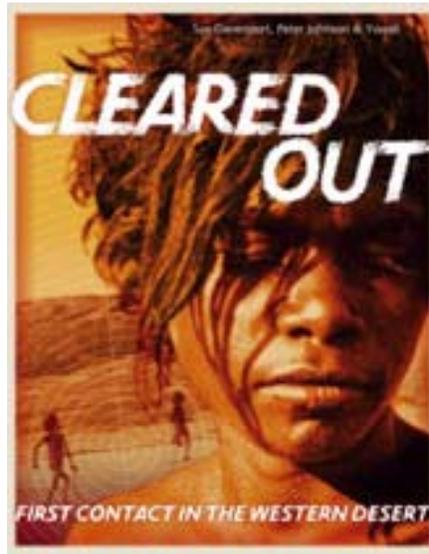


# Teachers' Notes: Cleared Out & Contact

Aboriginal Studies Press



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**CLEARED OUT**  
and  
**CONTACT**  
**TEACHERS' NOTES**

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## Introduction to the teachers' notes

### The texts

Davenport, S., Johnson, P and Yuwali. *Cleared out: First contact in the western desert*, Aboriginal Studies Press, Canberra, 2005. (Reprinted 2010)

Butler, M and Dean, B (Director/Producer), *Contact*, Screen Australia, 2010.

These teachers' notes have been developed for teachers of English using the book, *Cleared Out* and the accompanying film, *Contact*. The program incorporates study of this non-fiction text, which contains a variety of text types and a film study. It is recommended that students view the film as a means of introducing the topic, then conduct a guided reading through the book. They will then be equipped to begin working through the activities, which refer them to specific areas of the book for research, discussion and close analysis. The units are organized into four distinct areas of focus – Events, Experiences, Ideas and Processes. These four areas are explored in terms of the content of the texts and the crafting inherent to the texts that elucidate their thematic concerns.

### **How to use these notes**

Teachers are encouraged to use this program as a thematic study in Stage 6 English. In New South Wales, the most obvious application of the program is as an Area of Study in Preliminary HSC English (Year 11). The notes present a guided study of a non-fiction text and a film through ten units of activities which guide students through a detailed study of the texts and the issues they raise. The units are composed of activities including individual and group tasks, an oral task, ICT tasks and independent research. All printed materials in this program are fully reproducible and are designed for students to complete in class time. Some are suitable for homework or extension work. Teachers are invited to photocopy the sheets for use by individual students in the classroom. Some tasks may be completed on the worksheet while others are provided for completion in students' work books or on loose paper. The sheets can be used as individual studies or together in an extended program of study.

### **Use in Stage 6 Preliminary HSC English (NSW)**

This program is well suited to use as an Area of Study in the Stage 6 Preliminary HSC English course of the New South Wales Higher School Certificate. Students in Year 11 are required to develop knowledge and skills in using related texts to explore a common theme. The variety of text types present in *Cleared Out* and the supporting material found in the film *Contact* offer teachers a good opportunity to lead students through a focused, guided area of Study unit. There is sufficient material across these two texts for students to explore over one school term. There are also multiple opportunities for

students to locate and incorporate a range of other related texts (ORTs) as the Area of Study component of the HSC demands.

### **Links to other syllabus learning outcomes**

This program is also suitable for teachers of Stage 5 English. The program can be adapted to suit the syllabus requirements for equivalent year levels in the other Australian states. As well as meeting the specific outcomes listed in the Stage 5 English syllabus, the program is useful for teachers implementing the new Australian Curriculum, which has as a cross-curriculum priority the aim of exploring Aboriginal Australians' perspectives throughout various courses.

### **Provisions for extension work**

To supplement this program, suggestions are provided for extension tasks that will challenge students to develop higher level writing and analysis skills. There are also a number of opportunities for students to engage in challenging discussions. These activities are presented in italics within the flow of the general activities to properly contextualize them. They are unnumbered. Students not wishing to complete the extension activities should simply skip over them and move onto the next numbered task.

### **Provisions for students with learning difficulties**

Students with special learning needs may be assigned more reading time before they embark on the fieldwork activities. They may elect to work in partnerships with peers or a learning support teacher. The more challenging lessons can be broken down by teachers into simpler steps, and formal writing tasks can be developed using scaffolds. This will help enable students with learning difficulties to achieve the learning outcomes of the program.

### **Specific language considerations**

Indigenous Australians prefer to be identified by a language label. For example, using the expression 'Martu woman' makes it clear to which specific language group the person belongs. The terms 'Aboriginal people' and 'Indigenous people' have passed into accepted usage despite their originally generic meanings. To distinguish these terms as proper nouns naming cultural groups, it is important that they are capitalised when they

appear in written language. It is appropriate to seek to properly define distinct and individual nations and peoples when making reference to Indigenous Australians.

It is important that teachers deal authentically with topics relying on the life experiences of Indigenous Australians. The intensely personal and emotive topics that dominate Aboriginal literature call for sensitivity and cross-cultural empathy. Subconscious deference to stereotypes and misconceptions can be avoided through proper listening to and contextualising of Aboriginal writing and storytelling.

### **Preparation and reading**

Teachers will need to provide sufficient copies of the book, *Cleared Out* for each student to have their own copy. Teachers should also photocopy the required worksheets from the teachers' notes document before each lesson.

