

Koorie perspectives in Curriculum Bulletin: January- February 2021

This edition of the Koorie Perspectives in Curriculum Bulletin features:

- Australia Day & The Great Debate
- The Aboriginal Tent Embassy
- The 1939 Cummeragunja Walk-off & *Dhungala* – the Murray River
- Charles Perkins & the 1967 Freedom Rides
- Anniversary of the National Apology
- International Mother Language Day
- What's on: Tune into the Arts

Welcome to the first Koorie Perspectives in Curriculum Bulletin for 2021. Focused on Aboriginal Histories and Cultures, we aim 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 at any time 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 site with additional elaborations.

We know that Aboriginal people are the best equipped and the most appropriate people to teach Indigenous knowledge. Therefore, wherever and whenever 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](#).

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, view or download the VCAA's curriculum guide: [Learning about Aboriginal and Torres Strait Islander histories and cultures](#).

January

Australia Day, Survival Day and The Great Debate

A day off, a barbecue and fireworks? A celebration of who we are as a nation? A day of mourning and invasion? A celebration of survival? Australians hold many different views on what the 26th of January means to them. In 2017 a number of councils controversially decided to no longer celebrate Australia Day on this day, and since then *Change the Date* debates have raged across the country in homes, schools, on the streets and elsewhere.

See our online resource [Australia Day, Survival Day and The Great Debate](#) for great discussion ideas to start the school year.

A poster with a blue background and a large orange circle on the left. The text is white and orange. It promotes an event called 'Share the Spirit' supported by Arts Centre Melbourne, taking place on 26 January, 2021, with gates opening at 12pm. It also states that ticket reservations are required and that tickets are a requirement of entry.

Share the Spirit

Supported by Arts Centre Melbourne

26 January, 2021
Gates open: 12pm

FREE: Ticket reservations required
Note: Tickets are a requirement of entry.

Presented by [Songlines Aboriginal Music Corporation](#), the Melbourne-based **Share the Spirit Festival** moves from its usual spot at Treasury Gardens this year to the Sydney Myer Music Bowl - a social distancing event space. The day is a celebration of the survival of Australia's First Nations people with live music and art from the Aboriginal arts community. The line-up will feature Uncle Archie Roach, Uncle Kutcha Edwards, Alice Skye, Allara, Andy Alberts, The Merindas and more. Tickets are free, but you will need to reserve a spot. [Read more.](#)



Held annually on the 26th January are the Australian of the Year Awards.

In 1968, celebrated Kurnai-Gunditjmara world champion boxer [Lionel Rose](#) was the first Aboriginal person to be named *Australian of the Year*.



"I have interviewed champs from the 1920s ... all the way up to the current world heavyweight king, Wladimir Klitschko. But few fighters I have known were as inspiring as Lionel Rose: humble, gracious, funny and so unaffected by his success ... Boxing gave him a platform and a status he might otherwise never have known and his 1968 victory over the great Japanese bantamweight, Fighting Harada, was a milestone for the embracing of Indigenous Australians."

Read more in [Lionel Rose and the Fight Game](#), by leading boxing journalist and cornerman Grantlee Kieza from his book, *Boxing in Australia* (2015).

In 2021, there are nine Aboriginal and Torres Strait Islander recipients of the state and territory 2021 Australian of the Year Awards, including Victorian Donna Stolzenberg. Donna Stolzenberg's simple idea of handing out 50 donated sleeping bags to homeless people has evolved into a nationwide charity, the National Homeless Collective (NHC). [Read more here.](#)

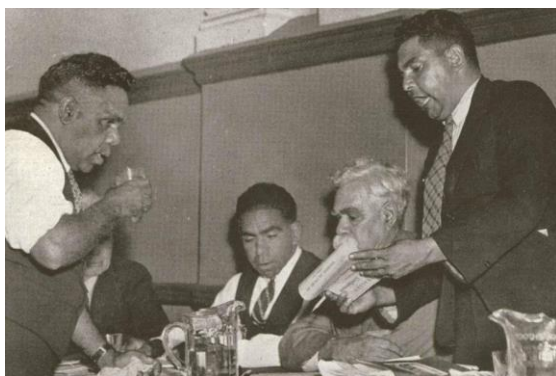
The **2021 Australian of the Year Awards** presented in Canberra, saw Dr Miriam-Rose Ungunmerr Baumann AM, Aboriginal elder, renowned artist, activist, writer and public speaker from the NT take the Senior Australian of the Year Award.

Aborigines Day of Mourning 26 January 1938

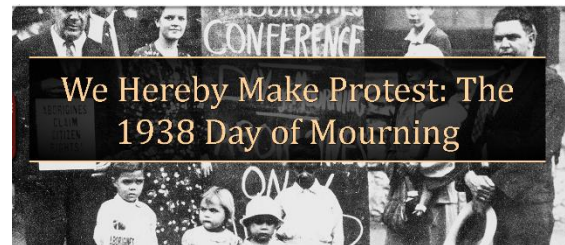
"The Day of Mourning was not the first protest by Aboriginal people in the face of injustice, but it was the one that became a catalyst for future generations ... It is, in my thinking, the most critical juncture in Aboriginal political history and laid the platform for all future efforts at both civil and overall human rights."

