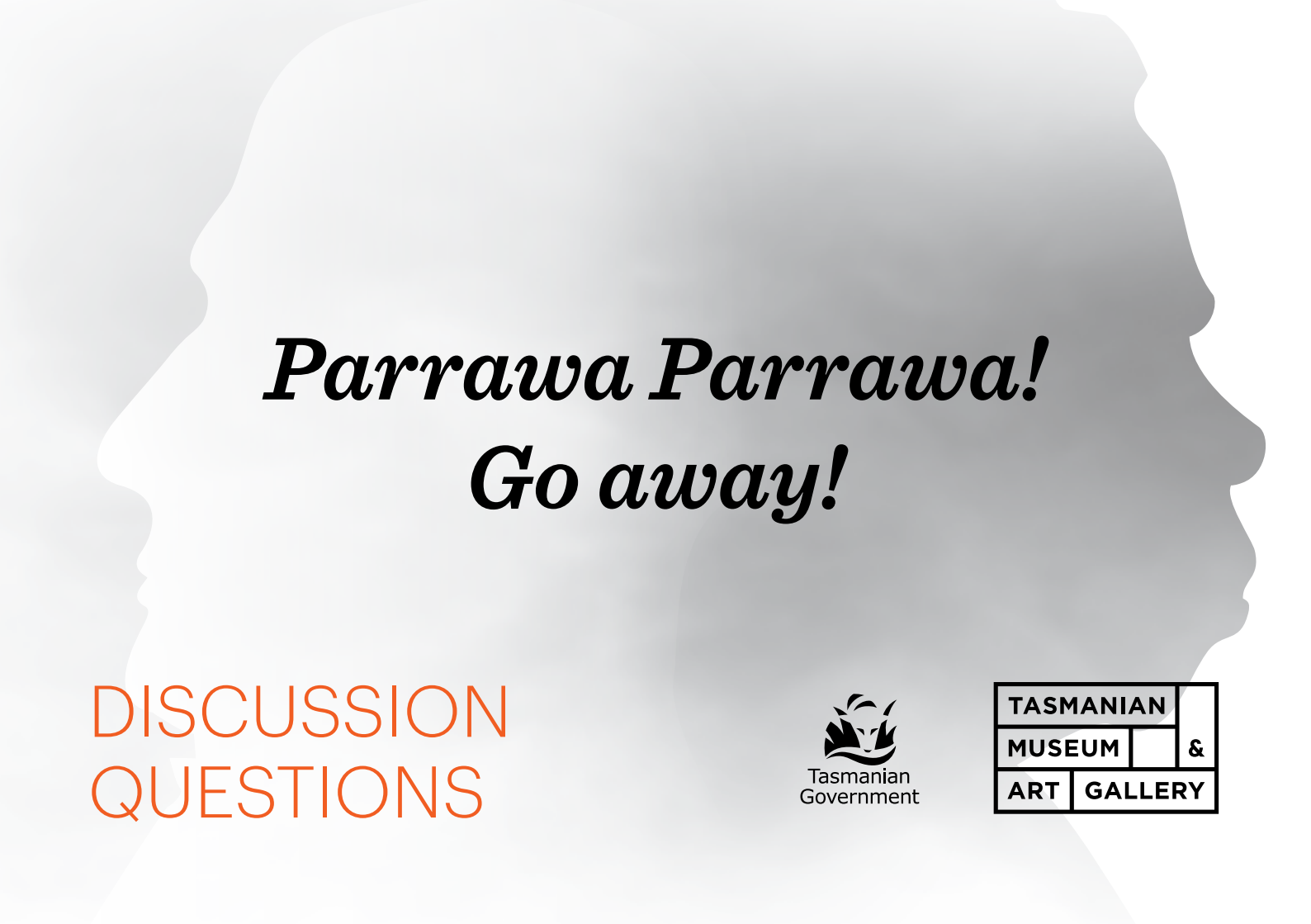




Parrawa Parrawa! Go away!

DISCUSSION
QUESTIONS



When preparing your class for the Parrawa Parrawa! Go away! program, please be aware that invasion can be a confronting topic.

Some of the content may be distressing, particularly for Aboriginal and Torres Strait Islander peoples.

How to prepare:

- **Have a group pre-program check-in with your class.**
- **Encourage students to take breaks during the program as needed.**
- **Have a group debrief session once the program is complete.**

Tasmanian Museum and Art Gallery

March 2024. Updated version November 2024

Disclaimer: The information contained within the self-guided resource cards is considered to be correct at the time of publication. Images used within these resource cards remain the property of the copyright holder.



OUR LAND

*Perman. Permanent.
Go away!*

When we first
arrived in
the 1950s,
the land was
empty. It was
a place of
beauty and
peace. It was
a place where
we could live
in harmony
with nature.