#### ***Some ideas to assist students with their reading***

When directing students in their reading of *Cleared Out*, teachers may offer these activities to provide some variation.

- read aloud to the class
- nominate students to take turns reading aloud
- use either of the first two methods in small reading circles (in different learning spaces)
- assign periods of silent reading
- assign short (fifteen minute) intervals interspersed with other activities
- assign reading for homework

During group reading sessions, encourage students to:

- pause at times to discuss issues arising in the text
- pause to make predictions and reflections
- visualise specific settings, people and incidents described in the text
- use visualisation techniques to help students imagine characters and events
- note unfamiliar language, particularly Martu words, and find out their meanings

### **Assessment advice**

There are no formal assessment tasks in this unit as teachers will need to use their own school-specific prescriptions for assessment planning and weighting of marks. To assist teachers, a number of sample questions are provided for teachers to use as stimuli for extended written responses in a variety of forms. It is anticipated that the individual worksheet activities may be used for assessment purposes. A number of the resource

sheet activities can be used as the basis for additional assignments in this unit.

## Program summary

This is an overview of the teaching and learning stages in this program. The resource sheets are designed to be used in the order presented here, though teachers may use them at their discretion. Supporting documents are also provided to assist teachers in programming. In each of the focus areas, students explore the textual content in detail. They develop their understanding of the features of the texts that are distinctive to non-fiction and film. They are encouraged to develop and refine personal responses to the texts in terms of the events, experiences, ideas and processes portrayed, and in terms of the crafting of the texts using literary techniques and the conventions of film making.

### Focus A: Events

Exploring the ways events are represented in and through texts

Week 1	Viewing the film, <i>Contact</i> Unit 1 Context Reading <i>Cleared Out</i>
Week 2	Reading <i>Cleared Out</i> Unit 2 Before first contact

### Focus B: Experiences

Exploring the ways experiences are represented in and through texts

Week 3	Reading <i>Cleared Out</i> Unit 3 Two perspectives
Week 4	Reading <i>Cleared Out</i> Unit 4 The crafting of film to represent real life experiences

### Focus C: Ideas

Exploring the ways ideas are represented in and through texts

Week 5	Reading <i>Cleared Out</i> Unit 5 Two worlds
Week 6	Reading <i>Cleared Out</i> Unit 6 Representing ideas using different text types

### Focus D: Processes

Exploring the ways processes are represented in and through texts

Week 7	Reading <i>Cleared Out</i> Unit 7 Producing the film
Week 8	Reading <i>Cleared Out</i>

## **NSW Board of Studies Stage 6 Preliminary English syllabus requirements**

### **Course Description**

In the Stage 6 Preliminary English course, students learn about language and literature by exploring and experimenting with the ways events, experiences, ideas and processes are represented in and through texts. Students study a range of texts which include prose fiction, drama, poetry, nonfiction, film, media and multimedia, as well as Australian texts.

Content common to the Standard and Advanced HSC courses is undertaken through a unit of work called an Area of Study. Students explore texts and develop skills in synthesis. The common content comprises 40% of the course content. Students undertake at least one Area of Study.

In the Preliminary English course, students are required to:

- study Australian and other texts
- explore a range of types of text drawn from: prose fiction; drama; poetry; nonfiction; film, media, multimedia texts
- undertake wide reading programs involving texts and textual forms composed in and for a variety of contexts
- integrate the modes of reading, writing, listening, speaking, and viewing and representing as appropriate
- engage in the integrated study of language and text.

Source: NSW Board of Studies webpage, <[http://www.boardofstudies.nsw.edu.au/syllabus\\_hsc/course-descriptions/english.html](http://www.boardofstudies.nsw.edu.au/syllabus_hsc/course-descriptions/english.html)> Accessed 7 July, 2011.

### **The Area of Study topic**

No prescription for the Area of Study topic has been set in this program. Teachers may like to consider one of the following options which are suited a study of the texts.

- Understanding
- History and memory
- World views
- Time and change
- The world as we know it
- The individual in society

## **NSW Board of Studies Stage 6 Preliminary English (Advanced) syllabus outcomes**

### **1. Students learn about the relationships between composer, responder, text and context by:**

- 1.1 identifying and describing the situational, historical and cultural contexts of responding to and composing particular texts
- 1.2 changing elements of audience, purpose and context in a range of texts
- 1.3 explaining the ways meaning is reshaped as a result of the changes in these elements.

### **2. Students learn to describe and explain the relationships among texts by:**

- 2.1 identifying and describing similarities in and differences between texts
- 2.2 identifying and describing the connections between texts
- 2.3 identifying and describing the ways in which particular texts are influenced by other texts and contexts.

### **3. Students learn the language relevant to their study of English including:**

- 3.1 its terminology
- 3.2 language for making connections, questioning, affirming, challenging, speculating about and generalising about texts
- 3.3 language of personal, social, historical, cultural and workplace contexts
- 3.4 language of critical expression
- 3.5 conventions of language.

### **4. Students learn about the ways in which language forms and features, and the structures of particular texts shape meaning and influence responses by:**

- 4.1 identifying and describing a variety of language forms and features, and structures of particular texts
- 4.2 describing the effects of the language forms and features, and the structures of particular texts
- 4.3 using various language forms and features, and structures of particular texts to shape meaning.