John Patten, great grandson of Jack Patten

January 26, 1938 marked the 150th anniversary of the landing of the First Fleet in Australia. For some this was a day to celebrate, for many a day to mourn.

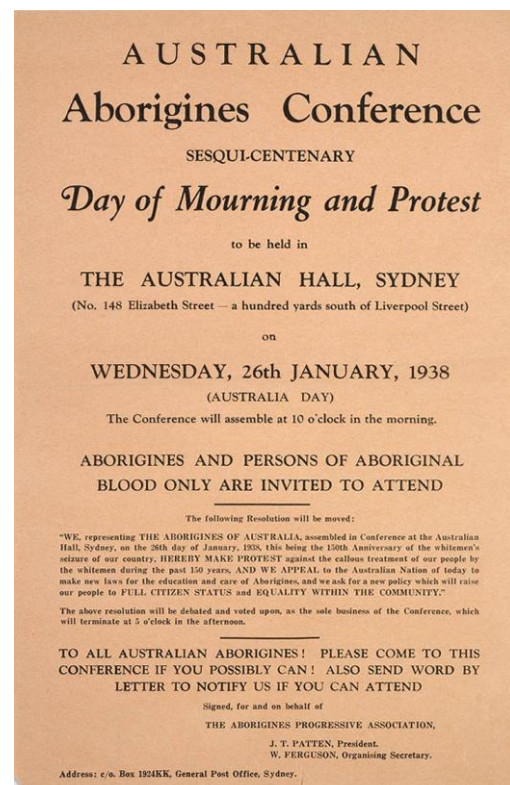


On that day a group of Aboriginal men and women, including Victorian civil-rights leader Sir [Doug Nicholls](#) gathered at Australia Hall in Sydney and moved a major resolution proclaiming the day as a day of national mourning (pictured above with President Jack Patten). To learn more, explore our [Australia Day Feature](#) and explore the AIATSIS online exhibition.



In the words of John Patten, great grandson of Jack Patten, "The Day of Mourning was not the first protest by Aboriginal people in the face of injustice, but it was the one that became a catalyst for future generations, and it was made possible by those who came before. It is, in my thinking, the most critical juncture in Aboriginal political history and laid the platform for all future efforts at both civil and overall human rights ... As a community, we owe every opportunity we have to those pioneers, just as we do to all those who fought for us before them, after them, and who continue to fight for justice today."

The descendants of Jack Patten, William Cooper and Bert Groves, key figures of the 1938 Day of Mourning, each reflect on their family legacy [here](#).



From the State library NSW collection [[a928402 / ML POSTERS 1612](#)]



ABORIGINAL TENT EMBASSY

On 26 January 1972 four Indigenous men set up a beach umbrella on the lawns opposite Parliament House in Canberra. Describing the umbrella as the Aboriginal Embassy, the men were protesting the McMahon government's approach to Indigenous land rights.

The embassy operated in a number of locations and took many forms before its permanent establishment on those same lawns in 1992.

The goals of protesters have also changed over time, and now include not only land rights but also Indigenous sovereignty and self-determination.

To learn more, visit the [NMA website](#). For a deeper understanding, read 'Ours will be a tent': The meaning and symbolism of the early Aboriginal Tent Embassy" by Tobias Campbell (2019, ANU).



Victorian Curriculum:

VCHHK076 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: *History 3-4, Historical Knowledge, Community, remembrance and celebrations.*

VCHHC125 Evaluate different historical interpretations and contested debates: *History 9-10, Historical Concepts and Skills, Historical sources as evidence.*

VCHHC101 Explain different historical interpretations and contested debates about the past: *History 7- 8, Historical Concepts and Skills, Historical sources as evidence.*

VCHHK160 The perspectives of people and different historical interpretations and debates from the period: *History / Levels 9 and 10 / Historical Knowledge / The modern world and Australia / The globalising world.*

VCELY367 Participate in formal and informal debates and plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis: *English 6, Literacy, Interacting with others.*

VCELT406 Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts: *English 8, Reading and Viewing, Literature.*

February

The 4th February marks the anniversary of the famous **Cummeragunja Walk-off**.

On that historic day in 1939, over 200 residents of the Cummeragunja Mission walked off the mission station in protest against conditions at the station, and crossed the Murray R. into Victoria, leaving the state of NSW. At the time, this was in contravention of rules set by the NSW Aboriginal Protection Board restricting the movement of Aboriginal people. Many settled in Barmah, Echuca, Shepparton, Mooroopna and Fitzroy (Melbourne). [Deadly Story](#) tells more.



