

Koorie Perspectives in Curriculum Bulletin:

March-April 2019

This edition of the Koorie Perspectives in Curriculum Bulletin features:

- National Day of Action against Bullying and Violence
- International Day for the Elimination of Racial Discrimination
- Harmony Day
- Anniversary of Native Title Recognition for Gunditjmarra
- Budj Bim, ancient engineering pioneers & world heritage listing
- **New: Tune into the Arts**

Focused on Aboriginal Histories and Cultures, the aim of the Koorie Perspectives Bulletin is to highlight Victorian Koorie voices, stories, achievements, leadership and connections, and suggest a range of activities and resources around key dates for starters. Of course any of these topics can be taught throughout the school year and we encourage you to use these [Bulletins](#) and VAEAI's [Koorie Education Calendar](#) for ongoing planning and ideas.

In this Bulletin, you will find Victorian Curriculum links to Content Descriptions. Select the code and it will take you directly to the Victorian Curriculum P-10 site with additional elaborations.

We know that Aboriginal people are the best equipped and the most appropriate people to teach Indigenous knowledge. Therefore, wherever possible you should seek to involve your local Koorie community in education programs that involve Aboriginal perspectives. For some guidance about working with your local Koorie community to enrich your teaching program, see VAEAI's [Protocols for](#)

[Koorie Education in Primary and Secondary Schools.](#)



Thornbury Primary School student outside school gate. Photo by Vaso Elefsiniotis

For a summary of key **Learning Areas and Content Descriptions** directly related to Aboriginal and Torres Strait Islander histories and cultures within the Victorian Curriculum F-10, select the link to the VCAA's [UPDATED: Learning about Aboriginal and Torres Strait Islander histories and cultures](#).



Young student at Wooragee PS learning about possum skin coats (djirabi) in her Dhudhuroa Language class. Photo courtesy of Bec Crawley

Following the first month of the school year and a busy month in February with the Anniversary of the National Apology and Sorry Day, March is a good month for further curriculum and activity planning. This might be a good time to **set up a school NAIDOC committee** and seek out local and state [funding opportunities](#) to support your events and activities. The national NAIDOC Theme for 2019 is **'Voice Treaty Truth, Let's Work Together for A Shared Future'**

Take this time to get to know your Koorie families, to see who may be willing to come to the school or your class to support the school's Koorie cultural curriculum throughout the year.

If you can get to Carlton in inner-Melbourne, take a day to explore the brilliant **First Peoples Exhibition** and Indigenous Garden tour at the [Bunjilaka Museum](#).



Opening of the First Peoples Exhibition, Bunjilaka, Melbourne 2014; photo by Vaso Elefsiniotis

Running until early June, visitors can also see **Silent Witness: A Window to the Past**. With a photography career spanning decade, Jim Berg, a Gunditjmara Elder, turns his focus to **Scar trees**. These trees are a window to the past, bearing witness to the way of life and freedom for Victoria's First Peoples. Scar trees are a reminder of the past and are a link to all trees.

Scholarship and funding opportunities are often available around this time of year. Senior Koorie students with a flare for acting might be

interested in applying for an [Indigenous scholarship](#) with the **Melbourne Theatre Company**. Melbourne Theatre Company, in partnership with the Wilin Centre for Indigenous Arts and Cultural Development, offers a one-of-a-kind learning opportunity to young Aboriginal and Torres Strait Islander people interested in a career in the performing arts. The program is made up of a series of workshops that explore performance skills, writing for the stage, technical and design aspects of creating a production and more. Program participants are supported by Indigenous teaching artists, mentors and the Wilin Centre where they can receive cultural support and assistance in making an application to the Victorian College of the Arts, The University of Melbourne, if they wish to explore further study. Applications for 2019 are now open and close on Thursday 4 April.

Did you know?

2019 is the International Year of Indigenous Languages?

How about working with your local Koorie community to design a themed poster incorporating as much of the traditional language of your region as possible?



BULLYING. NO WAY!

Schools across Australia are being called to get involved and take action on the 9th National Day of Action against Bullying and Violence (NDA) on **Friday 15 March 2019**.

This year VAEAI has teamed up with the Melbourne Football Club and the Department of Education and Training in an initiative targeting racist bullying and the best behaviours when in the presence of it. The campaign features Melbourne Football Club advocates Neville Jetta, Nathan Jones and Aliesha Newman encourages bystanders and witnesses of bullying to stand up and support their school-mates. Click on the image below to see our news article and promotional videos.

The theme for NDA 2019 is Bullying. No Way! Take action every day.



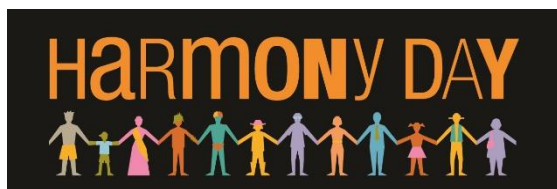
21st March is the International Day for the Elimination of Racial Discrimination.