### **5. Students learn about the ways information, ideas and values are represented in and through various textual forms, technologies and media of production by:**

- 5.1 describing the effects of different textual forms, technologies and media of production on the language and structure of particular texts

5.2 describing the effects of different textual forms, technologies and media of production on meaning in personal, social, historical, cultural and workplace contexts

5.3 composing a variety of texts using a range of textual forms, technologies and media of production

5.4 reflecting on the effects of a change in textual form, technology and medium of production through their own composing.

**6. Students learn about the ways in which texts can be responded to by:**

6.1 engaging with a wide range of texts in personal, social, historical, cultural and workplace contexts

6.2 relating responses to aspects of human experience

6.3 composing personal responses to texts and considering the responses of others

6.4 discussing and reflecting on the wider issues arising from their engagement with texts.

**7. Students learn to communicate information, ideas and values for a variety of purposes, audiences and contexts by:**

7.1 identifying and describing the effects of language forms and features, and structures of particular texts

7.2 composing and adapting texts to address different purposes and audiences.

**8. Students learn to compose imaginative, personal and critical texts through:**

8.1 engaging with complex texts

8.2 expressing complex ideas for a range of audiences and purposes in personal, social, historical, cultural and workplace contexts

8.3 using and manipulating some generic forms for different audiences and purposes

8.4 controlling a range of language features to meet requirements of composing in a range of modes and media

8.5 shaping compositions appropriately to purpose, audience, medium and context.

**9. Students learn to evaluate the effectiveness of processes and technologies by:**

9.1 using, individually and in groups, different available technologies to investigate, clarify, organise and present ideas

9.2 using individual and collaborative processes to generate, clarify, organise, refine and present ideas

9.3 monitoring and assessing the most appropriate technologies and processes for particular purposes of investigating, clarifying, organising and presenting ideas in personal, social, historical, cultural and workplace contexts.

**10. Students learn to analyse and synthesise information and ideas by:**

10.1 collecting, selecting, interpreting and drawing conclusions about information and ideas in a range of texts in personal, social, historical, cultural and workplace contexts

10.2 making connections between information and ideas and synthesising these in a range of texts

10.3 developing and presenting information and ideas in a range of texts and in analytic, expressive and imaginative ways.

**11. Students learn to draw upon the imagination in responding to and composing texts by:**

11.1 making connections between life experience and imagined experience

11.2 experimenting with ways of transforming experience into imaginative texts in different contexts for specified audiences

11.3 recreating texts into new texts by changing perspective and context.

**12. Students learn to reflect on their own processes of responding and composing by:**

12.1 assessing and evaluating the compositional style of others in order to experiment with their own texts

12.2 editing their work to correct errors, reshape structure and refine style

12.3 assessing and engaging with the strengths and weaknesses of their own compositional style

12.4 amending their compositions as a result of the process of reflection.

**12A. Students learn to understand and use different ways of responding to particular texts by:**

12A.1 articulating the ways they approach texts

12A.2 responding to and composing texts from a range of perspectives, using different images and through different voices

12A.3 explaining the effects of different images, perspectives and voices on meaning in and through particular texts

12A.4 describing a range of ways in which particular texts can be responded to and composed.

**13. Students learn to reflect on their own processes of learning by:**

13.1 identifying various ways they approach texts

13.2 articulating and monitoring their own understanding

13.3 comparing their own learning processes with those of others

13.4 writing

13.5 reflecting on the influence of their expanding knowledge and skills on their own learning.

**Preliminary English (Advanced) syllabus outcomes summary table**

Program activities	English (Advanced) Outcomes
<b>Focus A: Events</b> <b>Unit 1</b> Context	1.1, 2.2, 3.3, 6.1, 6.2, 9.2, 10.2, 13.1.
<b>Focus A: Events</b> <b>Unit 2</b> Before first contact	1.3, 3.4, 4.1, 4.2, 5.3, 7.1, 8.1, 13.2.
<b>Focus B: Experiences</b> <b>Unit 3</b> Two perspectives	1.2, 2.3, 4.3, 5.4, 6.3, 8.3, 8.5, 10.2, 11.3.
<b>Focus B: Experiences</b> <b>Unit 4</b> The crafting of film to represent real life experiences	2.1, 3.1, 3.2, 3.5, 4.3, 5.1, 7.1, 8.2, 11.1,
<b>Focus C: Ideas</b> <b>Unit 5</b> Two worlds	6.4, 7.2, 8.4, 8.5, 9.1, 10.3, 12A.1.
<b>Focus C: Ideas</b> <b>Unit 6</b> Representing ideas using different text types	3.4, 3.5, 4.2, 4.3, 8.1, 9.2, 9.3, 10.1, 10.2.
<b>Focus D: Processes</b> <b>Unit 7</b> Producing the film	3.1, 4.2, 4.3, 5.2, 7.1, 8.2, 8.4, 9.2, 10.1, 10.3, 12.1, 12A.1, 12A.2, 12A.3.