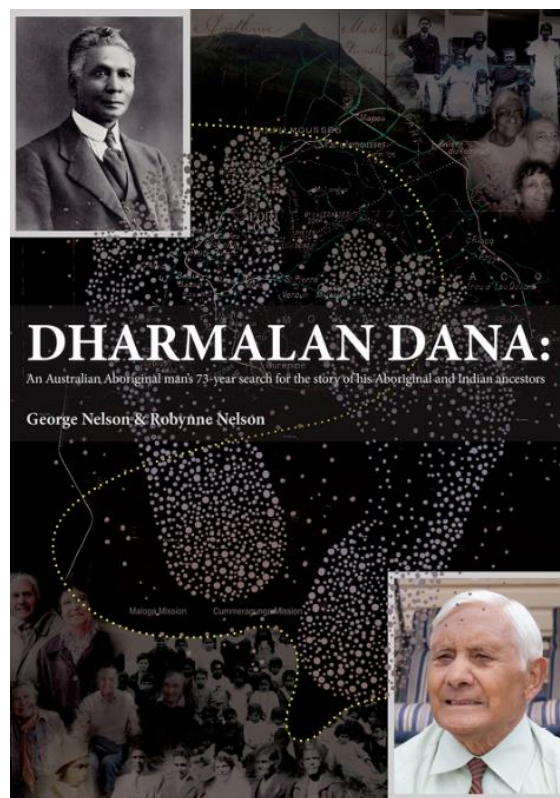
Cummeragunja lies on the NSW side of Dhungala – the Murray River – on the traditional lands of the Bangerang and Yorta Yorta peoples which also cross into Victoria. The river is hugely important to the people and has sustained them for thousands of years.

The now archived **Mission Voices** website developed by the Koorie Heritage Trust is a great multimedia resource. [Listen](#) to the late Bangerang Elder Uncle Sandy Atkinson and other descendants of Cummeragunja discuss life in the day, belonging and connection to place. ('Real Player' free software may need to be downloaded').

With younger students (years 5-8) explore the [Voices of Cummeragunja](#) links and read or listen to the late Bangerang Elder Uncle Sandy

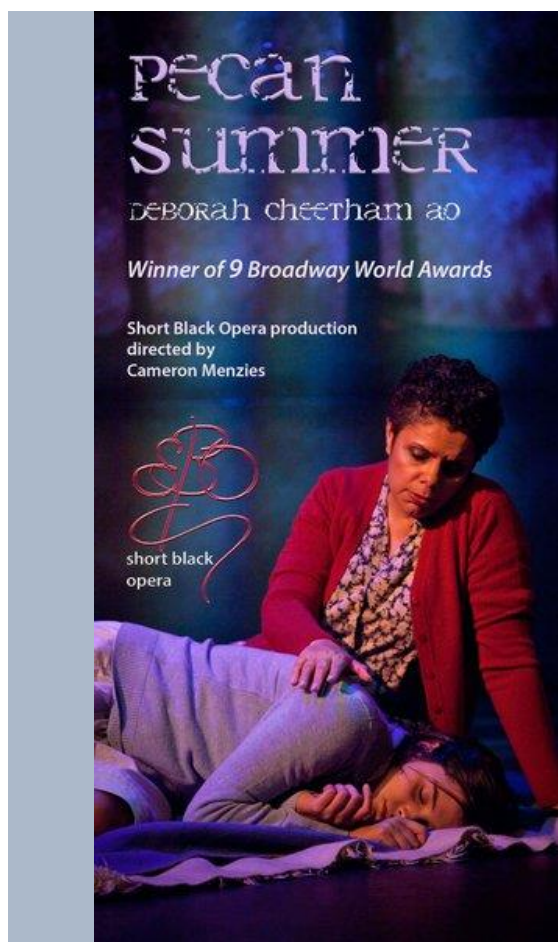
Atkinson talk about [conservation practices](#). What evidence is there that people lived in harmony with their land? Provide at least one specific example of their conservation practices. ('Real Player free software may need to be downloaded').

[Dharmalan Dhana](#) (ANU, 2014) by George and Robynne Nelson and available in many formats tells the story of a man's 73-year search for the story of his Aboriginal and Indian ancestors and contains a lot of deeply personal and historical information about Maloga and Cummeragunja Missions both before and after the walk-off.



Try to embed real life stories and perspectives from your local Aboriginal and Torres Strait Islander community members across your curriculum throughout the year.

Pecan Summer is Australia's first Indigenous opera, written by Yorta Yorta soprano, Deborah Cheetham. The opera is based on the events surrounding the walk-off from Cummeragunja mission in 1939. Deborah Cheetham began writing Pecan Summer in 2008, and the opera premiered on country in Mooroopna (VIC) in 2010. The success of Pecan Summer led to the formation of **Short Black Opera Company**, a national not-for-profit opera company devoted to the development of Indigenous opera singers.



With students research the opera **Pecan Summer** by Yorta Yorta composer Deborah Cheetham. A **filmed version** of the opera Pecan Summer is available through **SBS On Demand** and quite a number of video clips and news reports have been uploaded to **youtube**. Further explore the life of Deborah Cheetham and her journey to be an opera singer and author.

For a Murray River feature, focus some learning activities around Koorie peoples, languages and stories of the Murray River region, such as the **Bangerang Dreaming story*** about the creation of **Dungala** (Tongala), the Murray River, and the famous **Bunyip** stories.

Significantly in 2016, rock art featuring four bunyips was rediscovered in a sandstone shelter in Victoria's *Gariwerd* region - or the Grampians as they have been also called since colonisation. **The Age** recently reported that this find shines 'new light on an age-old story – that of a cosmic struggle between creator spirit and his monstrous enemy,' possibly explaining mother and son-in-law avoidance customs and double rainbows!

Did you know that the legendary **Bunyip** is said to get its name from the Wemba Wemba and Wergaia languages of the Murray River Region?

