



bangarra  
DANCE THEATRE

MATHINNA  
A GIRL'S JOURNEY BETWEEN TWO CULTURES

## CONTENTS

---

<b>Part 1: Background .....</b>	<b>3</b>
About Bangarra Dance Theatre .....	3
Cultural inheritance and transference of knowledge .....	3
The Dreaming .....	4
Observance of protocols and consultation .....	4
Experiencing dance in a theatrical context.....	4
<b>Part 2: Mathinna.....</b>	<b>5</b>
Historical background.....	5
Mathinna's story .....	5
Mathinna – a production by Bangarra Dance Theatre .....	6
The scenes.....	7
<b>Part 3: Creating Mathinna.....</b>	<b>13</b>
Research and preparation.....	13
Dance practice .....	13
Dance technique and performance skills .....	13
Productions processes.....	14
Extending the life of a dance theatre creation .....	14
<b>Part 4: Additional related resources .....</b>	<b>15</b>
Online links: websites, articles, related references: .....	15
<b>Further reading: fiction and non-fiction .....</b>	<b>15</b>
<b>Acknowledgements - Mathinna .....</b>	<b>16</b>
<b>The Australian Curriculum .....</b>	<b>17</b>

## PART 1: BACKGROUND

---

### About Bangarra Dance Theatre

Bangarra Dance Theatre is Australia's leading Indigenous performing arts company, and is recognised nationally and internationally for distinctive theatre productions that combine the spirituality of traditional culture with contemporary forms of storytelling through dance.

Bangarra was founded in 1989 by American dancer and choreographer, Carole Johnson. Since 1991, Bangarra has been led by Artistic Director and choreographer Stephen Page.

Bangarra's vision is to:

*Respect and rekindle the links between traditional Indigenous cultures of Australia and new forms of contemporary artistic expression;*

*Create inspiring dance theatre productions of integrity and excellence that resonate with people throughout Australia and the world.<sup>1</sup>*

The company is based at Walsh Bay in Sydney and presents performance seasons in Australian capital cities, regional towns and remote areas. Bangarra has also taken its productions to many places around the world including Europe, Asia and USA.

Bangarra exists to create a foundation for the care and celebration of Aboriginal and Torres Strait Islander cultural life. Through its performance seasons and touring of dance theatre productions, Bangarra provides the opportunity for all people of all cultural backgrounds to be able to share knowledge about and have a contemporary experience of the world's oldest living culture. Bangarra has nurtured the careers of hundreds of Indigenous professional artists, including dancers, choreographers, composers and designers. In just over two decades, Bangarra has produced over thirty original works for its repertoire. Bangarra has also collaborated on the creation of new productions with other Australian performing arts companies such as The Australian Ballet and the Sydney Theatre Company.

Bangarra's dancers and collaborating artists come from all over Australia, including the major groups in relation to location, for example: Torres Strait Islanders, Queensland (Murri), New South Wales (Koori), Victoria (Koorie), South Australia (Anangu), Arnhem Land, Northern Territory (Yolngu), Coast and Midwest Western Australia (Yamatji), Southern Western Australia (Nyoongar), Central Western Australia (Wangai) and Tasmania (Palawah). Some of the dancers are graduates of NAISDA Dance College (NSW), while others received their training at the Aboriginal College of Performing Arts (Qld), and others are graduates of dance courses delivered by universities around Australia.

### Cultural inheritance and transference of knowledge

Story telling in Aboriginal and Torres Strait Islander life is the means by which cultural systems, values and identity are preserved and transferred. Telling stories through song, music and dance, in order to connect people to land, and teach them about their culture and the traditions of their ancestors is the way knowledge is passed from generation to generation. Knowledge about Aboriginal and Torres Strait Island totemic systems, the histories of peoples, clans and tribal associations, language, land and concepts and connections of kinship, are maintained through stories.

Many of Bangarra's productions are based on or include stories of the Dreaming, which are allegorical of the contemporary existence and the future of Aboriginal and Torres Strait Island culture and people. Expressing and maintaining culture through contemporary interpretations and rich theatrical realisations enables the world of Australian Indigenous culture to be shared with the full diversity of today's audiences.