On that day, in 1960, police opened fire and killed 69 people at a peaceful demonstration in Sharpeville, South Africa, against the apartheid pass laws. Proclaiming the day in 1966, the United Nations General Assembly called on the international community to redouble its efforts to eliminate all forms of racial discrimination.

2019 Theme: Mitigating and countering rising nationalist populism and extreme supremacist ideologies.

Racist extremist movements based on ideologies that seek to promote populist, nationalist agendas are spreading in various parts of the world, fuelling racism, racial discrimination, xenophobia and related intolerance, often targeting migrants and refugees as well as people of African descent.

In its recent resolution on eliminating racism, the United Nations General Assembly reiterated that all human beings are born free and equal in dignity and rights and have the potential to contribute constructively to the development and well-being of their societies. The resolution also emphasized that any doctrine of racial superiority is scientifically false, morally condemnable, socially unjust and dangerous and must be rejected, together with theories that attempt to determine the existence of separate human races.



Harmony Day also celebrated on the 21st March centres on the message that Everyone belongs reinforcing the importance of inclusiveness to all Australians. Since 1999, thousands of Harmony Day events have been held in childcare centres, schools, community groups, churches, businesses and federal, state and local government agencies across Australia.

The **Harmony Day website** has background information, promotional materials and resources for schools. Remember that Aboriginal Australia represents around 250 different language groups and diverse cultures. Focus on celebrating the cultural range and diversity of your school community.

This month is a prime time to focus learnings on acting against bullying, racism, discrimination, violence and all forms of oppression, and act ethically, morally and humanely all year, and as a society.

DEPUTATION NOT ADMITTED!

In 1938 prior to WWII, an Aboriginal delegation headed by Yorta Yorta leader William Cooper, protested against the treatment of Jewish People in Germany and tried to hand a resolution to the German consul-general condemning the Nazis' persecution of Jewish people.

At the time, the German consul-general refused to see the Aboriginal delegation, which had walked into town from William Cooper's home in Melbourne's west.



The Argus, 7 December 1938. p. 3

For more information, read the transcript or listen to the ABC [PM report](#) from the anniversary of this unique protest against ethnic discrimination and persecution, eighty years ago.

Native Title Recognition for Gunditjmara



The 30th March is the 11th anniversary of Native Title recognition for the Gunditjmara of S.W. Victoria.

On the 30th March 2007, Gunditjmara People in SW Victoria won an 11-year legal battle for native title rights over 140,000 hectares of crown land. Celebrations were held on Gunditjmara country to celebrate a Native Title Consent Determination – a determination that was reached through the consent of all parties, rather than through litigation. Celebrations were held at the base of the volcanic mountain Budj Bim, also known as Mount Eccles National Park, and followed a special hearing of the Federal Court of Australia on Country.

With older students, visit [AIATSIS](#) and research the Gunditjmara struggle for Native Title recognition.



The Federal Court convening at Budj Bim (formerly Mt Eccles national park), for the Gunditjmara Native title claim. Photo by Damian White

Victorian Curriculum:

VCECU014 Explore the contested meaning of concepts including freedom, justice, and rights and responsibilities, and the extent they are and should be valued by different individuals and groups: *Ethical Capability: 7 and 8: Understanding Concepts.*

VCHHK094 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: *History 5-6: Australia as a nation.*

VCHHK155 Effects of methods used by civil rights activists to achieve change for Aboriginal and Torres Strait Islander peoples, and the role of one individual or group in the struggle: *History 9 – 10: Rights and freedoms (1945 – the present).*

VCHHK153 Effects of the US civil rights movement and its influence on Australia for rights and freedoms to national attention: *History 9-10: Rights and freedoms (1945 – the present).*

VCHHK156 Continuity and change for Aboriginal and Torres Strait Islander peoples in securing and achieving civil rights and freedoms in Australia: *History 9-10: Rights and freedoms (1945 – the present).*

With your students, research Gunditjmara, Country, people, history and culture.

If able, invite Gunditjmara community members to come to the class or school and speak about Gunditjmara, by contacting the Warrnambool or Heywood [LAECGs](#) or the [Gunditj Mirring Traditional Owners Corporation](#).