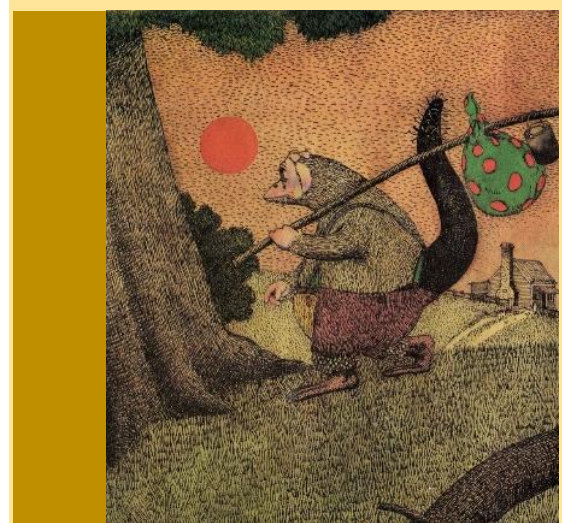
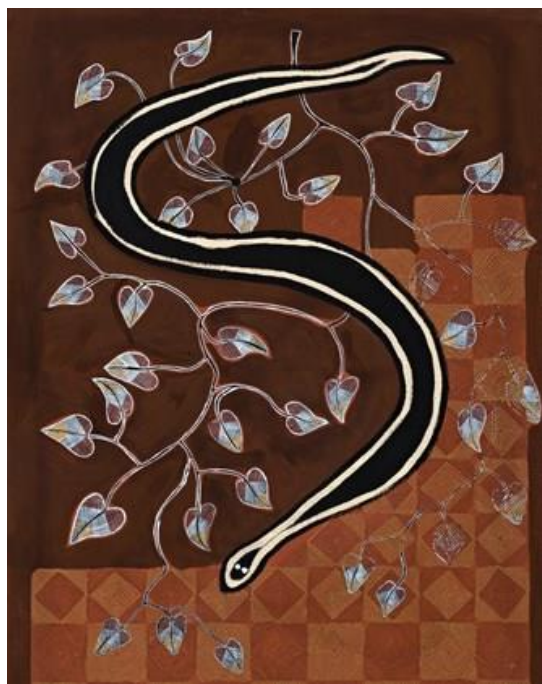


Illustration from The Bunyip of Berkeley's Creek Written by Jenny Wagner and illustrated by Ron Brooks First edition: Longman Young Books, Melbourne, 1973.

Behind the News (BTN) looks at life along Australia's largest river system, the Murray River in **River Kids**, narrated by Tyrone, a young SA Ngarrindjeri boy, who introduces us to people who depend on it – well worth exploring!

With older students, explore the ecological, spiritual, economic and aesthetic significance of the Murray-Darling basin and approaches to custodial responsibility, environmental management and sustainability.



Snake and Water-lilies by Ralph Nicholls (Koorie Heritage Trust AH2527)

Murray River Country: An ecological dialogue with traditional owners by geographer Jessica Weir comes with [teaching notes](#) and discusses the water crisis from a unique perspective – ‘intimate stories of love and loss from the viewpoints of Aboriginal peoples who know the inland rivers as their traditional country.’

**Depending on the region or the language group, there are a number of Creation Stories about the Murray River. For good background material see: [Ponde the Murray Cod – River Creator](#).*

Victorian Curriculum: History

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*

VCHHK134 *Intended and unintended causes and effects of contact and extension of settlement of European power(s), including Aboriginal and Torres Strait Islander peoples: History 9-10*

VCHHK152 *Causes of the struggle of Aboriginal and Torres Strait Islander peoples for rights and freedoms before 1965: History 9-10*

VCHHK156 *Continuity and change for Aboriginal and Torres Strait Islander peoples in securing and achieving civil rights and freedoms in Australia: History 9-10*

VCHHC121 *Sequence significant events in chronological order to support analysis of the causes and effects of these events and identify the changes they brought about: History 9-10*

VCHHC123 *Analyse and corroborate sources and evaluate their accuracy, usefulness and reliability: History 9-10*

VCHHC127 *Analyse the long-term causes, short term triggers and the intended and unintended effects of significant events and developments: History 9-10*

VCHHC124 *Analyse the different perspectives of people in the past and evaluate how these perspectives are influenced by significant events, ideas, location, beliefs and values: History 9-10*

VCHHC126 *Identify and evaluate patterns of continuity and change in the development of the modern world and Australia: History 9-10*

VCHHC128 *Evaluate the historical significance of an event, idea, individual or place: History 9-10*

Victorian Curriculum: Civics & Citizenship

VCCCG028 *Discuss the role of political parties and independent representatives in Australia's system of government, including the formation of governments, and explain the process through which government policy is shaped and developed: Civics & Citizenship 9-10*

VCCCG030 *Analyse how citizens' political choices are shaped, including the influence of the media: Civics & Citizenship 9-10*

VCCCG036 *Discuss challenges to and ways of sustaining a resilient democracy and cohesive society: Civics & Citizenship 9-10*

VCCCG038 *Examine the influence of a range of media, including social media, in shaping identities and attitudes to diversity and how ideas about Australian identity may be influenced by global events: Civics & Citizenship 9-10*

