

Koorie Perspectives in Curriculum Bulletin: March-April 2023

This edition of the Koorie Perspectives in Curriculum Bulletin features:

- 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
- ANZAC Day
- **Tune into the Arts, live and online**

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 our [Koorie Education Resources](#), 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, V. 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: [Learning about Aboriginal and Torres Strait Islander histories and cultures.](#)



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

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](#); and for the younger ones, [Walking Together](#) and [Aboriginal Early Childhood Cultural Protocols](#). These resources will help educators create Koorie-inclusive learning environments that respect and reflect Aboriginal people, content and perspectives – benefitting the experiences of all children.

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 2023 is '**For Our Elders** – and encourages us to pay homage to our Elders, those we've lost and those who continue fighting for justice across all our Nations.

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, V. Elefsiniotis

[River of Language Exhibition](#), on daily from 10 am - 5 pm, is a multimedia soundscape exhibition that celebrates the 2019 UN International Year of Indigenous Languages and the 25th Anniversary of the Victorian Aboriginal Corporation for Languages (VACL). Be surrounded by spears and shields made from box, red gum and belar tree species, and watch the wall of the Birrarung Gallery come to life with a striking 28 metre mural in honour of Victoria's 44 language groups – a collaboration between young indigenous creatives and the exhibition Curators.

Scholarship and funding opportunities are often available around this time of year. The Department of Education has a dedicated page with links to [scholarships and financial assistance for Koorie young people](#). While the closing date for many has passed or yet to come, they are worth exploring for later in the year and early next year.

Senior Koorie students with a flair 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.



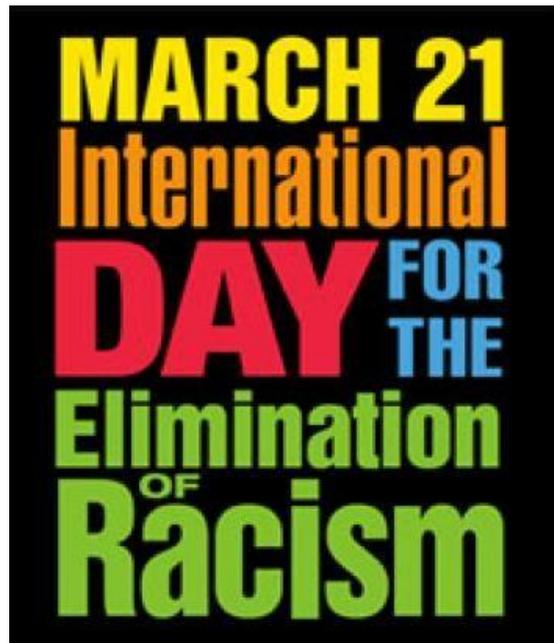


The program is made up of a series of workshops that explore performance skills, writing for the stage, technical and design aspects of creating a production and more. Program participants are supported by Indigenous teaching artists, mentors and the Wilin Centre where they can receive cultural support 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 2023 are now open. For further information regarding the program contact Karin or Brodi at education@mtc.com.au. [More info here.](#)



March



March 21 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.

While the 2023 theme is yet to be promoted, UNESCO reminds us that “while important advancements have been achieved in many areas, societies are still plagued by discrimination, racism and inequalities. None of the multifaceted and complex challenges of our times can be tackled effectively without inclusion. This is the resounding message of Agenda 2030 and its pledge to “Leave no one behind”.

The world is more and more interconnected, but it does not mean that individuals and societies really live together – as reveal the

exclusions suffered by millions of poor, women, youth, migrants and disenfranchised minorities.

