



The Forgotten Warrior by The Storey Players

Teacher Resources
2024

Ideal for Years 5-12

Available 29 January – 28 March,
7 October – 20 December

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ABOUT THIS RESOURCE

This resource has been created to provide teachers with curriculum links to the Victorian Curriculum and includes some preliminary and post-show ideas and activities as to how to extend their experience of **The Forgotten Warrior**. The activities are designed to be open-ended and multi-ability. They may need differentiation for your specific cohort.

The performances and workshops included in the Creative Learning program are designed to offer students engaging arts experiences with strong links to the Victorian Curriculum and VCE subjects where appropriate. Each Creative Learning program varies in its purpose and content and as a result the scope for integration across the curriculum varies.

If you have any questions about this resource, its content or its implementation within your classroom please do not hesitate to contact the Creative Learning team at education@rav.net.au

ABOUT REGIONAL ARTS VICTORIA

Regional Arts Victoria inspires art across the state. Through creative facilitation, touring, education, specialised resources, artistic projects and advocacy, we develop and sustain creative communities and artistic practice all over Victoria.

Regional Arts Victoria is an independent, not-for-profit, membership-based organisation working in long-term partnerships with every level of government, fostering contemporary and innovative regional cultural practice across five decades. We advise and impact on decision-making across multiple portfolios and levels of government.

Regional Arts Victoria is the peak body for regional artists and arts organisations, and the leading organisation for regional creative practice in Victoria.

PARTNERSHIPS

Regional Arts Victoria facilitates the partnerships, the organisations and the practices that create new work.

- Regional Cultural Partnerships
- Creative Arts Facilitators
- Membership program
- Devolved grants programs
- Resources, workshops and events
- Sector advocacy and leadership development

PROGRAMMING

Regional Arts Victoria nurtures the experts who foster local artistic experiences and stimulate young minds.

- Creative Learning Program
- Connecting Places
- Touring programs
- Education resources
- Industry development resources and events
- Sector advocacy and leadership development

PROJECTS

Regional Arts Victoria presents major artistic projects that build local artistic leadership and legacy.

- State-wide projects including Creative Workers in Schools, *Small Town Transformations and Artlands Victoria*
- Internal Creative Professional Development programs
- Sector advocacy and leadership development

CREATIVE LEARNING

Welcome to the 2024 Creative Learning Program! What was named our Arts & Education program is now the refreshed *Creative Learning Program*, still offering the fantastic range of arts experiences students across the state.

For over 50 years, Regional Arts Victoria has been the leader in providing educational arts experiences for children and young people across Victoria. Each year we offer a range of performances and workshop programs to schools throughout regional and metropolitan Victoria.

Spanning performances and workshops across a variety of art forms, our 2024 Creative Learning school incursion program offers opportunities for connection and positive impact spread across the entire program! We are pleased to be offering both in person experiences and accessible online programs with professional and experienced artists to educate and delight your students.

From engaging theatre to building your own urban landscapes, there are options for both primary and secondary ages to deepen creativity as artists and audiences, led by award-winning companies, regionally based and First Nations artists.

We have a fantastic subsidy program which means we can provide significant subsidy assistance (up to 75% of program costs) to eligible remote and disadvantaged schools. This helps our programs to be accessible and reach a diverse range of schools.

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INTRODUCTION TO THE PROGRAM

Based on the true story of Peter Craigie, a Wangkamahdla man who rode his horse 1700kms to enlist in WWI, this production uses cinema and live theatre to engage students in real-life history that is relevant and moving.

Featuring descendants of the Craigie family, The Forgotten Warrior takes audiences on a journey from outback Australia to the trenches of WWI and back again. The work explores some of the reasons why Indigenous soldiers chose to fight for a Government who had stolen from them, and how they were treated upon their return. The Forgotten Warrior aims to encourage conversations and inspire students to learn more about the 1000+ Indigenous soldiers who fought in WWI alone.

This work aligns with the Victorian Curriculum and will challenge students to think about WWI and our Australian History from a new perspective.

Australians are very focused on Anzac Day and keen to remember and honour all the men who enlisted to fight for our country, but do we give sufficient acknowledgement to the First Nations Warriors who also enlisted to fight?