Victorian Curriculum: The Arts - Music

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 7-8*

VCAMUM043 *Plan, develop and notate compositions with an understanding of style and convention: Music 9-10*

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 9-10*

Victorian Curriculum: The Arts - Drama

VCADRR032 *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: Drama 7-8*

VCADRE033 Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes: Drama 7-8

VCADRR039 Identify and connect specific features and purposes of drama from contemporary and past times, including the drama of Aboriginal and Torres Strait Islander peoples to explore viewpoints and enrich their drama making: Drama 7-8

VCADRE041 Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles: Drama 9-10

VCADRD042 Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performances spaces: Drama 9-10

VCECU015 Investigate why ethical principles may differ between people and groups, considering the influence of cultural norms, religion, world views and philosophical thought: Ethical Capabilities 7-8

Victorian Curriculum: Geography

VCGGK109 The spiritual, economic, cultural and aesthetic value of water for people, including Aboriginal and Torres Strait Islander peoples and peoples of the Asia region, that influence the significance of places: Geography 7-8

VCGGK111 Factors that influence the decisions people make about where to live and their perceptions of the liveability of places: Geography 7-8

Victorian Curriculum: English

VCELA164 Understand that English is one of many languages spoken in Australia and that different languages may be spoken by family, classmates and community: English F

VCELA234 Understand that spoken, visual and written forms of language are different modes of communication with different features and their use varies according to the audience, purpose, context and cultural background: English 2

VCELT240 Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created: English 2

VCELY220 Discuss different texts on a similar topic, identifying similarities and differences between the texts: English 2

VCELA303 Understand that Standard Australian English is one of many social dialects used in Australia, and that while it originated in England it has been influenced by many other languages: English 4

VCELA362 Understand that different social and geographical dialects or accents are used in Australia in addition to Standard Australian English: English 6

VCELT393 Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts: English 7

VCELT404 Explore the interconnectedness of Country and Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors: English 8

The 1965 Freedom Rides

One lesson we can all draw from the Freedom Ride is the importance of speaking out against injustice, challenging oppression and discrimination, and doing it now.

Ann Curthoys, honorary professor, author, and original freedom-rider.



On February 12th, 1965, a group of Sydney University students called Students for Aboriginal Rights (SAFA), led by **Aboriginal students Charles Perkins and Gary Williams**, began a trip that would change Australian history. Their journey was both an attempt to emulate the US Civil Rights Movement action in the early 1960s and designed to expose the racist underbelly of Australian society in rural NSW. The book "Freedom Ride: a freedom rider remembers" by Ann Curthoys, relives the experience of the Freedom Ride, drawing largely upon a diary written during the journey and the recollections of Indigenous and non-Indigenous people who were involved. Contemporary media reports as well as secondary accounts supplement the story, drawing attention to the impact of the ride and highlighting the ways in which the events have been remembered.

Learn about the **1965 Freedom Rides** against prejudice and racial discrimination by exploring the Australian Institute of Aboriginal and Torres Strait Islander Studies' (AIATSIS). [AIATSIS' site](#) includes the diaries of freedom-rider Ann Curthoys, a photographic exhibition and a great reading list which includes a list of sources, news articles and external websites about the 1965 Freedom Ride. Your first stop for information could be the curated online exhibition, *The 1965 Freedom Ride*, which brings together primary sources from students that took part in this landmark event with newspaper coverage from the time.

Amongst the Freedom Riders was Darce Cassidy, an arts student who was also a part-time reporter for the ABC. His [vivid recordings of the 1965 Freedom Ride](#) weren't broadcast until 1978. In this excerpt, we're taken right to the centre of the confrontation at the Moree swimming pool, where tempers run high in this encounter, revealing the extent of racial segregation that prevailed in country towns at the time.

Previously unpublished photographs of the 1965 Freedom rides discovered in the NSW State Library of NSW archives were first exhibited in 2015. Encourage students to [explore](#) these photographs useful for discussions and presentations.



Watch the **2015 anniversary of the Freedom Rides film on [Living Black](#)** about the Freedom Rides. Discuss how things were then and how the freedom riders feel about that time, and their historic action.

Alternatively, students, especially primary school students might prefer to watch the [BTN](#) program on the Freedom Rides 50th anniversary and discuss similarly.



The *Daily Mirror's* full-page coverage of the demonstration at Moree pool, 22 February 1965. (Photo courtesy of Newspix)

Image from The Daily Mirror, February 22 1965 found at: <http://www.kooriweb.org/foley/images/history/1960s/freedom/fr13.html>



Why were students compelled to take this action? What do these types of actions achieve?

VAEI has produced a brief feature for easy access, [The 1965 Freedom Rides](#).

Victorian Curriculum: History

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.

Elaborations: investigating the role of Charles Perkins in the Freedom Ride of 1965 and the efficacy of television in bringing 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).*



Excerpt of Unidentified boys in wood shack, February 1965 / from The Tribune archived collection. At: <https://www.flickr.com/photos/statelibraryofnsw/20829135935/in/album-72157654250887374/>



Anniversary of the National Apology

On February 13, 2008, a long-awaited National Apology to Australia's Aboriginal and Torres Strait Islander Peoples was delivered by the then Prime Minister Kevin Rudd which acknowledged in particular the Stolen Generations. Last year significantly marked the 10th anniversary of this historic occasion.