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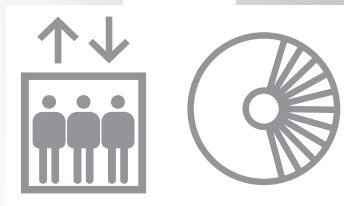
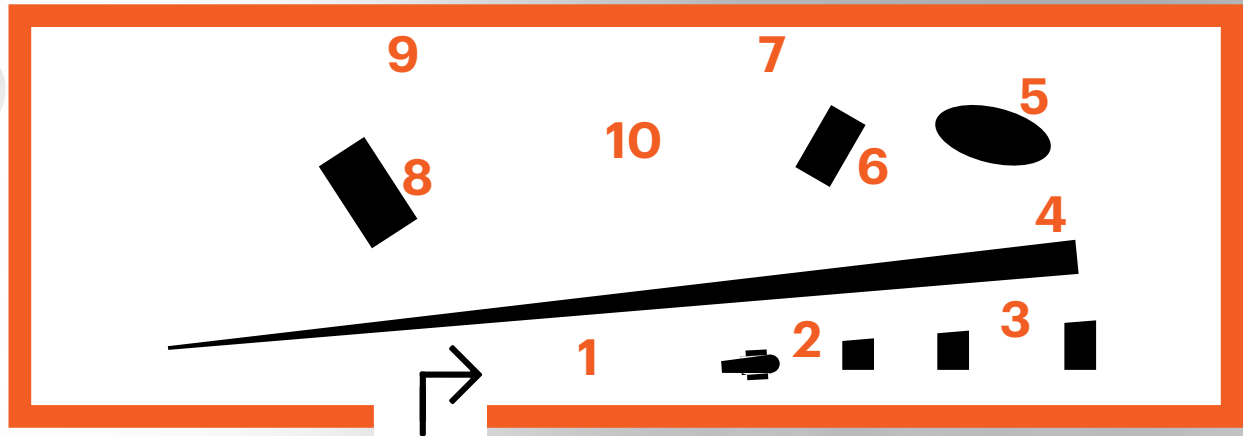
Acknowledgement

We acknowledge that the Tasmanian Museum and Art Gallery (TMAG) is located on the lands of the Muwinina people who did not survive British invasion.

We understand the important role that truth-telling plays in the future of Lutruwita/Tasmania. We acknowledge the Tasmanian Aboriginal Community, their Elders past and present.

Parrawa Parrawa!
Go away!

Gallery map



*Parrawa Parrawa!
Go away!*

How to use this resource

- **Each card has a number.**
- **These numbers relate to the gallery map on the back of this card.**
- **Use these discussion cards at their location.**

These questions aim to start group discussion or individual wonderings about the black history of Lutruwita/Tasmania within *Our land: Parrawa Parrawa! Go away!*

The friendly Visitor Services Officers are always nearby
– please ask if you need help finding any locations.

Parrawa Parrawa!
Go away!



Two Perspectives

These two screens opposite each other are showing the same event from two different perspectives – one through the eyes of Kikatapula on land and the other through the eyes of a colonial European at sea during first contact.

Imagine you are experiencing this first contact from each of these perspectives.

What can you hear, smell or taste?
How do you feel?

Parrawa Parrawa!
Go away!



Propaganda

The word propaganda can mean to spread information that supports a particular viewpoint or idea.

In the 18th and 19th centuries painting could be used to portray the narrative that colonists and invaders wanted to tell, whether it was the truth or not.

Look at the picture above the text “I saw the first ship...”
This painting was painted by a European artist.

If it was painted by a Tasmanian Aboriginal how do you think it would look different? Why might it be important to consider this?

Thomas George Gregson, 1798–1874
Lieutenant John Bowen and party arriving at Risdon
watercolour on paper
W. L. Crowther Library, State Library of Tasmania.
AG830 and Libraries Tas – Lieutenant Bowen

Parrawa Parrawa!
Go away!

[Kikataapula] had been brought up
by Mr. Birch of Hobart Town from
childhood ... He was so good and useful
a lad ... so thoroughly devoted to his
master. He spoke English perfectly
and could read and write ... he gave
promises of true civilisation.



Bodies in Barrels

Take a moment to look at the barrel here,
then read the information under 'The Science
of Race' about how they were used.

What other stories are like this in Tasmanian history?

**Why is truth-telling about Tasmania's past important to
understand?**

*Parrawa Parrawa!
Go away!*



Legalised plunder

Black Tom's capture and the subsequent sale of his property to the British government.

The Black Tom was captured by the British in 1814, and his property was sold to the British government. The Black Tom was a slave who had been captured by the British in 1814, and his property was sold to the British government. The Black Tom was a slave who had been captured by the British in 1814, and his property was sold to the British government.