How many students know that over 1000 First Nations men signed up despite the fact their Country, language and way of life had been stolen by the British invaders? The Forgotten Warrior addresses these questions in an accessible, moving and engaging production that has touched people all over the country.

The Storey Players have written the show in collaboration with Trevina Rogers, a Pitta Pitta woman from NW QLD and the great niece of Peter Craigie. Trevina translated portions of text into the endangered Pitta Pitta language, so it is an excellent opportunity for students to hear this beautiful language and start a conversation about local language/s.

The project was developed during lockdown in 2020, and the result is a stunning combination of film, live acting and puppetry that keeps students of all ages deeply engaged in the story.

Both actors on the film are Indigenous - Jack Mahoney is a Bidjara man from the Augathella region of QLD and Jazleen David De Busch is a Kaanju and Pitta Pitta woman AND a Craigie family member, so she was particularly honoured to perform in this show.

This work is about truth-telling regarding the 1000+ Indigenous soldiers who enlisted in WW1 and who upon their return were disrespected, abused and given no acknowledgement for the sacrifice they had made for their country. It is also a show about hope - hope that things will get better and by confronting these issues a new generation will take these ideas and this story forward into the future. The show has a deep and lasting impact on students, and sparks conversations which have the potential to change future attitudes towards our First Nations' peoples across this country. In 2022 The Forgotten Warrior has toured to over 17 remote Indigenous and outback community schools and the feedback was overwhelmingly positive.

BIOGRAPHIES

The Storey Players (TSP) is a charitable organisation whose principal mission is empowering disadvantaged kids through drama workshops and storytelling activities to strengthen their self-confidence and increase their literacy skills.

TSP also writes and performs stories that otherwise would never be told, and *The Forgotten Warrior* is one of those stories. In 2022 we toured the show throughout outback QLD and NT and received excellent feedback and responses from children, teens and adults alike. We believe this show needs to be seen by as many children and young people as possible.

Since founding The Storey Players in 2015, Tina (Technical operation) and Simon Storey (Actor/writer/director) have:

- Written and produced two major shows including *The Forgotten Warrior* which are toured to outback communities.
- Created seven shows with remote Indigenous communities in QLD.
- Filmed two documentaries with Don Rowlands OAM and Elder of the Wangkangurru people of Munga Thirri (Simpson Desert) which were shown to an audience of 9000 at the Big Red Bash Music Festival at the edge of the Simpson Desert.
- Created one major theatre work with Don Rowlands at the Big Red Bash.
- Created four short films with students at remote outback schools for the community.
- Filmed three *Dreaming Stories* in remote West Arnhem Land with the Kunwinjku people in their language as part of a language preservation project.

Their work is highly valued in outback Australia amongst Indigenous and non-Indigenous audience members alike. They have worked extensively with the Independent Schools of Victoria for several years, and *The Forgotten Warrior* was produced in association with ISV and the Indigenous Languages and Arts Grant from the Australian Government.

GANAG stands for:

Goals

Access

New Info

Apply

Goal review.

The GANAG instructional model for lesson design was created by Jane Pollock and presented in the text *Classroom Instruction that Works* (Marzano, Pickering & Pollock, 2001). It grew from the work of Madeline Hunter who created a schema in the 1970s for lessons that is still useful today (Hunter, 2004).

Marzano, R., Pickering, D. & Pollock, E. (2001). *Classroom Instruction that Works: Research Based Strategies for Increasing Student Achievement*. ASCD: Alexandria, Virginia.

Teachers can use the GANAG table below to generate ideas for lesson plans to integrate *The Forgotten Warrior* into curriculum delivery.