Each year the National Sorry Day Committee encourages all schools, community groups, workplaces and individuals to commemorate the anniversary of this important event in Australia's history.

With sensitivity, honouring the Apology Anniversary and National Sorry Day builds understanding and respect between school and community, teachers and students.

If possible, invite a Stolen Generations member or another Aboriginal or Torres Strait Islander parent, Elder or community member to speak with your students about the Stolen Generations and the importance of celebrating the Apology Anniversary. Discuss with your guest speaker prior to the lesson what they are willing to talk about, especially relating to potentially sensitive issues. Remember that across Victoria and the rest of the nation almost every, if not all Aboriginal families have been negatively affected by the policies and practices that have led to dispossession and what we now call the Stolen Generations. For some, this is still very difficult to reconcile and talk about.



Reaction to the Prime Minister's apology in Canberra and Sydney today.
Photos: Peter Rae, Jon Reid and Mark Graham., Sydney Morning Herald.

Download the National Sorry Day Committee's excellent resource [Learning about the Stolen Generation: the NSDC's school resource](#) for great classroom and whole-of-school activities.

For the speech that stopped the Nation, listen to or play [footage](#) from the Apology.

To hear personal stories from members of the Stolen Generations, go to the dedicated website: [Stolen Generations' Testimonies](#).

Some questions you might want to consider with your students as part of a lesson:

1. When might we apologise and say sorry for something, and how important is it? Any personal stories to share? How did you feel when someone apologised?
2. How did your family members feel when the Australian Parliament said 'sorry' in 2008?
3. Why was it so important for Parliament to make an Apology?

VAEI has produced a separate publication to commemorate the anniversary of the National Apology to Aboriginal and Torres Strait Islander People which includes a transcript of Prime minister Kevin Rudd's National Apology, downloadable [here](#).

Victorian Curriculum: History

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*

VCHHK076 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: *History 3-4: Community, remembrance and celebrations*.

VCHHK154 Significance of the following events in changing society: 1962 right to vote federally, 1967 Referendum, Reconciliation, Mabo decision, Bringing Them Home Report (the Stolen Generations), the Apology and the different perspectives of these events: *History 9-10: Rights and freedoms (1945 – the present)*.

VCCCG031 Explain the Australian government's roles and responsibilities at a global level, including provision of foreign aid, peacekeeping and the United Nations: *Civics & Citizenship 9-10*

VCDSTS044 Investigate the ways in which designed solutions evolve locally, nationally, regionally and globally through the creativity, innovation and enterprise of individuals and groups: *Design and Technology 7-8: Technologies and Society*.

Personal and Social Capabilities (various CDs) - For Levels 9 and 10, the curriculum focuses on analysing factors that influence respectful relationships in a range of diverse settings and the importance of empathy and respect for diversity in creating a cohesive society. Students are provided with opportunities to engage in activities that promote initiative, independence, interdependence and leadership. They evaluate their contribution to group tasks and suggest improvements to enable achievement of a team goal. Students explore the nature of conflict in a range of personal, local, national and global contexts. They evaluate a variety of strategies to prevent or resolve conflict.

International Mother Language Day

February 21 commemorates **International Mother Language Day**, celebrating language diversity and variety worldwide annually. Significantly it also remembers events such as the killing of four students on February 21, 1952, because they campaigned to officially use their mother language, Bengali, in Bangladesh.

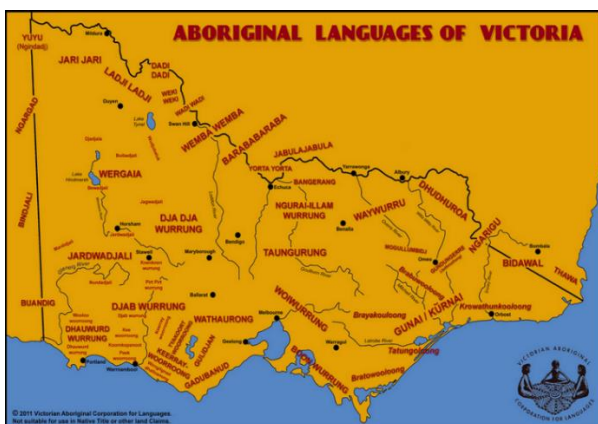


Mother Language Day is a day to celebrate languages spoken world-wide, especially in Australia, and to highlight the importance of preserving linguistic diversity and the human right to use these languages.

"Towards Sustainable Futures through Multilingual Education."

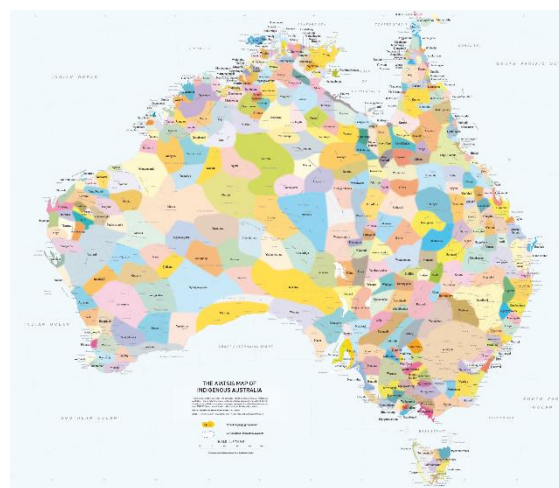
IMDL 2017 theme

Talk with students about their own language backgrounds using a variety of maps where possible.