In our turbulent international globalized landscape, a central message must be heralded: peace is more than the absence of war, it is living together with our differences – of sex, race, language, religion or culture – while furthering universal respect for justice and human rights on which such coexistence depends. Peace is a choice to be made on each situation, an everyday life decision to engage in sincere dialogue with other individuals and communities.” [UNESCO: Fight against Racism & Discrimination: Fostering Inclusion, Rights and Dialogue](#)



The Racism No Way Program and site focuses on anti-racism education for Australian schools providing teaching resources and suggested activities from years K-12, including computer-based activities. Check out the site with resources, a range of suggested wellbeing activities and Australian Curriculum links. More resources are available on teaching intercultural communication here or by clicking on the image below.



The UN dedicated page promotes showing support for this day through social media. *The online portal allows for change of filter.* With care this activity could be adapted for schools and education settings by creating a photo wall in your school education setting and making your own filter.



I Stand Up To Racism

Show your support for #FightRacism by sharing your picture.

1. Visit <https://share.ohchr.org>
2. Add your photo with our “I Stand Up To Racism” filter. You can also choose one of our filters inspired by the Universal Declaration of Human Rights
3. Share it on social media using #FightRacism and #StandUp4HumanRights



Harmony Week has evolved from Harmony Day and is celebrated during the week (Monday to Sunday) that includes 21 March, the UN’s International Day for the Elimination of Racial Discrimination. **This year, Harmony Week runs from Monday 20 - Sunday 26 March, and** 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 Week website** has background information, promotional materials and resources for schools.

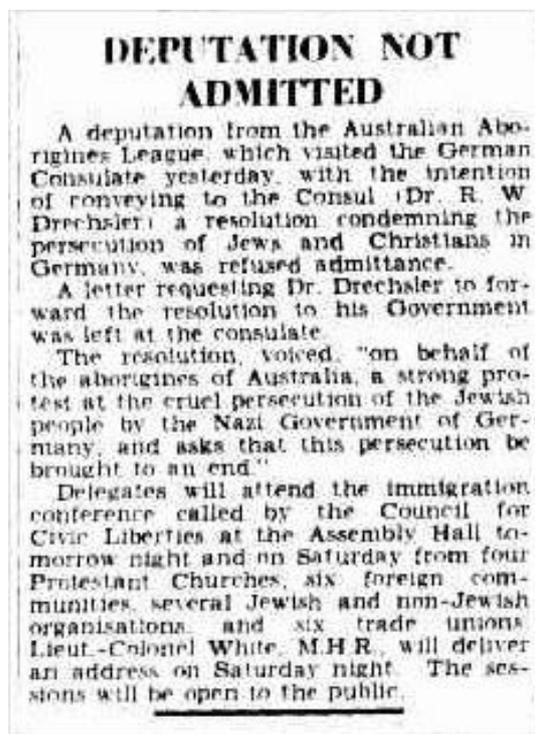
This month is a prime time to focus learnings on acting against bullying, racism, discrimination, violence and all forms of oppression, and act ethically, morally and humanely all year, and as a society. Remember that Aboriginal Australia represents around 250 different language groups and diverse cultures and focus on celebrating the cultural range and diversity of your school community.

ABORIGINAL DEPUTATION NOT ADMITTED!



William Cooper (centre). Taken at the first meeting of the Aborigines Advancement League, 1933.

“On behalf of the Aboriginal inhabitants of Australia, we wish to have it registered and on record that we protest wholeheartedly at the cruel persecution of the Jewish people by the Nazi government in Germany and asks that this persecution be bought to an end.”



The Argus, 7 December 1938. p. 3

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.