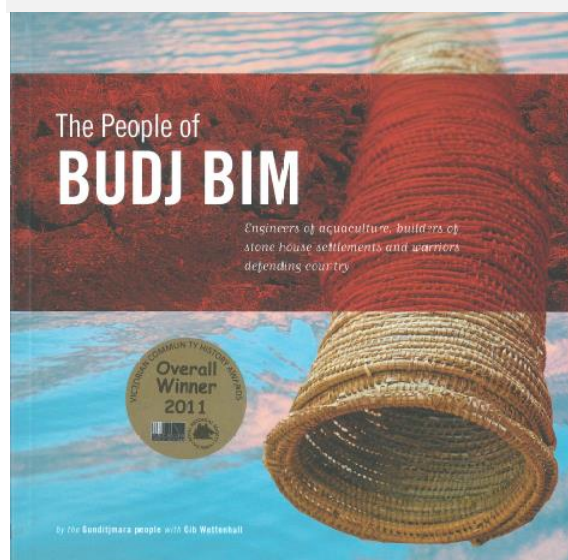
Lake Condah, extremely significant to Gunditjmara People, is an Indigenous Protected Area. Visit or learn about Victorian Indigenous Protected Areas ([IPA](#)) in Victoria, such as Kurtonitj or Lake Condah in the South-west of Victoria.

Watch the [video](#) with Gunditjmara Elder Ken Saunders about Museum Victoria's Bush Blitz program, involving Gunditjmara Traditional Owners to survey biodiversity in Indigenous Protected Areas and investigate the program and some of the flora and fauna surveyed. Where else is Bush Blitz Working?

Lake Condah in the Budj Bim world heritage area is one of the world's most ancient examples of traditional aquaculture, dating back at least 6600 years and preceding Stonehenge or the Pyramids of Egypt, consisting of complex systems of traps and ponds engineered by the Gunditjmara people. Regarded as the world's first engineering project, the extensive and elaborate system of channels and dam walls were used over millennia predominately for catching short-finned eels for consumption and trade. SBS reported further [here](#).

The Budj Bim region is listed as a National Heritage Landscape. In January 2017, the Budj Bim region was put on Australia's list for World Heritage nomination to recognise the unique cultural heritage of permanent houses, fishtraps, channels and weirs for growing and harvesting eels created by Gunditjmara people 6600 years ago. World Heritage bodies will be assessing Budj Bim, and then make a listing recommendation to the World Heritage Committee in [mid-2019](#). Australia currently has 19 World Heritage listings, if successful Budj Bim would be the 20th, and the first solely based on Indigenous cultural value and significance.

Research Lake Condah, Budj Bim and traditional eel farming methods and purposes.



Victorian Curriculum:

VCGGK052 The Countries/Places that Aboriginal and Torres Strait Islander people belong to in the local area: *Geography Level D: Places and our connections to them.*

VCGGK068 Natural, managed and constructed features of places, their location and how they change
Elaboration: identifying constructed features such as eel traps and exploring activities in local rivers and lakes: *Geography F-2: Places and our connections to them.*

VCGGK080 The many Countries/Places of Aboriginal and Torres Strait Islander peoples throughout Australia, and the custodial responsibility they have for Country/Place, and how this influences views about sustainability: *Geography 3-4: Diversity and significance of places and environments.*

VCGGK082 Types of natural vegetation and the significance of vegetation to the environment, the importance of environments to animals and people, and different views on how they can be protected; the use and management of natural resources and waste, and different views on how to do this sustainably: *Geography 3-4: Diversity and significance of places and environments.*

VCGGK083 Similarities and differences in individuals' and groups' feelings and perceptions about places, and how they influence views about the protection of these places: *Geography 3-4: Diversity and significance of places and environments.*

VCGGK120 Spiritual, cultural and aesthetic value of landscapes and landforms for people, including Aboriginal and Torres Strait Islander peoples, that influence the significance of places, and ways of protecting significant landscapes: *Geography 7-8: Landforms and Landscapes.*

VCGGK137 Land and resource management strategies used by Aboriginal or Torres Strait Islander peoples to achieve food security over time: *Geography 9 – 10: Biomes and food security.*

VCGGK149 Application of environmental economic and social criteria in evaluating management responses to an environmental change, and the predicted outcomes and further consequences of management responses on the environment and places, comparing examples from Australia and at least one other country: *Geography 9 – 10: Environmental change and management.*

VCHHK078 The diversity and longevity of Australia's first peoples and the significant ways Aboriginal and Torres Strait Islander peoples are connected to Country and Place (land, sea, waterways and skies) and the effects on their daily lives: *History 3 – 4: First contacts.*

VCHHK105 How physical or geographical features influenced the development of Aboriginal and Torres Strait Islander peoples' communities, foundational

stories and land management practices: *History 7 - 8: Aboriginal and Torres Strait Islander peoples and cultures*.

VCHHK106 The significant beliefs, values and practices of Aboriginal and Torres Strait Islander peoples and cultures including trade with other communities, causes and effects of warfare, and death and funerary customs: *History 7 - 8: Aboriginal and Torres Strait Islander peoples and cultures*.