## Focus A: Events

### Unit 1 Context

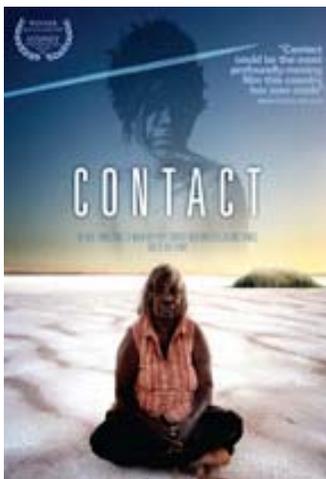
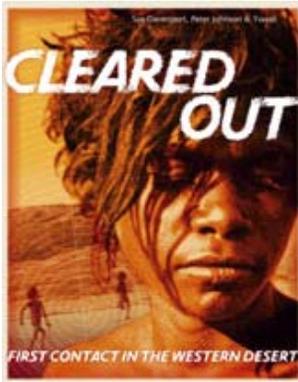
*Contact* presents an extremely unique collection of footage that shows the moment in 1964 when a nomadic group of Martu women first meet Europeans. In the 1960s, government authorities were conducting experimental rocket launches designated as Operation Blue Streak. A series of test launches were organised in conjunction with the British and other European governments. They were to take place in the 'uninhabited' region of the remote Percival Lakes. The efforts of Native Welfare officers to evacuate the area established as the 'dump zone' were documented in extraordinary footage that captures the reactions of the Martu people to this first encounter with 'whitefellas'. The film presents the events and issues from the perspectives of one Martu woman, Yuwali, and of Terry Long, a Native Welfare patrol officer.

- 1 Look at the map on page xv. Which three deserts make up the area that the authors call the 'western desert'?
- 2 Examine the maps on pages xiv and xv. Use the scale to estimate the area of land covered by the planned firing line.
- 3 What do you know about the region shown on the map? Discuss with a partner and compare your responses.
- 4 Use Google Earth or another internet-based geographical tool to explore the region. Write a list of key features and locations that fall in the rough description defined by the authors as the 'Western Desert'.
- 5 Summarise the aims of the joint initiative of the Australian and British governments that began in 1946.
- 6 What was 'the human problem'? What does this expression reveal about their views?
- 7 Use an internet search engine to look up the Western Australian Department of Native Welfare. Trace the name changes of this organisation through the years. (pp xiii)

*Extension activity: What do these changes suggest about this department and its impact on Indigenous affairs in Australia?*

Study the book's front cover.

8 What ideas and emotions does each cover evoke? How are visual features used to convey meaning? Visually, how are they linked? Make annotations on each cover to form your response.



9 The writers talk about their methodology in obtaining the facts and details of the story. Summarise their methodology here. (pp viii-ix)

*Extension activity: Evaluate the methodology, establishing a list of criteria that should underpin sound research.*

10 How was the story translated into English?

## **Focus A: Events**

### **Unit 2 Before first contact**

1 Read about Wirnpa: The rainmaker (pp 5-6) and discuss your reaction to this story with a partner.

2 Who is Yuwali?

3 What aspects of the story of Wirnpa, the rainmaker, influenced how the Martu people lived in Yuwali's childhood?

**Read pages 7 – 12 of *Cleared Out*, then answer these questions.**

4 Explain the meaning of *Yimiri*.

5 Draw Yuwali's family tree from the information provided on pages 7-9.

6 Compare your diagram with the one given on page 13. Complete your diagram by adding any missing details.

7 Describe the major seasons identified by the Martu and the food sources that were available to them at these times. (pp 11-12)

8 In what ways had the desert life of the Martu in 1964 changed since the men (including Yuwali's father) went away?

9 It seems the Martu children associated the truck and the two patrol officers with the disappearance of the Martu men. Why do you think they made this connection?

The Martu children trusted in Yimiri to protect them at his place. They instinctively felt that they would be safe if they returned to Yimiri's place. But the footprints of the Martu in the saltpan's surface led the patrol officers to the group. As the Martu ran into the sandhills, a storm came and washed away their tracks. Yuwali describes this in the following language: "Yimiri gave us lots of water." The heavy rainfall meant that the trucks became bogged and the Blue Streak launch had to be postponed. Terry Long also jokingly suggests the storm was "divine intervention".

10 Imagine you were one of the children present when the Martu group first saw the men and their truck. Describe your reaction and how you might make sense of these events by linking them with your spiritual beliefs.

*Extension activity: Discuss the objectives of the Aboriginal translators in contrast with those of the authorities. What motivations may they have had in becoming involved with the relocation of the group?*

### **'Posterity will prove the truth'**

11 Read pages 17 – 22. Trace the involvement of Dr Charles Duguid and Dr Donald Thomson in attempting to prevent interference with the Aboriginal people whose lives would forever be altered by the activities at the missile range.

12 Write a point form summary describing their efforts to thwart the project.

13 Explain why this chapter of *Cleared Out* is titled 'Posterity will prove the truth'.

*Extension activity: What were the key arguments of Duguid and Thomson against the project?*

14 Extended written response (exposition)

Choose ONE letter or other official correspondence from 'The beginning' and analyse the language features that have been employed to persuade the reader to adopt the writer's point of view.

15 Devise a static visual text (such as a poster) that portrays this sequence of events from the point of view of the white patrol officers. Think about the ways in which altering the perspective affects the portrayal of the message.