William Cooper with members of his family, and the Aboriginal Advancement League, of which he was a founding member in 1933, walked to Melbourne that December 6, to hand deliver a letter to the German Consulate. In part, the letter read,

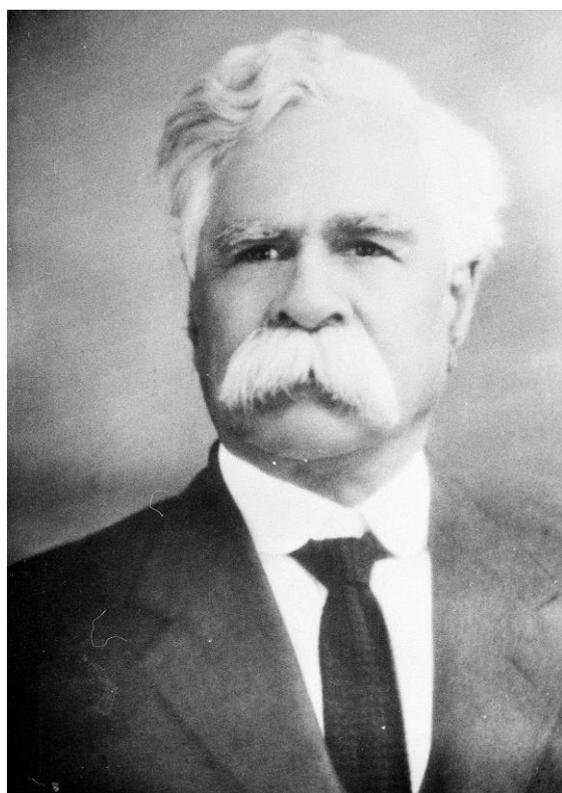
“On behalf of the Aboriginal inhabitants of Australia, we wish to have it registered and on record that we protest wholeheartedly at the cruel persecution of the Jewish people by the Nazi government in Germany. We plead that you would make it known to your government and its military leaders that this cruel persecution of their fellow citizens must be brought to an end.”

William Cooper, representing his people who had suffered decades of persecution at the hands of European settlement, was appealing to the Third Reich to stop its persecution of Jewish people across Germany. This at a time when the rest of the world was turning a blind eye to the treatment of the Jewish people and other minorities across Europe. Despite being refused entry to the consulate itself, Cooper had made his point.

Adapted from an article by Daniel James, <https://indigenoux.com.au/welcome-to-the-federal-seat-of-cooper/>

For more information, read the transcript or listen to the ABC interview [The life of indigenous activist and humans rights campaigner William Cooper](#) with biographer Barbara Miller.

To learn more about Yorta Yorta civil rights activist William Cooper, explore the NMA dedicated site [Defining Moments: William Cooper Protests](#)



William Cooper. Alick Jackomos Collection, AIATSIS N04416_34A

Native Title Recognition for Gunditjmara



March 30 is the anniversary of Native Title recognition for the Gunditjmara people of S.W. Victoria.

On March 30, 2007, Gunditjmara People in SW Victoria won an 11-year legal battle for native title rights over 140,000 hectares of crown land. The Australian Federal Court recognised the native title rights of the Gunditjmara for their “strong and unrelenting connection to this area where their ancestors farmed eels for food and trade, at the time of European settlement and back through millennia.”

Celebrations were held on Gunditjmara country to celebrate the Native Title Consent Determination – a determination that was reached through the consent of all parties, rather than through litigation.

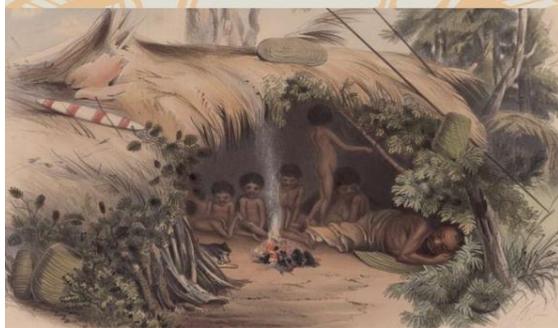
Celebrations were held at the base of the volcanic mountain Budj Bim, also known as Mount Eccles National Park, and followed a special hearing of the Federal Court of Australia on Country.

With older students, search [AIATSIS](#) and research the Gunditjmara struggle for Native Title recognition or go to the [Deadly Story](#) site, another excellent resource.