VCDSTC024 Investigate how forces and the properties of materials affect the behaviour of a designed solution: *Technologies 3 - 4: Engineering principles and systems*.

CDSTS055 Explain how designed solutions evolve with consideration of preferred futures and the impact of emerging technologies on design decisions: *Technology 9-10: Technologies and Society*.

VCDSTC056 Investigate and make judgements on how the characteristics and properties of materials are combined with force, motion and energy to create engineered solutions: *Technology 9-10: Engineering principles and systems*.

Research the lives of Gunditjmara Elders and community members who have been strong advocates for their communities.

Many can be found among the Victorian Aboriginal Honour Roll inductees Edna Brown and William Rawlings; the [Lovett Brothers](#); [Laura Bell](#); also Young Australian of the Year state finalist, Gunditjmara and Wemba Wemba descendant [Benson Saulo](#); world famous singer Archie Roach; playwright, author and musician Richard Frankland; and first commissioned army Aboriginal Officer Reginald Saunders, as examples.

Victorian Curriculum:

VCHHC084 Describe perspectives and identify ideas, beliefs and values of people and groups in the past: *History 5 - 6: Historical concepts and skills*.

April

"Aboriginal ancestral narratives aren't just about the land – they're also about the Sun, the Moon and the stars. Indigenous people have a very holistic understanding of the universe. It doesn't just stop at the horizon."

Stephen Gilchrist, Indigenous art curator at Melbourne's National Gallery of Victoria.

With the weather finally starting to cool off in many parts of Victoria, this is an ideal time to explore Koorie seasons in your region, like the 6-8 seasons of the Wurundjeri and learn about how seasonal change is signalled through plants, animals and other signs, such as in the night sky.

From April-June for example, if you can get away from town and city lights, look out for the giant Emu sitting on his eggs in the Milky Way, signalling the time to collect emu eggs.



Emu formation in the Milky Way signalling the time to collect emu eggs (April-June)

Wherever possible, invite knowledgeable Koorie cultural educators into the classroom to discuss these matters further.

Focus some learnings around the night sky. The sky was and remains a stellar calendar indicating when the seasons are shifting and when certain foods are available. For example within the spread of the Milky Way an emu is visible – not a constellation as such but a clear emu shape formed in the blend of star and black matter. At different times of the year this Emu in the Sky is oriented, so it appears to be either running or sitting down. When the emu is ‘sitting’, it’s time to collect their eggs

Learn about significant foods, animals and plants for Victorian Koories such as the staple murrnong (yam daisy) for the Kulin, eel farming practices of the Gunditjmara, and possum skin cloaks for warmth, comfort and much more.

[Watch the video](#) with Boon Wurrung Elder Auntie Carolyn Briggs who discusses how to gather and hunt for food with respect to seasons and ongoing life and discuss traditional sustainable practices with your students. With your students and based on research, redesign an alternative seasonal calendar for your region, highlighting key changes in the natural environment - be creative in naming.



Phenology is the science of the timing of natural cycles. Discuss with students how rising temperatures and shifting weather patterns due to climate change might cause these cycles to move.

Record changes in wildlife or plants on [Climate Watch](#), a resource where you can help scientists understand what’s happening with the behaviours of common species of birds, insects and plants. Go nature spotting using the Koorie seasons calendar as a guide for the wildlife and plants you might see. Museum Victoria has a succinct guide on the flora and fauna found in the Kulin nation.

If your school environment allows, consider raising some frogs from tadpoles in the classroom and document their lifecycle; when it’s time to return them to their original water source do so with care and ceremony.



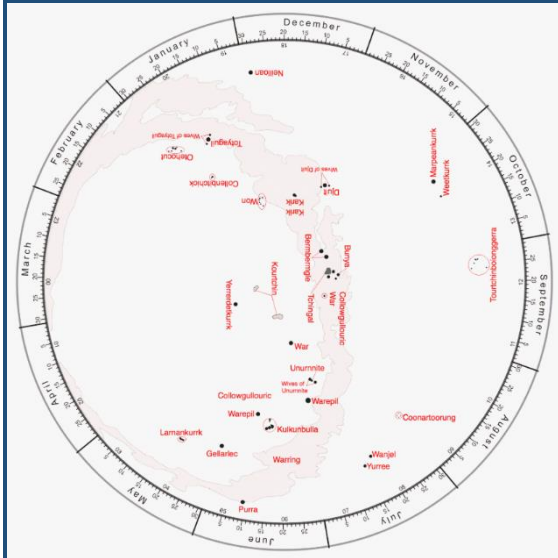
Diagram of the Frog Life Cycle

Go nature spotting using the Koorie seasons calendar as a guide for the wildlife and plants you might see. Museum Victoria has a succinct [guide](#) on the flora and fauna found in the Kulin nation.