*The patrol had set off about a month before the launch with two Aboriginal men – Nyani and Sailor - who were to act as guides and translators. This time Karntipa was seized by the patrol officers. The other women ran to the waterhole and evaded capture. Karntipa came back to collect the others, explaining that food and drink was being offered by the officers. It seems the other Martu people followed the Aboriginal guide, Nyani, to the men's camp mainly out of hunger.*

## **Focus B: Experiences**

### **Unit 3: Two perspectives**

"When MacDougall and Long made decisions, their concerns and actions were inevitably shaped by their knowledge, loyalties, assumptions and political constraints. Neither had any significant comprehension of the other's perspective." *Cleared Out*, p 173.

During the moment the Martu group first encountered the two patrol officers and their vehicle, two very different perspectives were evident. Try to put yourself in the position of the patrol officers as you consider these questions.

1 Did the officers behave as if they had realized the significance of this meeting – that it was the Martu's first contact with Europeans and their technology? Explain your response.

2 The main concern of the children was that they would be eaten. In what ways could the men have eased the fears of the Martu children, if they had known about this fear?

3 Work through this list of key descriptors used by Yuwali. Whom or what is she describing in each case?

- *“the rock has come alive!”*

\_\_\_\_\_

- *“they had dishes on their heads.”*

\_\_\_\_\_

- *“cannibal beings”*

\_\_\_\_\_

- *“devil men”*

\_\_\_\_\_

- *it had “big eyes” and “looked like a monster”*

\_\_\_\_\_

- *it “made a big noise”*

\_\_\_\_\_

4 Why did the patrol officers have such difficulty in finding the Martu group?

5 What explanation does Yuwali offer for this?

*Extension activity: Read pages 14-15 of Cleared Out, then complete the discussion activity.*

**Discussion**

6 Select ONE of the descriptors (from Question 3) and suggest the emotions that the Martu's encounter with the white men evoked in the women and children. What points of reference do they use to try to make sense of what they are seeing and hearing?

7 How reasonable was the Martu's fear of the strangers they met in the desert, now that you have read the background information?

**Yuwali's point of view**

8 Make a list of some adjectives that Yuwali uses to describe her lifestyle, pre-contact.

9 Does Yuwali as an elderly woman seem to approve or disapprove of herself as a child? What clues does she give about this?

10 What aspects of Yuwali's childhood does she seem most nostalgic about?

11 According to Yuwali, MacDougall asked the girls to sleep with him when he stayed overnight at their camp. In contrast, Terry Long says that MacDougall reported that he spent the night nervously repelling the sexual advances of the women, locking himself in his truck.

Why do you think these two very different perceptions of these events exist? Could their perceptions have been affected by fearfulness? These women were still children at the time, according to Western definitions. What role might memory play? Think of some questions that could be used to determine the truth. Is it possible that other anecdotes presented in the film could be exaggerated?

12 Yuwali explains that her father had left his first two wives behind some time before the patrol officers made first contact with the Martu who remained in the Percival Lakes area.

What roles would confusion and fear have played in the girls' interpretations of these events? What clues about this are present in the language they use to describe the event?

*Extension activity: In what ways might the day of contact have played out differently if the Martu men were present? Share your ideas with the group.*

*Extension activity: The patrol officers sent a request for the evacuation of the Martu on 19 October 1964. The translators explained to the officers that the Martu wished to be reunited with their families. But this seems to have been a lie made up by Nyani and Sailor, who wanted to claim Yuwali and her aunt as brides and bring them in from the desert.*

*Compose an informative text (such as a report or research article) in which you explain the two perspectives of the 'evacuation'. Use a formal register. Assume the audience is already familiar with the topic and is using the piece as textual evidence to determine the truth about what happened.*

## **Focus B: Experiences**

### **Unit 4: The crafting of film to represent real-life experiences**

1 What type of audience might be interested in viewing *Contact* ?

2 Write a personal response to the footage that shows the Martu group walking out from their hiding place behind the tree, towards the camera. What emotions are conveyed by this scene?

3 How do you explain the Martu's seemingly 'passive acceptance' of their capture? Could editing have played a part in influencing the audience's perception of this incident and the events leading up to it?

*Extension activity: Describe the directorial concept for the film and evaluate the director's success in presenting a balanced view of the events surrounding first contact with the Martu.*

*Imagine you were to make a dramatized film about the events that occurred at the time of the patrol officers' first contact with the Martu, described on pages 106-113.*

4 Imagine you have been given the task of directing a short film about the Martu before they

made contact with Europeans. How might you use music and special effects to convey the sense of spiritual connection the Martu have with their country?

### **For further discussion**

We are provided with multiple points of view in the film. It is interesting to note the ways in which Yuwali and Terry Long's points of view differ in evaluating the capture of the Martu. Terry Long feels that the group did the right thing by coming in from the desert. He believes that they were extremely isolated and vulnerable without their menfolk. What kind of lives do you think the women could have sustained in the desert without the men of the group? Whose call should it have been as to whether or not the Martu would come in from the desert?

What is Yuwali's viewpoint? How are film techniques used to add realism to her narrative?