The Gunditjmara Land Justice Story

JESSICA K WEIR



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



Lorraine Sandra Onus and Christina Frankland, 1980 Uncle Johnny Lovett

In 1981, prior to Native Title legislation and recognition, Gunditjmara women **Lorraine Sandra Onus** and **Christina Frankland** won their case against Alcoa in the High Court (**Onus v Alcoa**). They were trying to prevent the proposed aluminium smelter from damaging Gunditjmara sites near Portland. The resulting case law remains one of the key legal benchmarks in recognising traditional ownership (First Peoples' Assembly of Victoria). Learn more in this article: [The Indelible Onus & Frankland](#) (2021). Read the High Court of Australia decision on **ONUS v. ALCOA OF AUSTRALIA LTD**, [here](#).

For a firsthand account of the Gunditjmara struggles, read Gunditjmara / Boandik Victorian Aboriginal Honour Roll inductee and well-known singer-songwriter and country and western star **Uncle John (Johnny) Lovett's** witness statement [Balert Keetyarra](#) to the **Yoorrook Justice Commission** (2022). In this witness statement, Uncle Johnny speaks about his experiences growing up as an Aboriginal person in Victoria including experiences of family and community around the Lake Condah Mission, the war service of his father and uncles and the treatment of veterans, continuing experiences of racism, involvement in the Gunditjmara native title determination, heritage listing of Budj Bim and recognition of Traditional Owners' rights.



Uncle Johnny Lovett (Aboriginal Honour Roll inductee, 2018)

The **Yoorrook Justice Commission** is the first formal truth-telling process into historical and ongoing injustices experienced by First Peoples in Victoria. Learn more about this fundamental inquiry process on the [Yoorrook Justice Commission website](#).

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 Gunditjmarra Country, people, history and culture. If able to, invite Gunditjmarra community members to come to the class or school and speak about Gunditjmarra, by contacting the Warrnambool or Heywood LAECGs and the Gunditj Mirring or Eastern Maar Traditional Owners Corporations.



Lake Condah, extremely significant to Gunditjmarra People, is an Indigenous Protected Area. Visit or learn about Victorian Indigenous Protected Areas (IPA) in Victoria, like Kurtonitj or Lake Condah in the SW of Victoria and read about [the detective work behind the Budj Bim eel traps World Heritage bid](#) in this article by The Conversation.

Ancient Indigenous aquaculture site Budj Bim added to UNESCO World Heritage listing

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 Gunditjmarra 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, fish-traps, channels and weirs for growing and harvesting eels created by Gunditjmarra people 6600 years ago.

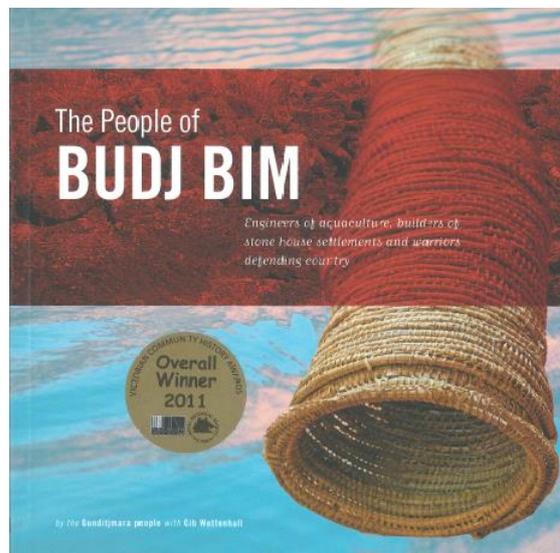
In July 2019, the Budj Bim Cultural Landscape was inscribed on the [UNESCO world heritage list](#), which recognises the international significance of the landscape and the aquaculture systems. Australia now has 20 World Heritage listings, with Budj Bim the first World Heritage listing solely based on Indigenous cultural value and significance.