GANAG	9 High Yield Strategies	Unit : The Forgotten Warrior		
Goal Set the learning goal/benchmark or objective	<ul style="list-style-type: none"> - Setting Objectives & Providing Feedback - Reinforcing Effort and Providing Recognition 	Standards applying to that lesson	The Humanities – History Languages – Victorian Aboriginal Languages The Arts: Drama	
		Learning Intention	Focus 1 I can understand the forgotten history of First Nations soldiers in WW1 through recount using Orientation, Series of events and a conclusion	Focus 2 I can understand the difficulty of language being removed and made forbidden.
Access Access students' prior knowledge building engagement through establishing immediate relevancy; a “hook” that is a short introduction to the lesson	<ul style="list-style-type: none"> - Question, Cues and Advanced Organisers - Non-linguistic Representations - Identifying Similarities and Differences - Cooperative Learning 	Possible Instructional Strategies to Try: <ul style="list-style-type: none"> - Review of previous lesson - Pair and Share - Turn and Talk - Brainstorming - Quick Write - Verbal check-in of prior knowledge - Visual to access prior knowledge 	Ask students to think about what they witnessed in the play, have them make a quick write of dot points that they witnessed in order of the story.	Encourage students to explore the web site to understand language landscape, background, and location. https://gambay.com.au/languages
New Information Acquire new information – declarative and/or procedural	<ul style="list-style-type: none"> - Summarising and Note Taking - Homework and Practice 	Possible Instructional Strategies to Try: <ul style="list-style-type: none"> - Modelling and direct instruction - Student discussions - Academic feedback to students - Non-fiction writing, vocabulary and reading strategies to develop understanding of new information - Inquiry based questions and activities 	For lower students use a recount scaffold <ul style="list-style-type: none"> -Intro - Event 1, event 2, event 3 - conclusion Encourage students above this to offer a recount in their own words, including the emotional response this elicited.	

<p>Apply Apply a thinking skill or use knowledge in a new situation. Opportunity for feedback provided</p>	<ul style="list-style-type: none"> - Identify Similarities and Differences - Cues, Questions and Advanced Organisers - Generate And Test Hypotheses 	<p>Possible Instructional Strategies to Try:</p> <ul style="list-style-type: none"> - Guided Practice - Independent and group work - Student demonstration of learning objective - Student-to-student discussions using accountable talk - Ongoing checks for understanding - Continuous academic feedback to the students 	<p>Students share recounts to offer feedback on each other's work. This can be conducted in pairs</p>	<p>Students to apply knowledge through a improv. Students are not to use English, but instead must come up with new words or gestures to give meaning to the environment around them.</p>
<p>Goal Review Review what has been taught. How will the teacher know if students met the measurable objective?</p>	<ul style="list-style-type: none"> - Setting Objectives and Providing Feedback - Reinforcing Effort and Providing Recognition - Homework And Practise 	<p>Possible Means of Assessments to Try:</p> <ul style="list-style-type: none"> - Oral or written summary of lesson - Exit slip or quick write - Pair and share - Peer and individual review of work - Class discussion of topic - Cornell notes check 	<p>Class discussion of the play, with a whole group reconstruction of events.</p>	<p>Pair and share the difficulties of not being able/allowed to use your own language.</p>

1. Aboriginal Land and People of the Area

With the class, research the traditional owners of the land where the school is situated. Use the online map on the [Victorian Aboriginal Heritage Council website](#) where you can put in any address into the search tab (top right corner and it should bring up location and Country in Victoria). Research and discuss their traditions and connection with the land.

- Research some native plants local to your area.
- Are there any First Nations artists local to your area. What kind of artwork do they create and how is it connected to the land?

Connect with the local Aboriginal Land Corporation in your area. They may be able to put you in touch with local elders in your community who you could invite to visit your school.

Schools can also connect / engage with their [Local Aboriginal Education Consultative Group \(LAECG\)](#) for advice and invite them to see the performance.

Resources:

- <https://aiatsis.gov.au/>
- <https://www.aboriginalheritagecouncil.vic.gov.au/victoria-registered-aboriginal-parties>

2. Initiate a discussion about Indigenous languages

Discuss with your students the many Indigenous languages used by and belonging to our First Nations people.

Identify and find out some information about the Indigenous language of your local area.

Explore the Pitta Pitta language, the traditional language of Northwest Queensland where the show's characters and family are from using the [First Languages Australia](#) website.

Resources:

- <https://gambay.com.au/languages>
- https://deadlystory.com/page/culture/Life_Lore/Language

3. Acknowledgement of Country

An Acknowledgement of Country is an opportunity for anyone to show respect for Traditional Owners and the continuing connection of Aboriginal and Torres Strait Islander peoples to Country. There is no specific wording for an Acknowledgement of Country, it should be sincere and respectful. Discuss with students the importance of an Acknowledgement of Country and showing respect. Do some research on the Country you are acknowledging:

[Whose Country am I on? | AIATSIS](#)

Students work individually or in groups to develop their own Acknowledgement of Country. Suggested wording could include:

"I'd like to acknowledge the Traditional Owners of the land on which we meet today, the (people) of the (nation) and pay my respects to Elders past and present."