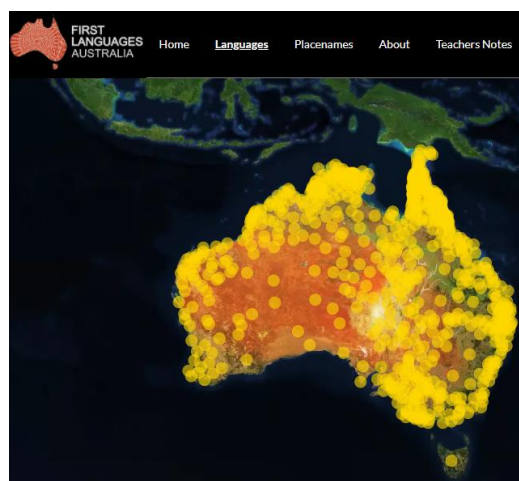


Explore the online [Australian Languages map](#) and zoom into Country, making connections between languages and places where students and teachers were born. Large, printed maps can be purchased from [AIATSIS](#), the [Koorie Heritage Trust](#) and other outlets.

With your students identify the language group or country associated with your school and research the language and its traditional speakers. Clicking the map below will take you to a high-resolution image where sections can be easily enlarged.



Especially worth exploring because of the continuing community input and embedded multimedia resources, is the interactive [Gambay Map](#), developed by [First Languages Australia](#) which is [helping kids understand Australia](#). FLA is working with regional language centres nationally, to develop a map of Australian languages, that reflects the names and groupings favoured by community.



Victorian Curriculum:

There are a great many content descriptors in the Victorian Curriculum related to understanding the diversity of languages and cultures represented in the classroom, and the multilingual and multicultural character of Australian society.

Entering **Australian Languages** in the Vic Curriculum search engine for example generates a possible 2,345 hits, across all learning areas and many within the study of other languages. This is no surprise in a country like Australia and therefore well worth acknowledging on the day!

Tune in to the ARTS: What's on...

∞ The Koorie Heritage Trust

AFFIRMATION

"For those who experience the majority of their life feeling represented and part of the dominant culture, it is hard to explain the feeling of wellbeing that comes from something as simple as feeling recognised in your truth. The most apt description is that it feels like a small act of homecoming. It is a rare and precious feeling."

Maddee Clark, Yugambeh (QLD) writer, editor, curator.

Affirmation at the KHT brings together four Victorian multi-disciplinary Aboriginal photographers in an online exhibition that explores truth telling in the context of place, ancestral identity and cultural pride, through a First Nations lens.

Featuring the works of Koorie photographers – **Paola Balla** (Wemba Wemba, Gunditjmarra), **Deanne Gilson** (Wadawurrung), **Tashara Roberts** (Dja Dja Wurrung, Yorta Yorta, English and German) and **Pierra Van Sparkes** (Pibbulman, WA), Affirmation was originally conceived as the KHT's contribution to PHOTO 2020 International Festival of Photography, which has been postponed and will be presented as **PHOTO 2021**.

Explore the AFFIRMATION exhibition through KHT's [Virtual Exhibition Gallery Tour](#) and downloadable [catalogue](#).



PAOLA BALLA, Mok Mok Series – I Woke Up Like Dis, (2016)

at The Bunjilaka Museum

Gung | create, make, do, love

Installation of 24 works

12 December 2020 – 30 May 2021

Gung | create, make, do, love is a stunning new exhibition by award-winning Wergaia/Wemba Wemba artist Kelly Koumalatsos.

Kelly's practice merges traditional Wemba Wemba and Wergaia possum skin cloak-making with printmaking in powerful and visually stunning ways. This exhibition includes a selection of works on paper as well as three-dimensional Victorian-era garments delicately constructed from fur-printed tissue paper; portraits of Kelly's family and ancestors, symbolising cultural identity and protection.

With deep history and culture embedded in her artistic practice, Kelly's signature technique is *uka ngalung wooleh* | to paint with possum – a medium she has been working with for over 30 years.

Kelly's work reclaims, rediscovers and celebrates the stories of her ancestors; their strength, resilience and determination, and the coming together of Wemba Wemba and Wergaia people.

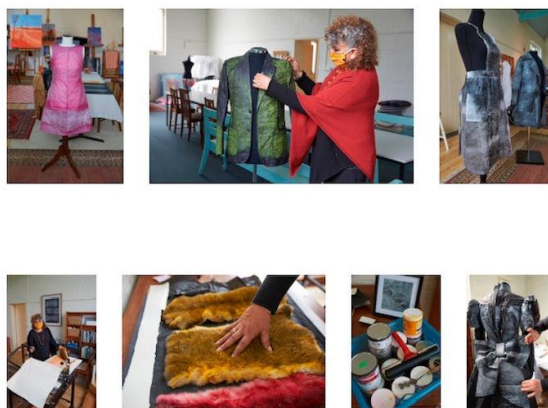
The compelling combination of photographs, printmaking techniques and three-dimensional objects are at once timeless and ethereal, contemporary and historical, reflecting the beauty of Wemba Wemba and Wergaia country, cultural identity and a celebration of family.