---

<sup>1</sup> Annual Report, Bangarra Dance Theatre Australia, 2013, p. 2

## **The Dreaming**

Indigenous spirituality exists in the concept of the 'Dreaming'. Dreaming connects Indigenous people to the past, creates relevance to the present and guides them for the future. Dreaming stories can illustrate the phenomena of creation, transformation, natural forces and life principles. They are specifically related to landforms, place, creatures and communities. The ancestral beings that populate the stories form the spiritual essence of the stories. Bangarra's portrayal of stories of the Dreaming through the contemporary dance theatre form requires a diligent process of connecting and building a relationship with the traditional owners of those stories so that the integrity and authenticity is respected.

## **Observance of protocols and consultation**

For all its productions, the Bangarra creative teams research and explore the stories of Indigenous culture in close consultation and collaboration with the traditional owners of those stories, before embarking on the process of creating the production. Each year Bangarra spends time in specific Indigenous communities, meeting with elders and traditional owners and living with the people of that community - learning about the stories that connect the people, the land, the language and the creatures to the land. Everyone who works at Bangarra feels very strongly about their role in the company's work. They make sure that the stories they tell are true to the traditional owners of those stories and uphold the integrity of the stories' meanings.

## **Experiencing dance in a theatrical context**

It is important to note that dance theatre works are essentially the creation of artistic invention to express a broad range of ideas and thoughts. While some information is provided in the program notes of each production, the viewer is free to interpret the work according to their individual perspectives, emotional responses and level of experience in the viewing of performing arts. Repeated viewing of the work, along with the cumulative process of learning about the themes, source material, cross referencing of the range of subject matter and creative processes involved in the making of the work, contributes to personal and critical responses to the work. Bangarra invites its audiences to share, learn and appreciate the critical importance of the Aboriginal and Torres Strait Islander culture in order to understand their own relationship with the culture and the people of Australia's first nation.

## PART 2: MATHINNA

---

### Historical background

The European settlement of Tasmania began in 1803. At this time the island was known as Van Diemen's Land and was under the governance of New South Wales. (On 1 January 1856 Van Diemen's Land became self governing as a state, and the name was officially changed to Tasmania). The primary purpose of new settlement was to establish a penal colony for the worst offenders from NSW. Convicts were quickly sent off to various locations around Tasmania to set up further colonies.

The Aboriginal people of Tasmania had, up to this point, enjoyed a fully subsistent and relatively safe environment. The various tribes negotiated their relationships through tribal custom and law. They sharing of food resources (which were plentiful) and practiced their respective tribal cultural traditions - the basis of their spiritual inheritance since ancient times.

Conflict between European settlers and Tasmanian Aboriginal groups intensified over the first two decades of the settlement and by the late 1820s it had reached a point of crisis. Aboriginal people were being hunted on their own land as the government of the day initiated several offensives including the famous Black Line of 1830 where groups of soldiers and colonists were sent to 'round up' all Aboriginal people. During this time, a government appointed conciliator, George Augustus Robinson figured centrally in the story of European and Aboriginal relations. It is through his journals that several of the more personal stories of the conflict have survived. Over time these stories have been re-told and re-interpreted in order to reflect the human story against the backdrop of Tasmania's political history.

The colonial history of Tasmania is a unique and somewhat contested history. Among historians and social science researchers, there is a broad range of claims, conclusions, evidence interpretation and arguments.

A range of suggested further reading for historical references is listed on page 15 of this Guide.

The story of the young girl Mathinna has caught the attention of writers, artists and theatre makers because of the way it illustrates the personal experience, enabling an appreciation of the cultural, socio-political and emotional situations of the people who lived at the time.

### Mathinna's story

Mathinna was the daughter of Towterer (*Tow-ter-er*) and his wife Wongermeep (*Won-ger-nee*) who originated from the Lowreenne (*Low-reen-ne*, alternate spelling Lowgernown) people, one of the southwest Tasmanian tribes. In 1833, Towterer and Wongermeep were captured by the Chief Protector of Aboriginals, George Augustus Robinson and relocated to an Aboriginal mission settlement on Flinders Island called *Wybalenna*. Flinders Island is located just off the north east coast of Tasmania. Mathinna was born at *Wybalenna* in 1835. At *Wybalenna* she was named and known as Mary.