Find out more about Indigenous seasons in other Aboriginal and Torres Strait communities, including the Victorian Gariwerd Grampians region, using the Bureau of Meteorology’s [Indigenous Weather Knowledge](#) website.

Explore our special feature *Koorie Seasons and Astral Calendars* for a host of Koorie perspectives around seasons and seasonal activities, and astronomy, both traditional and contemporary.

Click on the Wergaia Planisphere below.



Did you know?

In late 2017, the International Astronomical Union (IAU) approved 86 new names for stars drawn from those used by other cultures - namely Australian Aboriginal, Chinese, Coptic, Hindu, Mayan, Polynesian, and South African? **Four Aboriginal Australian star names** were added to the IAU stellar name catalogue, including the Wardaman names Larawag, Ginan, and Wurren, and significantly from Victoria, the Boorong name Unurgunite for the star (Sigma) Canis Majoris (an ancestral figure who fights the Moon), representing some of the most ancient star names in the IAU catalogue.

<https://www.iau.org/news/pressreleases/detail/iau1707/>
<https://www.sbs.com.au/nitv/article/2018/01/15/stories-behind-aboriginal-star-names-now-recognised-worlds-astronomical-body>

Victorian Curriculum:

VCGGK137 Land and resource management strategies used by Aboriginal or Torres Strait Islander peoples to achieve food security over time: Geography 9-10: Biomes and food security

VCGGK067 Weather and seasons and the ways in which different cultural groups, including Aboriginal and Torres Strait Islander peoples, describe them: Geography F-2

VCMMG118 Name and order months and seasons: Mathematics L2

VCHHK060 How the present, past and future are signified by terms indicating and describing time: History F-2

VCSSU058 Different living things have different life cycles and depend on each other and the environment to survive: Science 3-4

"When my uncle came back from serving in Korea he couldn't even get a beer in a pub let alone a pension, and he wasn't permitted to become a citizen until 1968"

John Kinsella, nephew of Australia's most famous Aboriginal soldier, Captain Reg Saunders MBE.



ANZAC Day on the 25th April is a prime time to acknowledge Aboriginal and Torres Strait Islander services to this nation.

Over 1000 Aboriginal and Torres Strait Islanders fought for Australia in World War I despite profound barriers to enlisting.



Did you know?

Victorian Gunditjmara man Reg Saunders was the first Aboriginal person to be commissioned as an officer in the Australian Army?

Explore Indigenous Australians' significant war service against internal and external odds in our special curriculum-linked [ANZAC DAY: Indigenous Service Brief](#).

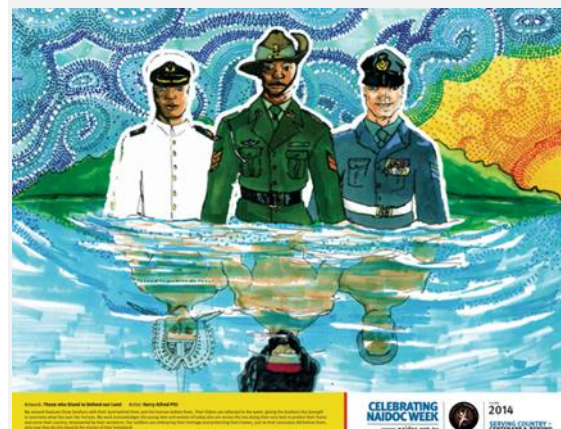
You'll find links to the Australian War Memorial multimedia resources, old promotional footage, video testimonies, plays, online exhibitions and more.

Consider participating in the **Shrine of Remembrance Poster Competition**, highlighting the participation of Aboriginal service men and women as a class or whole-school activity.

The winning poster will become the official Remembrance Day 2019 poster for the Shrine of Remembrance and will appear on banners and posters around the City of Melbourne. Schools awarded prizes to the winning and highly commended artworks receive a selection of books from the Department of Veterans' Affairs, a personalised visit to the Shrine and are invited to place a flower in the Field of Poppies whilst attending the Official Remembrance Day Service on 11 November. Winning entries and highly commended artworks will be displayed in an exhibition at the Shrine to coincide with Remembrance Day 2018. *Entry closes, September 2019 (date TBC).*

More at: <http://www.shrine.org.au/Education/Poster-Competition>

Schools and individuals might be interested in attending the annual [Victorian Aboriginal Remembrance Service](#) held at the Shrine of Remembrance on the **31st May, from 11am-2 pm**, with the laying of a wreath on the forecourt.



