those of ASTC.

I am writing in response to the AFL's threat to remove the upcoming game between Melbourne and GWS, which is an arrogant and contemptuous attempt to blackmail the ASTC to abandon its suspension of bush footy being played in town.

Right from the start the response from AFLNT has been an attempt to portray the suspension as a 'racist action' of a white community against a, poor, hard done by underclass of Aboriginal people from the bush.

You have been portraying the AFL as a shining light defending the underdog against the aggressor in your usual virtue signalling manner, while taking no, or very little responsibility for the social issues created by bush footy.

Attempts to paint the suspension as an issue of race are deliberately divisive, highlighting AFL's irresponsible and disingenuous response to this issue, especially given that more than half the population of the community of Alice Springs' is in fact Aboriginal.

And that ASTC represents their wishes, along with those of the entire community. We are in fact the largest population of Aboriginal people in this region by a long way.

And here it is important that we reference the Aboriginal portion of our population because AFL, no section of our community is more adversely affected by the influx of bush footy.

Right from the start of footy season, some locals, complying with cultural obligations are expected to house, feed, and put up with the overcrowding and endless partying of bush relations, who are often stuck in town for weeks at a time. This disrupts any attempts at

normal family life, disrupts neighbourhoods, driving kids from their homes onto the streets, all of that spilling over and creating mayhem for the entire community.

Most importantly, along with that goes any chance of life altering education.

We are all very much aware of the destructive levels to which this cyclical behaviour has sunk. It is threatening lives, it is threatening the very viability of our community and it is destroying the future lives of thousands of Centralian children, presently not receiving a proper education, leaving them trapped in poverty and, on yeah football AFL style.

During your recent summit, AFL, many communities made it clear they didn't want the footy at theirs because of the accompanying violence.

Yet all, including AFL, apparently think that it's okay to inflict that on our community.

And now you are doubling down. Trying to bully, threaten, and now blackmail, without any intent to undertake necessary developmental actions that could lead the way out of the disaster, your undeniable neglect, has helped to create.

ASTC given all the above, wants to see a resolution, for our entire battered and demoralised community.

Hence the suspension. We simply cannot go on this way. It is time we took stock and came up with genuine, and determined measures to create better, happier communities where happy children of all colours have hope of a bright future.

That of course means investment into bush communities. Yes. Better grounds and competition played in the bush. But more importantly, working with those communities to end the associated violence and dislocation.

To bring about a better culture around sport, based around understanding and accepting that you can only play the game, if you respect and abide by the rules.

A culture that understands that when you go away, you represent your community, that you and your accompanying fans, must be on your best behaviour.

Most importantly a culture that understands the wider responsibility, and that the game is for fun. It does not overrule your life and the expectations and responsibilities around that. That means, children in school, and people at work are the first priority.

The response to the suspension, your response was a stakeholder summit from which AFL appeared to draw licence, without, I might add any commitment to change.

That you are now licensed to walk roughshod over the people of Alice Springs and force the reinstatement of bush footy against council's wishes, signalling your intent to ignore ASTC refusal of access to our grounds.

In response ASTC has reaffirmed its position.

Following that up in a display of bloody-minded arrogance, you, are pretentiously portraying the AFL as the champion of the downtrodden, while in actuality, standing on the heads of the battered and bruised victims, has threatened to withdraw the upcoming mid-season game in a pathetic attempt to blackmail ASTC into submission.

This arrogance is made more ridiculous because those you think you are protecting, are by far and away the biggest attendees to that game.

I call on you, AFL to stand up and be the organisation you clearly think you should be, given all the signalling, and get firmly behind all the peoples of the centre with genuine investment and bring real foundational change to the lives of those they love to boast about supporting.

Let's get real AFL.

*Steve Brown, Alice Springs
Alice Springs Town Council councillor*

Folio Task Planning Sheet – Letter to the Editor in response to Stan Grant’s Speech -
600 words

<p>Introduction: (How might you start your Letter to the Editor? Will you adopt a persona? What contention are you presenting in relation to this issue?)</p>	
<p>Paragraph 1: (What is the first argument that supports your contention? What evidence do you have to support this argument? How might you present it to readers in a way that engages them and positions them to agree with you? What persuasive language might you use?)</p>	
<p>Paragraph 2: (What is the second argument that supports your contention? What evidence do you have to support this argument? How might you present it to readers in a way that engages them and positions them to agree with you? What persuasive language might you use?)</p>	

Rebuttal:

(What might those with the opposing point of view say? Why are they wrong? How might you present this to readers in a way that engages them and positions them to agree with you? What persuasive language might you use?)

Conclusion:

(Consider the lasting message you want to leave the readers with.)

Written Explanation Planning Sheet – Letter to the Editor

<p>Form: (Explain why a Letter to the Editor might be appropriate for the message you wish to convey.)</p>	
<p>Language: (Consider the language techniques you may have incorporated such as repetition, rhetorical questions, metaphors, symbolism and more.)</p>	
<p>Audience: (You must select a targeted audience for your speech. Make sure your target audience is suitable for your speech.)</p>	

Purpose:

(The purpose section is where you discuss the message you would like to send to your audience.)

Folio Task Planning Sheet – Expository Essay – 700-800 words

Topic: – ‘To achieve justice, there needs to be an acknowledgement of the past and a clear direction for the future.’ Discuss.

Planning an Expository Essay

- **Key Words and Synonyms**
 - Begin by highlighting the key words of the prompt and finding synonym for each.
- **Contention**
 - Turn the topic into a question and answer it. This represents the position that you will take on this topic.
- **Questions**
 - Based on the key words, identify 3 questions that the prompt is asking you to explore. These become your three body paragraphs
- **Ideas/ Examples**
 - For each question, identify the ideas/ examples from the Mentor texts that you can use to answer the question.
- **Sort and Order**
 - Decide the order in which you will answer your questions.

Introduction:

- Provide an Overview of the Framework of Ideas (Justice) and why this is a relevant topic to explore in the context of the Mentor texts you have studied.
- Identify your contention.

Question 1:

- Begin with a topic sentence that answers the first question.
- Explanation your answer in greater detail.
- Draw on the first example that supports your answer to this question.
- Link your discussion back to the idea of Justice.

Question 2:

- Begin with a topic sentence that answers the second question.
- Explanation your answer in greater detail.
- Draw on the first example that supports your answer to this question.
- Link your discussion back to the idea of Justice.

Question 3:

- Begin with a topic sentence that answers the third question.
- Explanation your answer in greater detail.
- Draw on the first example that supports your answer to this question.
- Link your discussion back to the idea of Justice.

Conclusion:

- Contention
- Memorable Ending

Written Explanation Planning Sheet – Expository Essay

<p>Form: (Explain why an expository essay might be the best form for your response to this prompt.)</p>	
<p>Language: (Consider the language techniques you may have incorporated such as repetition, rhetorical questions, metaphors, symbolism and more.)</p>	
<p>Audience: (You must select a targeted audience for your essay. Make sure your target audience is suitable for your essay. Explain why this audience is important.)</p>	

Purpose:

(The purpose section is where you discuss the message you would like to send to your audience.)