In 1839, Mathinna was removed from her family by the Governor of the colony, Sir John Franklin and his wife Lady Jane, and brought to Government House to be raised alongside their own daughter, Eleanor. She was taught reading and writing, and was also introduced to modern European domestic life, including children's games and toys.

In 1843 the Franklins were recalled to England. It was decided that Mathinna would stay in Tasmania and that she would be sent to the Queen's Orphan School in Hobart. She was 8 years old. A year later she was relocated back to Flinders Island only to be returned to the Orphan School in 1847. Finally, in 1851 she was sent to join the small group of Aboriginal people who were living at Oyster Cove.

The Oyster Cove group did not want to accept Mathinna's 'white ways'. Her life quickly descended into one of loneliness and desperation. Her culture, her identity and her personal sense of self-worth had been ravaged and she died in terrible circumstances in 1856 at the age of 21.

Mathinna was one of Australia's first 'stolen' children. During her time spent living with the Franklins, she was introduced to the ways of privileged society, and expected to learn the behaviours of a western domestic environment. When she returned to her Aboriginal community, she was psychologically caught between two cultures where her identity and sense of belonging were intensely disrupted.

Mathinna's story has been told and re-told by a various writers over time starting with entries in the journals of George Robinson and Jane Franklin, and an article in the Hobart Town Mercury on February 20<sup>th</sup> 1857, just a year after her passing. A list of books, online articles and references in relation to the story of Mathinna is listed on page 15 of this Guide.

### **Mathinna – a production by Bangarra Dance Theatre**

Bangarra Dance Theatre's production of *Mathinna* was created and premiered in 2008 in Sydney. This season was followed by performances in Melbourne and Brisbane. In 2010, the work was toured to regional towns in Victoria and Tasmania. The work was filmed at the Theatre Royal in Hobart in 2010, and edited and produced on DVD by Bangarra in 2014.

The central themes of Bangarra's telling of Mathinna's story are the cultural, environmental and social disruptions that occurred as British settlers relocated the Aboriginal people from their various tribal lands, and kept them captive on an isolated island community. In doing so, western civilisation effectively enforced western systems and values onto the Aboriginal people of Tasmania, which directly challenged and dismantled the ancient traditions of a well-organised and functioning society.

Bangarra's contemporary theatre production of *Mathinna* involves movement, imagery, design, music and sound, as it tells the story of one young Aboriginal girl's life journey amid the social issues and hardships that emerged during the early days of Australia's colonization. The viewer connects not only to the events as they occurred, but also to the more nuanced impact and responses of those who actually lived at the time and might likely have experienced.

## The scenes

*Mathinna* consists of 17 scenes that relate to each other through the narrative as well as the thematic structure. The scenes are:

### 1) *Father*

In *Father*, the dancer is seen holding and moving with a small rock. This rock symbolises traditional knowledge, and the importance to guard and protect that knowledge. The dancer's movements are ceremonial – showing a reverence for the rock that represents ancient knowledge.



### 2) *Mutton Bird*

Mutton birds were an essential food source for Aboriginal people, and the mutton bird's feathers were woven into cape-like coverings for warmth. Their spiritual significance was also very important, with the mutton bird being allocated as the totem for some clan members.



### 3) *People*

The section entitled *People* depicts the original inhabitants of Tasmania and their very close connection to the land and the native animals who provide them with sustenance. The community living in close relationship with the land and each other is illustrated through the choreography.



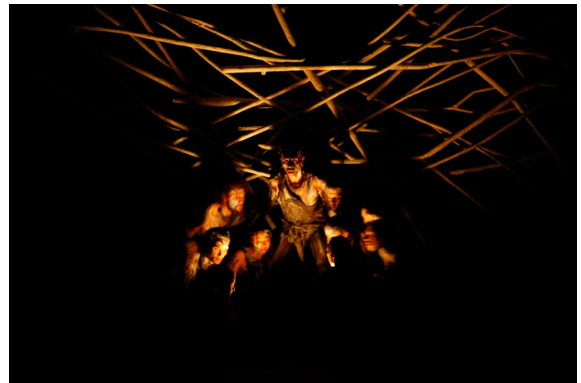
#### 4) *First Contact*

*First Contact* explores the critical cultural and socio-political differences between the colonists and the Aboriginal people of Tasmania. The couple that represents the British colonists move in a way that infers the principles of 19<sup>th</sup> century western civilised society where form and rules would underpin behaviour. In contrast, the movements of the dancers who represent the Aboriginal people are very orientated to the floor, and depict elements of their own cultural formalities and ceremony.