"I started making possum cloaks in 1995 and at that time I considered the making of cloaks to be an act of living my sovereignty. In this exhibition I celebrate Wergaia and Wemba Wemba knowledge, stories and photos. The stories and knowledge represent my intellectual sovereignty as portrayed through my tribal lens."

Kelly Koumalatsos



Kelly in her studio with a selection of her Victorian-era garments, which are delicately constructed from tissue paper hand printed with possum fur. Photo by Mike Dugdale.



Two Strong Sisters Connected

EXHIBITION UNTIL 31 JANUARY 2021



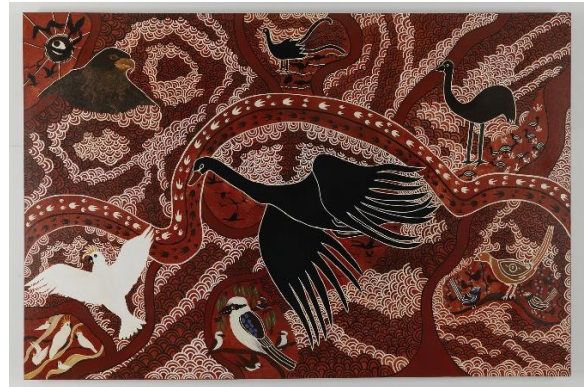
Two Strong Sisters Connected is the coming together of celebrated Victorian Elders and artists Aunty Eileen Harrison and Aunty Rochelle Patten. The exhibition features new and existing works from both artists.

With over 38 works on display, Two Strong Sisters Connected chronicles the women's individual stories and shared similarities that extend beyond art despite growing up in different regions of Victoria. Aunty Eileen Harrison is a Kurnai Elder born on Lake Tyers Trust in west Gippsland and Aunty Rochelle Patten is a Yorta Yorta and Wemba Wemba Elder from Mooroopna.

Two Strong Sisters Connected takes you on a journey through the stories of the artists, sharing matriarchal cultural knowledge, passed down from mothers and grandmothers for thousands of generations. It is through the strength of their friendship and shared experiences of the good times and the hard times of growing up on Country, caring for animals, the environment and the strong presence of culture and history that their works connect. The spirit of sisterhood and enduring love for culture shines through these works celebrating the strength of Victorian

Koorie Culture. A deep connection to country, culture and family are interwoven through each artwork.

Both women are mothers, grandmothers and great grandmothers, respected community Elders and celebrated artists. Aunty Eileen Harrison has had three solo exhibitions, a touring exhibition and was awarded the 2004 NAIDOC Victorian Artist of the Year and Aunty Rochelle Patten has exhibited around Australia and was nominated for the prestigious Ros Bower Memorial Award. Check it out [here](#).



Black Swan by Aunty Eileen Harrison.

~ The Heidi



*Heidi Summer Festival: The
DEANS*

14th February 2021

In collaboration with [Songlines Aboriginal Music](#), Heide is proud to present Indigenous artists, dancers and storytellers across two weekends in February, from the 17 January to 7 March, presented by singer/songwriter Robert Bundle, of Songlines.

Featuring [The Deans](#) on the 14th- a critically acclaimed soul band based in Melbourne - winners of The Age Music Victoria Award for Best Indigenous Act 2014, and nominees for Band of the Year in the prestigious Deadly Awards in 2007. The Deans have been described as a United Nations of Indigenous and non-Indigenous Australians, unified in the one soul groove!

SEE THE FULL PROGRAM AND BOOK TICKETS



at The Ballarat Art Gallery

Until the 7 February 2021

PITCHA MAKIN FELLAS: JOIN THE CLUB



Love it or hate it, Australian Rules Football is an important part of our history and culture. [Join the club](#) is characterised by the irreverent humour that is a hallmark of the Pitcha Makin Fellas' work and is both a celebration and a criticism of Australia's favourite sport.

A playful series of trading-card-style portraits parodies the hypermasculine world of footy and criticises the power imbalances that stem from the corporatisation of the game. The Fellas also address the importance of footy in bringing regional communities together and acknowledge the work the AFL have undertaken to increase Indigenous participation and leadership in the game.

The [Pitcha Makin Fellas](#) are an art collective based in Ballarat, Victoria. They are Koorie artists and writers whose ancestries hail from different language groups across Australia. The artists and writers first got together weekly to yarn, paint and write - Myles Walsh, Ted Laxton, Adrian Rigney and Peter-Shane Rotumah.

Since forming in 2013, the Fellas have been included in numerous group and solo

exhibitions and their work is represented in public and private collections. They regularly lead community and school-based projects and workshops and have worked on diverse projects including for the Koorie Heritage Trust, Melbourne Museum and White Night (Melbourne and Ballarat) and the Ballarat International Foto Biennale.

Their work is humorous, carries a punch, with explosive colours and patterns that always offer a message. It also carries the pride the Fellas have in their culture, and the strength of learning and reviving story and connection to culture.

The Pitcha Makin Fellas are currently undertaking a studio residency as Adjunct Research Fellas at Federation University Australia, Ballarat. [Read more.](#)

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. You are invited 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), January 2021.

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