NAIDOC 2014 poster see
<http://www.naidoc.org.au/poster-gallery>

Tune into the ARTS

at The Koorie Heritage Trust



**UNDERCURRENTS: A solo exhibition
by Bangerang artist, Peta Clancy.**

9th March Until 28th April

During a 12-month residency at the Koorie Heritage Trust, Bangerang artist **Peta Clancy** collaborated with the Dja Dja Wurrung community to research, develop and create a major series of large format landscape photographs responding to a massacre site on Dja Dja Wurrung Country. Using cutting and layering techniques, Clancy's works reveal the emotional and cultural scars left in the landscape by the frontier violence, which has been historically and physically covered by subsequent colonial occupation.

This exhibition features 8 new works with a 30-metre wallpaper installation and recorded soundscape with Dja Dja Wurrung community members **Mick Bourke** and **Amos Atkinson**.

CANOE PROJECT, STORIES FROM THE COLLECTION

Until 31st March

On at the Koorie Heritage Trust in Melbourne *and viewable online*, this project and display explores how artefacts and objects play a key role in symbolising interactions and relationships, making tangible links to community, continuing cultures and connection to country, and shape identities past and present through embodied memories. It shares the historical, cultural, social and emotional significance of selected items from the Koorie Heritage Trust in the lives, practice and communities of 5 Victorian Aboriginal community members.

The newly recorded oral histories and the respective artefacts and artworks are currently accessible and on display as part of the KHT's Level 3, public collection display. Significantly, each of the recorded oral histories can also be accessed via vimeo links.

Kelly Koumalatsos, Wergaia - Wemba Wemba artist, jewellery-maker and educator talks about creating Kangaroo Tooth and Echidna Quill jewellery, motivations and connections in this short video, part of the Koorie Heritage Trust's stories from the collection.

Also part of Stories From the Collection, Koorie artist **Glenda Nicholls**, who draws inspiration from her grandmother's and mother's crafts to create feather flower, **Mick Harding** craftsman on Boomerangs, **Marilyne Nicholls** on the making of pine-needle baskets, **Brendan Kennedy** talks about Stone Tools and Axe Heads and Koorie architect and academic **Jefa Greenaway** discusses designing the Koorie Heritage Trust's new home in Federation Square, and embedding an Indigenous perspective, sensibility and approach into the new home.



Kelly Koumalatsos, Kangaroo Tooth and Echidna Quill jewellery



Glenda Nicholls, Feather flowers



Dirrel, My Grandmother's Country, Robby Wirramanda

From the Torch's Indigenous Arts in Prisons and Community Program

EMERGENCE

March 14-30 — @ Metro Gallery, Armadale, Melbourne

An exhibition of emerging Indigenous artists from The Torch's Indigenous Arts in Prisons and Community Program.

The Torch provides art, cultural and arts industry support to Indigenous offenders and ex-offenders in Victoria. Artworks by artists from the program have been collected by major public galleries including the NGV.

Indigenous Australians are highly over represented in the criminal justice system. The Torch supports the exploration of cultural identity through art, defining new paths for artists upon release from prison.

to The NGV

Possum-skin cloaks are of enormous cultural value to Victorian Koories. Made from a number of possum pelts sewn together with kangaroo sinew, the cloaks are embellished with sacred designs of identity, status and place. Due to the fragility of the fur, and because our people were often buried with them, there are less than five historical cloaks remaining in the world.

The resurgence of possum skin cloak making began in the 1990s, and since then, cloaks have become an iconic part of Australian design and cultural expression. While traditionally cloaks would be worn with the designs facing outwards and the fur inside for warmth, contemporary possum skin cloaks are often

reversible, tailored for the body, and embellished with a multitude of design features.

NGV curator Myles Russell-Cook speaks with designer **Lee Darroch** about her newly commissioned Possum Skin Cloak on display in Designing Women.

Lee Darroch is a Yorta Yorta, Mutti Mutti and Boon Wurrung artist, designer and community cultural worker whose practice is inspired by the need to continue cultural, spiritual and artistic practices in Australia's South East.

Free entry: NGV

Fri 15 Mar, 6pm–7pm



Listen to the Beat

I'm Fitzroy where the stars be
I'm Wanganeen in '93
I'm Mundine, I'm Cathy Free-
Man, that fire inside-a-me ...

Adam Briggs aka Briggs is a Yorta Yorta man of many talents. Briggs makes up one half of award-winning hip hop duo [A.B Original](#), owns a record label, acts and writes in series like [Black Comedy](#), [Cleverman](#) and The Weekly with Charlie Pickering. More recently he's been employed as a writer by the creator of The Simpsons Matt Groening for his new series 'Disenchanted'.

Watch the remake of [The Children Came Back: Feat](#) based on [Bring the Children Back](#), originally by Archie Roach.

Learn it, sing it, break it down and talk about the Victorian leaders and events Briggs sings about – they are all significant to Victorians. How does it contrast with Archie Roach's original?



Learn more about Briggs in this ABC Radio interview *On Focus with Cassie McCullagh*.



