

Task for *Too Much Lip*

Themes

Consider how the following key quotes and references support an exploration of the themes of the text.

Themes	Quote/reference	Notes
Experiences of racism and colonialism in Australia	<p><i>Kerry's face hardened. Oh, them. The bogans with the Aussie flag on the gate, the rebel flag of slavery on their F100. Whitefellas. Red sunburn over ugly old tats. Blue eyes like boiled fish staring up at a dead sky. Dumb to everything not them or theirs. (p. 50)</i></p> <p><i>'But we grewed him up, not a pack of dopey fucken bogans listening to Alan Jones and voting for One Notion.'</i> (p. 100)</p> <p><i>She ran strongly, knees aligned, head up, elbows tucked, the way the coaches all said. It came naturally to her ... Had they realised at all that running was a bulwark against the taunts slung about so casually at Patto High? "Nigger, nigger, pull the trigger." Kerry would sneer at the white faces mouthing the words – "Abo, black bitch, boong" – and picture their owners wheezing on the edge of the track as she floated past triumphant, her giant banner reading: "Whatever, maggots." And her indifference – part pretence, part real – meant the insults quickly found their targets elsewhere, in the small handful of Goories who usually decided to fight back, and who were quickly expelled for expecting a bit of common decency in their lives. The black kids of Patterson High who were there one day and gone the next had drifted off to Brisbane or Sydney or the Gold Coast ... Locked up, knocked up or finished up, was her guess. (p. 59)</i></p>	

<p>Connection to Country and the spiritual world</p>	<p>Kerry returns to the river on her family’s ancestral land and thinks about how she spent her nights in prison using her imagination to return to this place. (pp. 27–28)</p> <p>Pop Owen will be buried on their mother’s ancestral lands, even though he is technically not from there – he has been ‘adopted’ by the country. (p. 34)</p> <p>Kerry recalls the traditional way of dealing with trespassers. (p. 37)</p> <p>The importance of Mount Monk, and how Pop went to it for guidance. (p. 60)</p> <p>Scenes using anthropomorphism – where the crows and shark speak to the characters – shows that Durrongo is more than just a setting for a story. There are deep relationships with Country, and this belonging brings strength to survive hardship: crows scene (pp. 7–8), shark scene (pp. 309–312).</p>	
<p>Building resilience with humour and sharing culture</p>	<p>(This is best illustrated with the use of Aboriginal English.)</p> <p>Kerry and Black Superman fight over the affections of Steve. (pp. 92–93)</p> <p>Pretty Mary teaches Kerry the cultural practice of weaving, and teaches some of the ‘lingo’ with it (pp.104–5). Then the family drive to the coast on a mission to collect the right plant reeds for weaving. Listening to Archie Roach and joking together as they embark on this cultural mission, they are the happiest they’ve been in a long time (pp. 108–9).</p>	

Importance of storytelling in preserving Aboriginal identity, culture and historical knowledge	Kerry recalls listening to her mum and Aunty Tall Mary discussing family history (pp. 30–33). Kerry passes the story on to Donny (pp 34–35). Kerry recalls yarning with Pop (pp. 62–63).	
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