Check out [Melbourne Museums acknowledgement of Country](#) and except with downloadable printable poster.

- <https://museumsvictoria.com.au/melbournemuseum/at-home/play/acknowledgement-of-country-poster/>
- <https://www.youtube.com/watch?v=cettjSx1uV8&t=106s>

DE advice to schools

- <https://www2.education.vic.gov.au/pal/acknowledgement-traditional-owners-and-welcome-country-schools/resources>

SUGGESTED POST-VISIT ACTIVITIES

1. Discussion with artists about Indigenous Soldiers in WW1.

The Storey Players will initiate a discussion about the 1000+ Indigenous soldiers who signed up in WW1 and look at reasons why they did so. We would also include an example from their local area if possible. As a reference, the artists use the Aboriginal and Torres Strait Islander volunteers for the AIF by Phillipa Scarlett which contains details of 1185 enlistment attempts by 1066 individuals. For example, Brabuwoolooong serviceman Harry Thorpe, 7th Battalion, born in Orbost VIC. He was awarded the Military Medal and died in France 1918. If there is an Indigenous soldier from the school's region it will connect the students to the story in a deeper way. Artists will look to research this leading up to the performance at your school.

- <https://cove.army.gov.au/article/corporal-harry-thorpe-mm-disregard-all-danger>

2. Drama improvisation about language

Create a situation together with the students in which they should imagine they have been forbidden from speaking English. They must use new words to describe their environment, or they will be in trouble. The aim is to create empathy with First Nations' Peoples whose language is endangered and illustrate the importance of language to describe one's environment.

Resources:

- "Teaching First Nations Content in the Drama Classroom". Downloadable from the Drama Victoria Website: <https://www.dramavictoria.vic.edu.au/resources/first-nations/>

FURTHER READING

- “Teaching First Nations Content in the Drama Classroom” downloadable from the Drama Victoria Website: <https://www.dramavictoria.vic.edu.au/resources/first-nations/>
- ANZAC Day and Indigenous Service <https://www.vaeai.org.au/?download=7847>

CURRICULUM LINKS – Victorian F-10 Curriculum

Victorian Curriculum F-10 website <https://victoriancurriculum.vcaa.vic.edu.au/>

Learning Areas
<p>The Humanities - History</p> <p>Strand: Community, remembrance, and celebrations</p> <p>Levels 3-4 Significance of days and weeks celebrated or commemorated in Australia and the importance of symbols and emblems, including Australia Day, ANZAC Day, Harmony Week, National Reconciliation Week, NAIDOC week and National Sorry Day</p> <p>Example of link: The performance follows First Nations man Peter Craigie and his journey as a soldier in WW1. Accompanied with further reading resource from the Victorian Aboriginal Education Association Incorporated ANZAC Day and Indigenous Service, students can learn about and discuss how and why First Nations soldiers should be remembered.</p> <p>Strand: Australia as a nation</p> <p>Level 5-6 - The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children.</p> <p>Example of link: The Forgotten Warrior examines the effect of the Certificate of Exemption and the role it might have played in encouraging Indigenous men to enlist in WW1. Peter Craigie took the Exemption and had to turn his back on this language, culture and family to enlist.</p> <p>Strand: Historical Knowledge / The modern world and Australia / Australia at war (1914 – 1945): World War I</p> <p>Levels 9-10 - Causes of World War I, the reasons why men enlisted to go to war, and how women contributed in the war effort.</p> <p>Example of link: The show examines reasons why Peter Craigie enlisted including receiving a wage, the promise of land and the Certificate of Exemption.</p>
<p>The Humanities – Civics and Citizenship</p> <p>Strand: Citizenship, Diversity and Identity</p>

Levels 7-8 Examine how national identity can shape a sense of belonging and examine different perspectives about Australia's national identity, including Aboriginal and Torres Strait Islander peoples' perspectives.