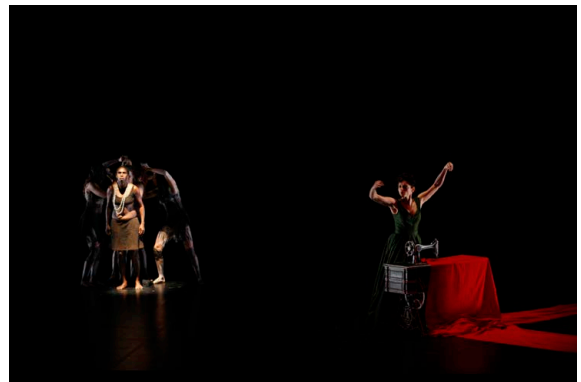
#### 5) *Capture*

In response to the increasing conflict between the colonists, (convicts, settlers, military) and the Aboriginal people, the government of the day launched an offensive against Aboriginal people. The plan was to capture Aboriginal people and resettle them on Flinders Island at the Wybalenna settlement.



#### 6) *Exile*

In *Exile* the dancer who represents Mathinna appears by herself. Her movements are orientated from the ground towards a larger space. Her facial expression and her body language suggest fear and sadness. At the same time, her movements echo the traditional dances of her people. The other women join Mathinna and through movement they illustrate the grooming of hair while Lady Jane Franklin appears working at her sewing machine. The design, the staging, the music and the choreography all work to draw distinctions about cultural difference.



### 7) *Adoption*

Mathinna was one of the Aboriginal people who were re-settled to Wybalenna, where she lived with her family. Shortly afterwards, Sir John and Lady Jane Franklin became aware of the young girl and decided to adopt her. Mathinna lived with the Franklins and their daughter Eleanor at Government House in Hobart. While their intentions and motivations to adopt Mathinna are essentially speculation, it is possible that the thinking of the day around a society based on social hierarchy and anthropological theories may have informed their actions.



### 8) *Nursery*

At Government House, Mathinna is introduced to elements and practices of European culture, such as playing with dolls, types of furniture and western clothing. There is a sense of confusion, curiosity, anxiety and caution, as Mathinna moves with small nervous actions, while in contrast Lady Jane moves with authority and breadth, conveying duty and responsibility.



### 9) *Dream*

The connection to, and the spirit of the clan are portrayed as deep within Mathinna's own subconscious, especially the memory of her father. Western culture was so foreign to her, and the attitudes and behaviours of colonial society were so very different to her traditional life.



#### 10) *The Ball*

This scene references the question of whether Mathinna was viewed as some sort of anthropological curiosity, a social experiment in assimilation, and/or a humanitarian gesture based on genuine motivations of one human being wanting to communicate and share with another. The work speculates as to what the attitude of the Franklins actually was, however the answer to these questions remains unknown.



#### 11) *Deserted*

In 1843, the Franklins left Van Diemen's Land to return to Britain, and it was decided, for one reason or another, that Mathinna would go to live at the Queen's Orphanage School in Hobart. And so, having taken Mathinna into their home, where she lived in a privileged environment, the Franklins effectively abandoned her. How the breaking of this relationship was experienced is imagined in this scene as being traumatic on both sides.



#### 12) *Orphan*

Life in the orphanage required yet another huge adjustments for Mathinna such as coping with the orphanage regimes, the other children - having to develop new relationships and new ways to survive.