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Black Tom's capture and the subsequent sale of his property to the British government.

Black Tom's capture and the subsequent sale of his property to the British government.

Black Tom

Black Tom's capture and the subsequent sale of his property to the British government.

Black Tom's capture and the subsequent sale of his property to the British government.

*We would suggest that ...
a reward be offered for the
apprehension of Black Tom;
that he be immediately
gibbeted on the very spot,
which has been the scene
of his atrocities.*

Legalised Plunder

Legalised means there is permission to do something. Plunder is to steal from a person or place- often in time of unrest or war. During the Black War the government at the time legally enabled many atrocities.

Knowing this, read the text with the heading *Legalised Plunder*.

Imagine you go home this afternoon and someone else is now living in your house and owns your belongings. They tell you a law passed today, while you were at school, to allow this and there is nothing you can do.

How would this make you feel?

How might this affect the people in your life?

If it was legal to steal today, would you?

Parrawa Parrawa!
Go away!



Fire

Fire was traditionally used for many reasons – cooking, warmth, managing Country, for living and ceremony.

Spend some time thinking about this installation featuring a sheep and kangaroo. Now read the text under 'Fenced Out' opposite this installation that explains one use of fire as a weapon within the Black War.

What did the Tasmanian Aboriginal people destroy with fire and why was this resource/s a significant target?

Parrawa Parrawa!
Go away!



The Printed Word

When the first newspapers were printed information was suddenly easily available to many people for the first time. Whether stories were true or false, opinion or government narrative, it meant news was powerful – much like social media today.

Watch the words on the floor next to the printing press then read the newspaper article and Robinson's journal entries opposite under the title 'The Colonial Times'.

Do you think more people would read the newspaper compared to how many people would read the accounts of Lacklay and Tunnerminnerwait (in Robinson's journal)? Consider how newspaper articles impacted how Tasmanian Aboriginal people were treated at the time of invasion.

Parrawa Parrawa!
Go away!



Engine Room of Invasion

Read the information underneath the heading Engine Room of Invasion.

Look around the gallery and consider what was stored here during the Black War.

Imagine people working in this room – what are they doing and what are they talking about?

How might Nipaluna/Hobart look like today if this engine room had never existed?

Artist unknown
(View from the Old Wharf, Hobart) 1824–1836
oil on wood panel
Purchased, 1947
AG830

Parrawa Parrawa!
Go away!



The Consequence of Chance

Spend some time engaging with this contemporary artwork by Tasmanian Aboriginal artist Julie Gough. Visit each side of the tent and pay close attention to the figures that you see.

How does this artwork make you feel?

Why might the artist have chosen to use life-sized figures for this artwork?

Where else have you seen these figures?

*Parrawa Parrawa!
Go away!*



Unequal Justice

Governor Arthur's proclamation boards were nailed to trees during the Black War to explain the law of the colony to people using pictograms.

Imagine coming across this proclamation board – what would it mean to you?

Do you think the law on this proclamation board was followed?

George Frankland (attributed) 1800–38
Governor Arthur's Proclamation Board, 1829
oil on board
Presented by Mr. A. Boltar, 1867
S1997.216

Parrawa Parrawa!
Go away!



Resistance

The Tasmanian Aboriginal people fought with great skill and incredible tactics during the Black War.

What evidence can you find in this exhibition of Tasmanian Aboriginal people's resistance to the invasion?

What sort of strategies did they use that were effective?

What sort of weapons did they use to fight for their land?

*Parrawa Parrawa!
Go away!*

Debrief

If you need to talk to someone to process the questions or emotions that may have come up during your visit to *Parrawa Parrawa! Go away!* please speak to a counsellor, teacher, parent, guardian, an Elder or any trusted person.

For students or staff seeking alternative assistance around this, they may find further information within the teacher's post-visit resources.

Parrawa Parrawa!
Go away!



tunapri pakana mana-mapili

Our people's knowledge

Our Community has maintained a vibrant and unique cultural life through the continuity of artistic and traditional cultural activities. Shell stringing, weaving, dance and art are some expressions of the living culture of today's Tasmanian Aboriginal Community.

Guidance to *ningina tunapri*

We invite you as part of this *Parrawa Parrawa!*
Go away! visit to now go to *ningina tunapri*,
located off the central gallery. *ningina tunapri*
means 'to give knowledge and understanding'.

Bookings are made through TMAG.
bookings@tmag.tas.gov.au

This follow up visit is a crucial step after the story
of invasion; to see the continuing resiliency and
strength of Aboriginal Community today – the living
culture that survives and thrives after invasion.

Parrawa Parrawa!
Go away!