"Music governs our storytelling; our survival. Hip-Hop too comes from the storytelling tradition but in a new forum. I saw it as a culture of hope, hope for people who didn't have any opportunities and at 14 I decided that I wanted to be a rapper."

Mau Power is a lyrical storyteller from Thursday Island in the Torres Straits, and for many years he has been guided by two cultures, Indigenous culture and Hip-Hop culture. "The only way for me to tell the story of how these cultures entwine and connect is for me to tell my own story."



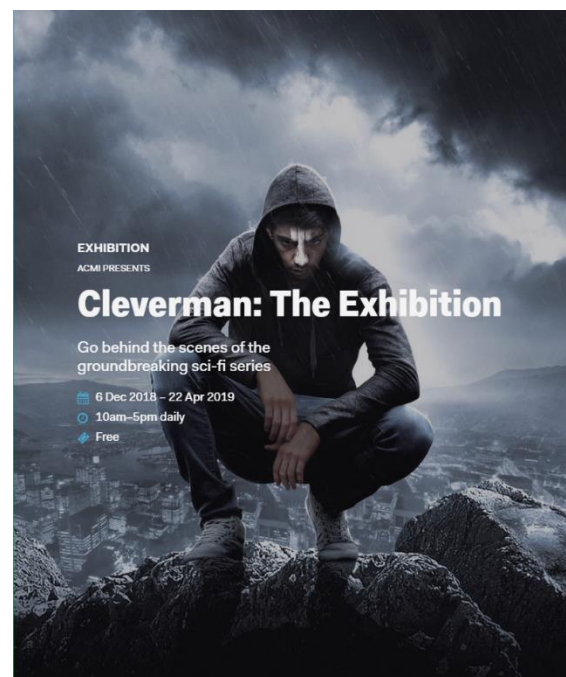
"Music is Island culture and Island culture is music. We document our teachings through song and dance. Music governs our storytelling; our survival. Hip-Hop too comes from the storytelling tradition but in a new forum. I saw it as a culture of hope, hope for people who didn't have any opportunities and at 14 I decided that I wanted to be a rapper."

Discuss the power of music to build understanding, compassion and societal change.

On our screens and Beyond

Set in the near future, [Cleverman](#) is an original drama rooted in Aboriginal mythology. The series depicts a deeply conflicted and anxious society, fearful of a minority group, endowed with extraordinary physical traits, living among them. One young man – The Cleverman – struggles with his own power and the responsibility to unite this divided world.

Cleverman debuted on screens in Australia and the US in 2016. A [review](#) from the Boston Herald stated, "Cleverman is unlike any other TV miniseries you've seen before. The gritty Australian production uses a sci-fi backdrop to test notions of racial identity and integration with a twist of supernatural terror".

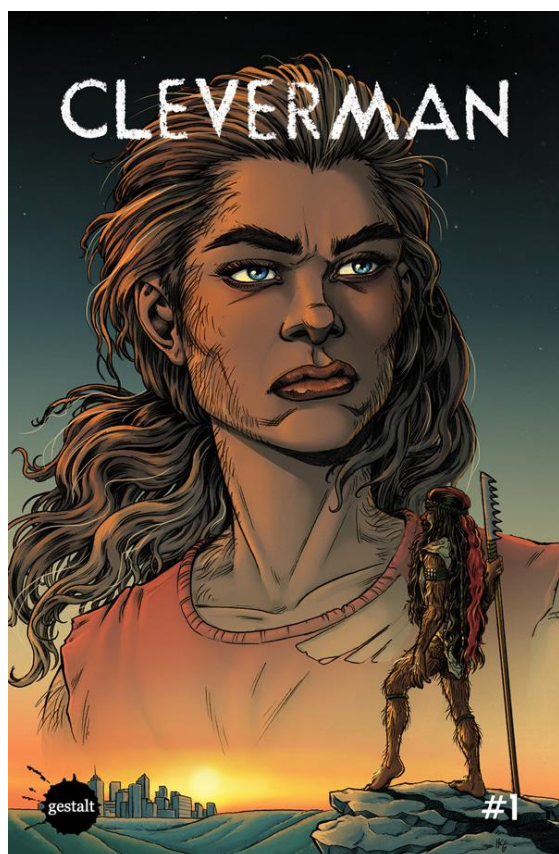


CLEVERMAN: THE EXHIBITION. On until the 22nd April. ACMI in partnership with Cinema and Screen studies at Swinburne University of Technology are staging this multimedia exhibition. Exploring First Nations storytelling, language and creativity in production design,

costumes and props, this free exhibition invites you to listen-first and immerse yourself in a powerful and contemporary expression of origin stories.

Curated by ACMI and co-curated by Cleverman concept creator Ryan Griffen and Cleverman production designer Jacob Nash, this exhibition explores the making of Cleverman, including props, costumes and make-up from the series, designs by Weta Workshop and artwork from the original comic book series.