*Extension activity: Reflect on the possible effects of Yuwali's transferring of an event based in her memory into textual form (in this case, a filmed interview). What role do you think the medium of production has had on the presentation of her thoughts?*

## **Focus C: Ideas**

### **Unit 5: Two worlds**

*Cleared Out* and *Contact* illustrate the huge disparity between the world of the Martu and the world of European civilization that was encroaching upon the western desert. These two worlds became linked and each would impact on the other. But the Martu would eventually be forced to yield to the new way of life that was being thrust upon them.

It is interesting to note the Martu women and children's reactions to the ways of the Europeans after first contact was made. Read through the following resource pages and complete the activities that follow.

### **Food**

The Martu were not impressed with the strange food they were given. They thought the spicy meat was 'shit'. They were given drinks which they felt tasted like 'piss'. They were also given fresh fruit, including oranges, which they attempted to cook on the camp fire

before eating. Of course, the fruit disintegrated during this process and the Martu were confused about this.

### **Clothing**

The Martu women and children were given clothes which bewildered them. They kept taking them on and off, and felt it was strange to be covering themselves in this way.

### **Technology**

The rocket Blue Streak II came back to Earth, landing about 50 miles from where the Martu group was camping. Photographs exist which show some Martu people examining the remains of a rocket.

They reported that Martu people had occasionally seen aeroplanes flying overhead, but thought they were evil spirits. One woman and her young baby were taken away by plane, as she was very ill. Try to imagine how this woman's experience of an aeroplane flight would have differed from your own.

Yuwali describes her first ride in the truck as follows: 'The ground and the trees were running.' The group travelled by truck to Yimiri for one last night, and were very sad to leave.

### **Animals**

Yuwali was also profoundly saddened by the loss of her pet dingo, who she was forced to leave behind. Why do you think Long wouldn't let her take the dingo along?

When the Martu first saw sheep, they tried to hunt them. They saw them as 'fair game' as a source of meat to eat. How did the farmers and authorities see this situation?

### **Health**

The women and children were checked by a doctor, given vaccinations, washed and given haircuts and given clothing to wear. In what ways were each of these measures helpful and harmful to the Martu? In the photographs taken at the time, some of the Martu children are showing signs of malnutrition. Life at the mission improved their physical health. But what about their emotional and psychological wellbeing? Yuwali

says that her people became swept up in the new way of life, but left their hearts in their old country.

### **Town life**

When the Martu entered a town for the first time, they seemed not to know how to respond, so they simply looked away. Upon entering Marble Bar, the sights and sounds would have been overwhelmingly different to what they had been used to in the desert. Explain the ways in which this experience might have affected the Martu people.

### **Fitting into a new society**

The Martu were brought to Jigalong mission and were reunited with their families. A huge crowd of people came to see them when they arrived. The situation bewildered the women and children and was frightening for them. Terry Long admits that the authorities ought to have handled it better than they did.

### **Relationship with self-proclaimed authorities**

The Martu (and indeed all Indigenous groups who preceded Europeans in inhabiting Australia) had difficulty in absorbing the fact that the newcomers demanded that their self-proclaimed authority be recognized. This supposed authority extended over 'country', lifestyle, traditional law, social organization, spiritual belief systems, family relationships and every other aspect of life. The dislocation and dispossession experienced as a result of this incredibly narrow and arrogant worldview led to centuries of misery and disadvantage.

### **Attitudes and assumptions**

1 It has been said that the authorities who brought the Martu in from their country should have handled the situation differently. Discuss these questions as a group:

- a) What assumptions on the part of the authorities does the handling of the situation betray?
- b) What have you learned about the attitudes of those in charge of Operation Blue Streak?

### Contrasting lifestyles

2 Use an A3 sheet for this task. Create a table like the model below and use it to list brief descriptions under each category. The table will highlight the contrasts in the group's experiences of many aspects of daily life after the move to Jigalong.

	Desert life	Life at
<b>Jigalong</b>		
food		
clothing		
technology		
animals		
health		
town life		
fitting into society		
child rearing		
work		
ideas about ownership		
fears		
dangers		
relationships		
sense of history		
sense of belonging		
understanding of the law		
carrying on traditions		
submitting to authorities not recognized in their own cultural tradition		

### Woomera

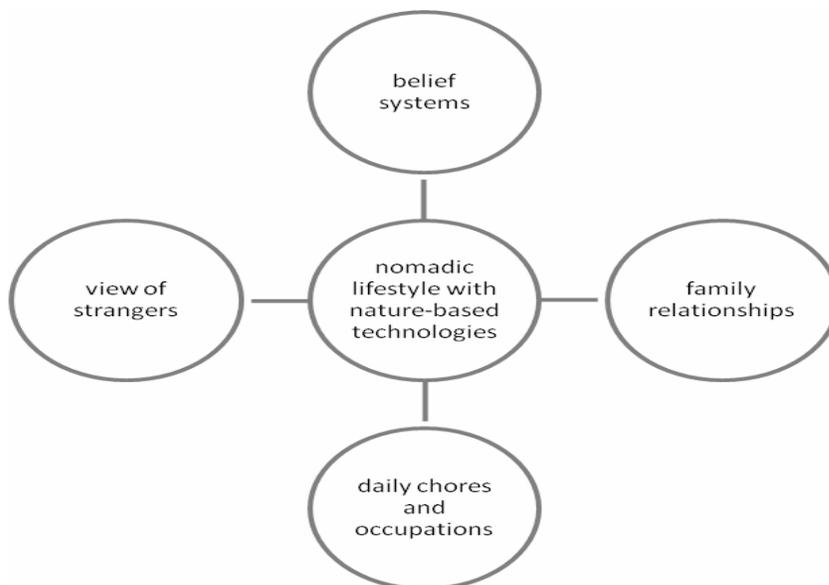
3 Plan and design a collage using A3 or A2 cardboard. The topic of this project is the Woomera military research complex, as it was in the 1940s to 1960s. Use your internet research skills to find images and maps that illustrate the features of the Woomera site. First, find out what a *woomera* is. What is ironic about the choice of this name for the facility that was home to the Blue Streak project?