### 13) *Exile 2*

After a brief return to what was left of her community on Flinders Island, Mathinna spent several more years at the orphanage before being relocated to the group of Aboriginal people who were living at Oyster Cove. Mathinna was confronted by the truth of her cultural identity but at the same time she was estranged and emotionally isolated from her community after having spent time with the Franklins and in the orphanage, engaging in 'white ways'. Mathinna's life was that of two worlds and she was faced with negotiating this difference and surviving the personal impact of the clash of cultures, which also involved the death of family and community members.



### 14) *Mutton Bird*

The theme of the Mutton Bird returns, symbolising the spirit of Mathinna's traditional family, and the power of the ancestors to guide the community as they deal with the tragedy of the deaths within the Aboriginal community during this especially violent period in Tasmania's history.



### 15) *Convicts*

The convict population of Van Dieman's Land was largely made up of the worst of the criminals in New South Wales. Mathinna was very likely vulnerable to the behaviours of these men.



#### 16) *Moonshine*

The impact of alcohol in the community was significant. As family and community support systems were decimated, alcohol provided a temporary, yet false, escape from the horror of such a damaged existence. In reality it only served to exacerbate the problems.



#### 17) *Drowning*

This scene suggests the sense of drowning, as increasingly desperate circumstances overtake Mathinna to the point where she leaves this life as a young woman - alone and abandoned. The final part of this scene is a ceremony to honour the Tasmanian Aboriginal community, who despite the ravages of the colonial times, continue their journey through cultural inheritance and strength in community. At the end of this scene, Mathinna's spirit travels back to her father's country continuing the kinship line and ensuring cultural survival.



## PART 3: CREATING MATHINNA

---

### Research and preparation

The creating of Bangarra's production of *Mathinna* began with consultation with Tasmanian Aboriginal elders and extensive research of colonial European historical records, as well as various literary and visual interpretations of Mathinna's story.

While there is not a great deal of primary source material available about Mathinna and her story, there are some specific references to her in the diaries of George Augustus Robinson and Jane Franklin, as well as an article in the Hobart Town Mercury from February 20<sup>th</sup> 1857. Through these sources, her story has survived and has clearly provided inspiration for writers and theatre makers. The occasion of her portrait being painted by the convict artist Thomas Bock is significant and has provided a face to Mathinna's story.

### Dance practice

*Mathinna* was created by the choreographer, in close collaboration with the dancers, the composer of the music, and the costume, set and lighting designers who form the creative team. This collaborative process enables the dance to reflect the overall focus of the choreographer's ideas and direction.

The choreographer, the rehearsal director and the dancers worked together in the dance studio for many hours each day over several weeks to create the choreographic elements for the dance, ensuring that their interpretation of the story followed the choreographer's initial motivations for telling the story. Together they explored, invented and shaped movements that spoke to the artistic interpretation of the cultural and emotional layers of the story.

As with the creation of any new work, they experimented with each movement, practicing them over and over again. They slowly built the movements into phrases and arranged these phrases into sequences that eventually formed the separate sections, or scenes, of the work. The scenes are linked together through a directorial and dramaturgical process that involves the choreographer, the composer, the designer and the dancers.

### Dance technique and performance skills

Using their dance technique and skills in collaborative invention, the dancers work to blend and refine the movements to provide clarity and texture, as well as make the movements technically achievable, before eventually settling on a final version of the choreography.

The rehearsal director is present throughout this process in order to rehearse the dance, so that the key qualities and details of the choreography, as set by the choreographer, are retained and remembered as the artists move on to create other sections of the work. When the work moves closer to its premiere date, the rehearsal director will work with the dancers for many hours to make sure they can perform the dance consistently at the highest standard possible. During this part of the process, the technical elements of the costume, set and lighting design start to be incorporated.

## Productions processes

In the week of any premiere performance, the dancers, rehearsal director, creative team and production crew move from the Bangarra dance studios to the theatre where they spend many hours rigging the set, positioning and programming the lighting, checking the sound levels and making necessary adjustments to the choreography to fit the space of the stage. This is called the 'bump in' and the production crew is largely responsible for coordinating this stage of the process. There is much excitement during this bump in week because no one has actually seen the finished dance theatre work until its first performance in the theatre. In that moment everyone involved in the new production, together with the audience, experiences the work for the first time and really understands what has been in the minds of the creative team.