Keep an eye out for the follow-up series of **comic books** to be released by Gestalt Comics in print and digital formats, with Australian distribution through Gestalt Comics and international distribution currently in negotiations.



Victorian Curriculum:

VCAVAR024 Respond to visual artworks, including artworks by local Aboriginal and Torres Strait Islander peoples, by describing subject matter and ideas. **Visual Arts, Levels 1 and 2, Respond and Interpret.**

VCAVAE025 Explore ideas and artworks from different cultures and times as inspiration to create visual artworks. **Visual Arts, Levels 3 and 4, Explore and Express Ideas.**

VCAVAR028 Identify and discuss how ideas are expressed in artworks from a range of places, times and cultures, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 3 and 4, Respond and Interpret**

VCAVAR032 Identify and describe how ideas are expressed in artworks by comparing artworks from different contemporary, historical and cultural contexts, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 5 and 6, Respond and Interpret.**

VCAVAE034 Explore how artists use materials, techniques, technologies and processes to realize their intentions in art works. **Visual Arts, Levels 7 and 8, Explore and Express Ideas.**

VCAVAR039 Analyse how ideas and viewpoints are expressed in art works and how they are viewed by audiences. **Visual Arts, Levels 7 and 8, Respond and Interpret.**

VCAVAR038 Identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 7 and 8, Respond and Interpret.**

VCAVCDR005 Identify and describe the use of methods, media, materials, design elements and design principles in visual communications

from different historical, social and cultural contexts. **Visual Communication Design, Levels 7 and 8, Respond and Interpret.**

VCAMAR032 Explain how the elements of media arts and story principles communicate meaning and viewpoints by comparing media artworks from different social, cultural and historical contexts, including media artworks of Aboriginal and Torres Strait Islander Peoples. **Media Arts, Levels 5 and 6, Respond and Interpret.**

VCAMAR039 Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, including those of Aboriginal and Torres Strait Islander peoples. **Media Arts, Levels 7 and 8, Respond and Interpret.**

VCAMAR045 Analyse and evaluate how technical and symbolic elements are manipulated in media artworks to challenge representations framed by social beliefs and values in different community and institutional contexts. **Media Arts, Levels 9 and 10, Respond and Interpret.**

VCAMAR046 Analyse and evaluate a range of media artworks from contemporary and past times, including the media artworks of Aboriginal and Torres Strait Islander peoples, to explore differing viewpoints and enrich their media arts making. **Media Arts, Levels 9 and 10, Respond and Interpret**

VCAMUR028 Identify features of the music they listen to, compose and perform, and discuss the purposes it was created for including the music of Aboriginal and Torres Strait Islander peoples, using music terminology. **Music, Levels 3 and 4, Respond and Interpret.**

VCAMUR032 Explain how aspects of the elements of music are combined to communicate ideas, concepts and feelings by comparing music from different cultures, times

and locations including the music of Aboriginal and Torres Strait Islander peoples. **Music, Levels 5 and 6, Respond and Interpret.**

VCAMUR039 Identify and connect specific features and purposes of music from contemporary and past times including music of Aboriginal and Torres Strait Islander peoples, to explore viewpoints and enrich their music making. **Music, Levels 7 and 8, Respond and Interpret.**

VCAMUR046 Analyse a range of music from contemporary and past times, including the music of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints, enrich their music making, and develop understanding of music practice in local, national and international contexts. **Music, Levels 9 and 10, Respond and Interpret.**

VCAVAR045 Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences. **Visual Arts, Levels 9 and 10, Respond and Interpret.**

VCAVAR046 Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts, including artworks by Aboriginal and Torres Strait Islander peoples to explore differing viewpoints. **Visual Arts, Levels 9 and 10, Respond and Interpret.**

VCAVCDR011 Analyse and evaluate the use of methods, media, materials, design elements and design principles in visual communications from different historical, social and cultural contexts, including presentations by Aboriginal and Torres Strait Islander peoples. **Visual Communication Design, Levels 9 and 10, Respond and Interpret.**

And a final word ...

We are always seeking to improve this bulletin and to make it useful, relevant and highly readable. We invite you to email through suggestions including how you as educators incorporate Aboriginal perspectives, especially Victorian ones in your teaching and curriculum.

This edition and previous *Koorie Perspectives in Curriculum Bulletins* are available on the [VAEAI website](http://vaeai.org.au).

Produced by the Victorian Aboriginal Education Association Incorporated (VAEAI), March 2019.

Any enquiries, feedback and suggestions are welcomed, by contacting VAEAI on (03) 94810800 or emailing vaso@vaeai.org.au.

For more Koorie Perspectives, see the VAEAI [Koorie Education Calendar](#).