In your display, present the following:

- the name 'Woomera' and its connotations
- a map of the area that shows the region's boundaries
- pictures of the type of equipment and infrastructure that was used at the facility
- other images and text that help to tell the story of the importance of Woomera to the indigenous inhabitants of the area and the European authorities

### Contrasting childhood experiences

4 Form a small group and discuss how children in Australia grow up today, in comparison to the Martu children. In your small group, create a mind map according to the following design:



On the mind map, write point form descriptions for each of the four aspects of Martu life that are influenced by a nomadic lifestyle with nature-based technologies.

*Extension activity: Draw a second mind map and substitute the central label with 'fixed urban lifestyle with global technologies'. Now repeat the exercise by describing the four aspects of life experienced by an Australian city-dweller in 1964.*

Discuss how a city-dweller's lifestyle may have changed since the 1960s, considering the technological developments of the past fifty years.

### **Who's land?**

5 Answer these questions using a combination of research and group discussion.

- a) What is Native Title? Summarise the concept in your own words.
- b) Does Australian law currently recognise that some Indigenous people continue to hold rights over their native lands and waters?

*Extension activity: The Latin name given to Australia by the British colonists was Terra Nullius, which literally means what? Discuss the implications of this idea.*

## **Focus C: Ideas**

### **Unit 6: Representing ideas using different text types**

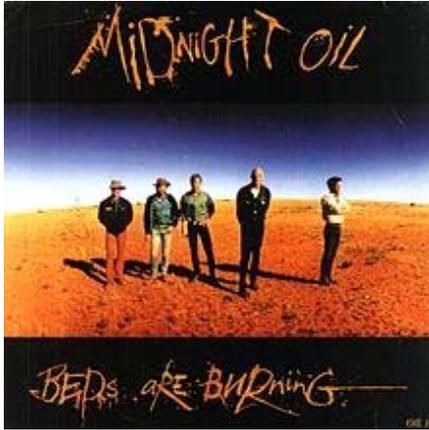
#### **Making links between texts**

1 Read the foreword by Peter Garrett. What is your personal response to his comments?

2 Do an internet search to find an audio recording of the Midnight Oil song, *Beds are Burning*. Peter Garrett co-wrote this song to address the issue of displacement and dispossession. What links can you make between the Foreword to *Cleared Out* and the song lyrics? Write down your ideas in point form.

3 Use your research skills to complete these activities.

- Find out what a blood wood is.
- What happened at Yuendumu that may have influenced the writers to include a reference to this place in the song.



**Beds are Burning** *Lyrics by Martin Rotsey, Peter Gifford, Robert Hirst, James Moginie and Peter Garrett.*

Out where the river broke  
The blood wood and the desert oak,  
Holden wrecks and boiling diesels  
Steam in forty five degrees.

The time has come,  
To say 'fair's fair',  
To pay the rent,  
To pay our share.

The time has come ,  
A fact's a fact.  
It belongs to them.  
Let's give it back.

How can we dance when our earth is turning?  
How do we sleep while our beds are burning?  
How can we dance when our earth is turning?  
How do we sleep while our beds are burning?

The time has come,  
To say fair's fair,  
To pay the rent, now,  
To pay our share.

Four wheels scare the cockatoos  
From Kintore East to Yuendumu.  
The western desert lives and breathes  
In forty five degrees.

3 Use your research skills to complete these activities.

a) Find out what a blood wood is.

b) Locate Kintore East on a map

c) What happened at Yuendumu that may have influenced the writers to include a reference to this place in the song?

### **Intratextual links**

There is enormous benefit in studying multiple sources in a variety of forms to arrive at a better understanding of historical events. The reliability and validity of evidence can be determined when we make reference to many sources that present varying points of view.

Read pages 68 – 91.

### **Terry Long and Walter MacDougall**

1 Complete some research on these men by using the index of the book, *Cleared out*.

2 In what ways does the language used by MacDougall in his journal differ from Yuwali's style of speech?

3 What does MacDougall make of the watersnake drawing on the hard salt pan? Read page 86-7.

4 How does Terry Long come across in the filmed interviews? Would you describe him as a reliable witness? Do his explanations sound reasonable? Consider how Long's memory may influence his perspective of the events that occurred over fifty years ago. Do you feel Long would take different actions if he was placed in a similar situation today?