The Budj Bim lava flows, which connect the three components, provides the basis for this complex aquaculture system developed by the Gunditjmarra, based on deliberate redirection, modification and management of waterways and wetlands.

Over a period of at least 6,600 years the Gunditjmarra created, manipulated and modified these local hydrological regimes and

ecological systems. They utilised the abundant local volcanic rock to construct channels, weirs and dams and manage water flows in order to systematically trap, store and harvest kooyang (short-finned eel – *Anguilla australis*) and support enhancement of other food resources.

Not only does Budj Bim disprove the myth that all Australian Aboriginal people were nomadic and not agriculturally inclined, it is also considered one of the oldest aquaculture sites in the world. See [ABC news](#) for more, and explore the [UNESCO site](#) for a comprehensive examination of not only the cultural and historical significance of Budj Bim, but also its universal value globally .



The remains of stone traps used to capture eels at Budj Bim have been added to the UNESCO World Heritage List. Photo credit: ABC News: Bridget Brennan.

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

Explore the lives of Gunditjmarra 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](#); and [Laura Bell](#). Research also Young Australian of the Year state finalist, and [first Indigenous consul general to the US](#) Gunditjmarra 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:

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.*

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

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.*

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.

Pre-contact First Australians had a deep understanding of the positions and movements of celestial bodies and are sometimes referred to as the 'world's first astronomers'. It is well-documented that many Aboriginal and Torres Strait Islander peoples not only knew every star visible to the naked eye, but also had intimate knowledge of the precession of the planets, the apparent movement of the stars through the night sky, and the shift that the whole pattern of stars undergoes over the course of a year. This knowledge played, and continues to play, an essential role in the prediction and timing of seasonally recurring events, as well as in the highly developed navigational abilities of Aboriginal and Torres Strait Islander peoples.

Many constellations are associated with histories, some of which are strikingly similar to those from European and other cultures.

Contrary to many other traditions however, in Aboriginal and Torres Strait Islander astronomy, the identity of stars and constellations is not only determined by the brightness and patterns of the observed light such as the constellation Orion, but also takes into account the patterns originating from the dark clouds within the Milky Way and the colour of light emitted by certain stars.

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 Gunditjmarra, and possum skin cloaks for warmth, comfort and much more.

[Watch the video](#) with Boon Wurrung Elder Aunty 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.

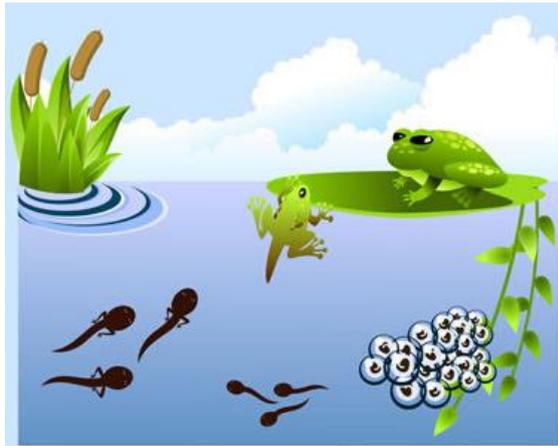


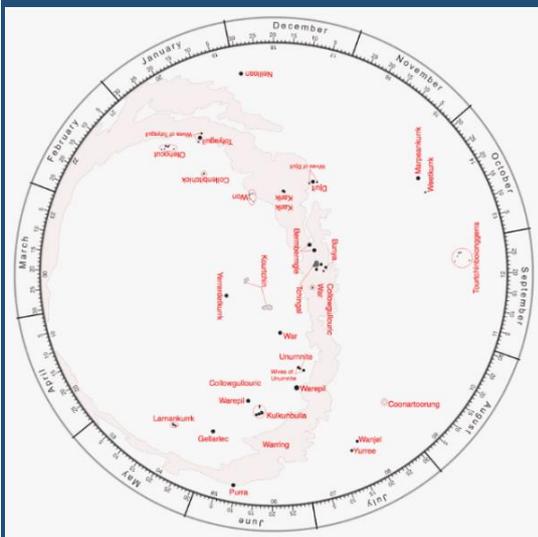
Diagram of the Frog Life Cycle

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 for example.