Example of link: Students can reflect on the performance and discuss how Peter Craigie's sense of belonging and national identity was affected by his experience as a soldier fighting in WW1, and the lack of recognition after the war. Students can use further reading resource from the Victorian Aboriginal Education Association Incorporated [ANZAC Day and Indigenous Service](#) to inspire discussion about Australia's national identity and reflect on how this shapes their own sense of belonging.

Languages – Victorian Aboriginal Languages

Strand: Victorian Aboriginal Languages - Understanding / Role of language and culture

Levels 3-6 - Explore connections between identity and cultural values and beliefs and the expression of these connections in Aboriginal languages.

Example of link

Delve deeper into various Indigenous languages including Wangkangurru from Simpson Desert region, Pitta Pitta and Kunwinjku from West Arnhem Land. The Storey Players have worked with First Nations people from these language groups and can speak to their experiences after the performance.

Strand: Victorian Aboriginal Languages - Understanding / Language Awareness

Levels 7-10 - Investigate and compare the ecology of Aboriginal and Torres Strait Islander languages to Indigenous languages in other countries, and consider issues such as language policy, language rights, language loss, advocacy, reform and multilingualism

Example of link

The show includes the endangered Pitta Pitta language from the Boulia/Dajarra region of QLD. Trevina Rogers, a Pitta Pitta woman and relative of Peter Craigie, translated the English text into Pitta Pitta for the show. As part of the pre/post show activities the artists can talk about this language, show the students where it is located and discuss any questions they may have.

The Arts: Drama

Strand: Respond and Interpret

Levels 5-6 - Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts including in the drama of Aboriginal and Torres Strait Islander Peoples

Example of link

The story depicts the historical context of Australia around the time of WW1 from a unique Indigenous perspective. After the performance, the artists can share their experience of working with First Nations collaborators to create the work to include First Nations perspectives.

Strand: Respond and Interpret

Level 7-8 - Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning.

Example of link

The work combines both live and pre-recorded performance to create a hybrid piece, enhancing the effect of the two performance conventions. Performers explores breaking the fourth wall, and using props to create characters, offering the audience a variety of performance styles to observe and interpret.

Capabilities**Intercultural Capability****Strand: Cultural Practices**

Levels 7-8 - Examine how various cultural groups are represented, by whom they are represented, and comment on the purpose and effect of these representations.

Example of link

This production tells the story of one Indigenous soldier during WW1, his possible reasons for signing up, his experience in the trenches and treatment upon his return. It is a unique production that examines these themes and ideas.

Students will be familiar with Anzac Day and individual stories of white soldiers, so this work can help draw connections between ideas and explore how white Australian soldiers in this context are represented in comparison to Indigenous soldiers and the effect this has on our cultural understanding and beliefs.

Each Anzac Day we remember the significant contribution that our soldiers made to Australian society, so why are the Indigenous soldiers who also made this sacrifice still underrepresented, if they are represented at all?

Critical and Creative Thinking**Strand: Questions and Possibilities**

Levels 5-6 - Examine how different kinds of questions can be used to identify and clarify information, ideas and possibilities

Example of link

At the end of the show students will have the opportunity to ask us questions about the show, the creative process, etc. This provides a platform to explore the various styles of question asking (open or closed) and what information they are able to gather from them.

Strand: Meta Cognition

Levels 7-8 – Consider a range of strategies to represent ideas and explain and justify thinking processes to others

Example of link

The performance uses a combination of performance styles to represent themes and ideas, with a specific focus on History and Indigenous culture and perspectives. The lens of performance offers a unique approach to learning about Australian history and Aboriginal culture and perspectives. The show can be used as a starting point to discuss how different themes are portrayed using various performance techniques, or how Australian history in the context of WW1 is represented, and the effect of this on students cultural understanding and beliefs.

Cross Curriculum Links**Learning about Aboriginal and Torres Strait Islander histories and cultures**

Victorian Aboriginal Languages

Examples of link

The Forgotten Warrior includes the endangered Pitta Pitta language from the Boulia/Dajarra region of QLD. Trevina Rogers, a Pitta Pitta woman and relative of Peter Craigie, translated the English text into Pitta Pitta for the show. As part of our pre/post show activities the artists can talk about this language, show the students where it is located and discuss any questions they may have. This can be used as a launching pad to initiate further learning about local Indigenous language.

Contact the Creative Learning team at education@rav.net.au with further questions or, even better, examples of your work!

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