There is often a media call on the day of the premiere where photographers take pictures of the dancers in dress rehearsal, and interviews with the creative team are conducted. On premiere night reviewers will attend to write about the work for their respective newspapers, websites and blogs. These reviews are usually published as soon as possible after the premiere.

Quotes from newspaper reviews of *Mathinna*:

*In depicting the mannered, regimented world of white society, Bangarra ventures its furthest from the core elemental sensibility that made them such a potent artistic force. The company's earthy and organics fusion of traditional indigenous movement with contemporary dance techniques has resonated powerfully with audiences on an intrinsic level.* Olivia Stewart, *Courier Mail*, Brisbane, 31 May 2008

*... the theatrical strength of the dance and its ideas, make Mathinna a benchmark in Bangarra's repertoire* Jill Sykes, *Sydney Morning Herald*, 24 July 2008

*The contemporised traditional movement, with its fluid, grounded, organic shapes, contrasts with a rigid, slightly mechanical style for the white world.* Jo Litson, *Sun Herald*, August 2008

## Extending the life of a dance theatre creation

During the lengthy process of creating a new Bangarra production, ideas will change and surprising shifts in the original plans will occur. This is the normal nature of the creative process, and probably one of the most exciting things about making a new work. Importantly, the things that do not change are the traditional elements - original cultural elements, which must always remain respected and intact. As the dance is performed over time, these stories are passed from one dancer's body to another as different dancers are taught the choreography.

## PART 4: ADDITIONAL RELATED RESOURCES

---

### Online links: websites, articles, related references:

"Mathinna", 1842, watercolour, Warwickshire, England 1790/93.  
Hobart, Tasmania 1855. Collection: Museum and Art Gallery  
[http://www.utas.edu.au/library/companion\\_to\\_tasmanian\\_history/M/Mathinna.htm](http://www.utas.edu.au/library/companion_to_tasmanian_history/M/Mathinna.htm)  
Sourced 4 March 2014.

Queen's Orphanage School  
<http://www.orphanschool.org.au/aborigines.php>  
Sourced 4 March 2014.

Australian Dictionary of Biography for George Augustus Robinson and Lady Jane `Franklin  
<http://adb.anu.edu.au/biography/franklin-lady-jane-2065>  
Sourced 4 March 2014

ABC Tasmania  
<http://www.abc.net.au/tasmania/stories/s1195837.htm>  
Sourced 4 March 2014

*The Story of Mathinna*, In Prose, by Old Boomer; In Verse, by a Pen Unknown; Hobart Town Mercury, June 7<sup>th</sup> 1870.  
<http://trove.nla.gov.au/work/22691411?q=mathinna&l-availability=y&c=book>  
Sourced 4 March 2014.

Information about Wybalenna  
<http://www.visitflindersisland.com.au/experience/wybalenna>  
Sourced 4 March 2014

### Further reading: fiction and non-fiction

Chauncey, Nan (1900-1970). *Mathinna's People*, Oxford University Press, London, 1967. Reprinted as *Hunted in Their Own Land*, The Seabury Press, New York, 1973. With Introduction and Afterword by Barbara Bader.

Eberhard, Adrienne. *Jane, Lady Franklin*, Black Pepper Publishing, Melbourne, 2004

Felton, Heather. 'The Lowreene people and Mathinna', *On Being Aboriginal*, Education Department. Tasmania, 1984.

Flanagan, Richard. *Wanting*, Random House Australia, 2008

Plomley, N. J. B. *Weep in Silence: a history of the Flinders Island Aboriginal Settlement with Flinders Island Journal of George Augustus Robinson (1835-1839)*, Bubble Head Press, Hobart, 1987.

Plomley, N J B. *Friendly Mission: The Tasmanian Journals and Papers of George Augustus Robinson, 1829-34*, Tasmanian Historical Research Association, 1971.

A wider selection of publications about the history of Tasmania is accessible through libraries and online databases. These histories demonstrate the range of perspectives and historiographical approaches taken by the various writers in the recording and the telling of Tasmania's history. Study of these histories will serve to deepen viewers' and readers' appreciation of the complex nature of the colonisation of Tasmania, and the unique stories of the Tasmania Aboriginal people.