*Extension activity: How can we account for variance between the descriptions of certain events in Cleared Out and Contact? Select ONE incident that is presented in both the book and the film and discuss your ideas with the group.*

5 Assess the role played by each of the following sources of information in helping to inform your conclusions about ONE incident.

- Maps
- Transcripts from interviews with Yuwali
- Long's journal entries
- MacDougall's journal entries
- Photographs

6 Read more about Operation Blue Streak using the internet site at the following link. <[http://en.wikipedia.org/wiki/Blue\\_Streak\\_\(missile\)](http://en.wikipedia.org/wiki/Blue_Streak_(missile))> Comment on the militaristic tone and the complete lack of mention or concern for the people whose lives were changed forever by the project. What specific literary features are evident in the text that create the identified tone?

## **Focus D: Processes**

### **Unit 7: Producing the film**

Yuwali had significant creative input and control over the making of the film. Even certain shots and angles were specified by Yuwali, who played an important part in developing the directorial concept. What does Yuwali's input add to the power of the film?

"You young ones can hold onto our stories."

It is interesting to watch the reactions of the Martu (now elderly) as they watch the footage from 1964. Most of those gathered there would not have had the opportunity to see images of their ancestors when they were young children. Describe the feelings that you have when you see pictures or footage of your parents and grandparents when they were young. What thoughts and feelings are evoked?

As the program credits are presented at the end of the film, the accompanying footage shows the Martu's vibrant desert lifestyle still reflected in their behaviour today. They seem to be a good-humoured, resilient people with strong connections to family and country.

1 Summarise your thoughts about the effect of each of these film techniques on you as a viewer:

- the image of the starscape rotating into the horizon
- the soundtrack includes music made with a didgeridoo and sticks.
- the stars are shot indirectly, with the camera focusing on their reflection in the pool of water.
- the narrative being interspersed with traditional singing.

2 Comment on the ways that the following film techniques have been employed to build the mood in *Contact*.

- lighting
- sound effects
- mise en scene (the overall composition and totality of elements in a given shot)

3 Describe the thematic ideas conveyed by the camera work in the following scenes:

- the clouds rushing toward the camera and reflecting off the surface of the salt pan
- the cyclic movement of the stars
- the camera tracking across the empty desert close to ground level

### **Questions for extended written responses**

Discuss the cause and effect relationship that influenced the nomadic lifestyle of the Martu group before first contact.

The film makers of *Contact* have tried to present a balanced view of the events leading up to first contact with the Martu. Evaluate how successful they have been.

How is spirituality represented in *Contact*? In your response, make close reference to specific film techniques.

In the film, we find out that the Martu were tied up with ropes to stop them from running away. The children's mothers burned off the ropes, but told them not to run away as they felt they would be safer if they stayed together. Discuss the options facing the Martu mothers and the likely consequences of following each course of action after they arrived at Jigalong.

*Cleared Out* provides a range of viewpoints that culminate in some important overarching messages for people and groups in authority. What is ONE of those messages and how is it delivered? Refer specifically to language forms and features in your response.

*Cleared Out* has been described as 'a cautionary tale for anyone who makes glib pronouncements about the way forward for Australia's Indigenous peoples'. In what ways is the book a cautionary tale?

Write a script in which you interview a present-day government official who agrees with Peter Garrett's viewpoint, expressed in the Foreword of *Cleared Out*. Direct your interview towards determining how the subject feels about what could have been done differently in 1964.

### **Additional resources**

Beresford, Q. *Rob Riley: An Aboriginal leader's quest for justice*, Aboriginal Studies Press, 2006.

*Contact: A study guide* by Roger Stitson.  
Screen Australia, 2009.  
<<http://www.theeducationshop.com.au>>

*Dreaming stories*  
<<http://www.teachers.ash.org.au/jmresources/dreaming/stories.html>>

*Ecological humanities*  
<<http://www.ecologicalhumanities.org/index.html>>

*Jigalong today*

<<http://www.illawarrastore.com/>>

*Martu*

<<http://www.puntukurnu.com/about/martu/>>

*Martu history*

<<http://thestoriesproject.com.au/archives/martu-history/>>

*National recognition of the Martu people*

<[http://www.minister.regional.gov.au/sc/releases/2010/december/sc024\\_2010.aspx](http://www.minister.regional.gov.au/sc/releases/2010/december/sc024_2010.aspx)>

*Operation Blue Streak*

<[http://en.wikipedia.org/wiki/Blue\\_Streak\\_\(missile\)](http://en.wikipedia.org/wiki/Blue_Streak_(missile))>

*Terra Nullius: the history wars*

<<http://www.abc.net.au/rn/counterpoint/stories/2004/1172945.htm>>

*Valuing heritage*

<[http://www.valuingheritage.com.au/SwanRiverColony/Impact\\_on\\_Aboriginal\\_People.html](http://www.valuingheritage.com.au/SwanRiverColony/Impact_on_Aboriginal_People.html)>

*Wangka Maya Pilbara Aboriginal Language Centre*

<[http://www.wangkamaya.org.au/index.php?option=com\\_content&view=article&id=184&Itemid=346](http://www.wangkamaya.org.au/index.php?option=com_content&view=article&id=184&Itemid=346)>

*Woomera*

<<http://homepage.powerup.com.au/~woomera/>>