## Acknowledgements - Mathinna

Cultural consultants..... Lola Greeno, Vicki Matson Green  
Choreographer .....Stephen Page  
Music/sound designer .....David Page  
Set designer .....Peter England  
Costume designer .....Jennifer Irwin  
Lighting designer..... Damien Cooper

### Cast:

Mathinna ..... Elma Kris  
Lady Jane Franklin..... Yolande Brown  
Governor John Franklin..... Sidney Saltner  
Towterer (Father) .....Patrick Thaiday  
  
Ensemble: Waangenga Blanco, Jhunoy Boy Borja, Travis De Vries, Tara Gower, Ella Havelka, Daniel Riley, Leonard Mickelo, Katina Olsen, Tara Robertson, Jasmin Sheppard, Kaine Sultan-Babij.  
  
Interview filming and editing..... Tiffany Parker

### Image credits for this Study Guide:

Title Page 1: .....photo by Jeff Busby  
Page 7 (top):..... photo by Greg Barrett  
Page 7 (middle): .....photo by Jeff Busby  
Page 7 (bottom): .....photo by Jeff Busby  
Page 8 (top):..... photo by Greg Barrett  
Page 8 (middle): .....photo by Jeff Busby  
Page 8 (bottom): .....photo by Jeff Busby  
Page 9 (top):..... photo by Jeff Busby  
Page 9 (middle): .....photo by Greg Barrett  
Page 9 (bottom): .....photo by Greg Barrett  
Page 10 (top):..... photo by Greg Barrett  
Page 10 (middle): .....photo by Greg Barrett  
Page 10 (bottom): .....photo by Greg Barrett  
Page 11 (top):..... photo by Greg Barrett  
Page 11 (middle): .....photo by Greg Barrett  
Page 11 (bottom): .....photo by Greg Barrett  
Page 12 (top):..... photo by Greg Barrett  
Page 12 (middle): .....photo by Greg Barrett

## The Australian Curriculum

As an education resource, Bangarra's production of *Mathinna* relates directly to the Australian Curriculum cross-curricular priority - **Aboriginal and Torres Strait Islander histories and cultures**.

As a theatrical production the work can be studied as a resource for the Arts Curriculum with cross curricula links to **other learning areas**, for example History.

Students can consider the range of **viewpoints** through which artworks can be explored and interpreted, including the contexts in which the artworks are made by artists and experienced by audiences.

**General capabilities** of Information and Communication Technology (ICT) capability, Critical and Creative Thinking (CCT), Ethical Understanding (EU) and Intercultural Understanding (ICU) can be developed and applied in the study of the work.

### 1) Example of specific content description relevant to Dance – The Arts.

Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts.	<p>Investigating the influence of Australian dance artists, companies and practices, including Australians who identify as Aboriginal and Torres Strait Islanders and those of Asian heritage</p> <p><b>Considering viewpoints</b> – histories: For example – What historical influences have impacted on this dance?</p> <p>Identifying the impact of media and social and technological changes on dance practice, for example, interactions between kinesthetic and visual aspects of dance in forms that incorporate digital components</p> <p>Investigating the practices and traditions in dance and how people are influenced by their histories, societies, cultures and environments</p> <p>Exploring dance from different viewpoints, for example, analysing philosophies and ideologies that inform dance making in various societies and cultures</p> <p><b>Considering viewpoints</b> – philosophies and ideologies: For example – What political statement is this dance work making?</p> <p>Identifying how research and new ideas might enhance their own creating and performing practice</p>
---	--

### 2. Example of specific content description relevant to History.

The extension of settlement, including the effects of contact (intended and unintended) between European settlers in Australia and Aboriginal and Torres Strait Islander peoples	<p>Explaining the effects of contact (for example the massacres of Aboriginal and Torres Strait Islander people; their killing of sheep; the spread of European diseases) and categorising these effects as either intended or unintended</p> <p>Investigating the forcible removal of children from Aboriginal and Torres Strait Islander families in the late nineteenth century/early twentieth century (leading to the Stolen Generations), such as the motivations for the removal of children, the practices and laws that were in place, and experiences of separation.</p>
--	--