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 *Koorie Seasons and Astral Calendars* special feature for a range 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:

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

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.

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

VCSSU129 The Universe contains features including galaxies, stars and solar systems; the Big Bang theory can be used to explain the origin of the Universe: Science 9 – 10, Science Understanding, Earth and space sciences.

Australian Curriculum:

ACSSU188 The universe contains features including galaxies, stars and solar systems, and the Big Bang theory can be used to explain the origin of the universe.

- *researching Aboriginal and Torres Strait Islander Peoples' knowledge of celestial bodies and explanations of the origin of the universe*

In response to feedback from community and educators, ACARA has developed 95 new elaborations with

accompanying teacher background information to help teachers to incorporate the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority in the Australian Curriculum: Science.

These elaborations were developed with the assistance of ACARA's Aboriginal and Torres Strait Islander Advisory Group and Taskforce, and Science and Aboriginal and Torres Strait Islander curriculum specialists, and provide practical examples across all three strands of the science curriculum and all year levels.

The elaborations acknowledge that Aboriginal Peoples and Torres Strait Islander Peoples have worked scientifically for millennia and continue to contribute to contemporary science. They are scientifically rigorous, demonstrating how Indigenous history, culture, knowledge and understanding can be incorporated into teaching core scientific concepts.

Each elaboration is accompanied by teacher background information that explains in detail the cultural and historical significance of the chosen topic and how it connects to the core science curriculum content. It also includes a list of consulted works, provided as evidence of the research undertaken to inform the development of the teacher background information. The teacher background information is accessible through the Aboriginal and Torres Strait Islander Histories and Cultures icon appearing next to the elaboration.

The elaborations and accompanying teacher background information support teachers in providing a more culturally responsive curriculum experience for Aboriginal and Torres Strait Islander students resulting in increased engagement and better educational outcomes. They also provide an opportunity for teachers to engage all students in respect and recognition of the world's oldest continuous living cultures.

For more details including a video on how to best use the elaborations, see ACARA's [New Science elaborations addressing Aboriginal and Torres Strait Islander Histories and Cultures](#).



"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 of 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, and perhaps 50 fought on Gallipoli despite profound barriers to enlisting.

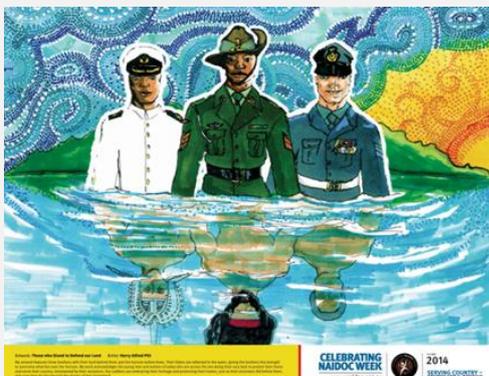
The oral histories and treasured family photographs of Aboriginal and Torres Strait Islander service men and women create a vivid picture of Indigenous war service in [Our Mob Served: A History of Aboriginal and Torres Strait Islander histories of war and defending Australia](#). *Our Mob* is the result of the four-year [Serving Our Country](#) research project well worth exploring, led by former AIATSIS Chairperson and ANU Emeritus Professor Mick Dodson.



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

In our Indigenous Service Brief, you will find links to the Australian War Memorial multimedia resources, old promotional footage, video testimonies, plays, online exhibitions and more.

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

➤ *The Melbourne Fashion Festival*



Yanggurdi during the Future/History runway as part of Melbourne Fringe Festival. Photo credit: Tamati Smith.

One year ago, Taungurung and Djaara artist Cassie Leatham launched her label **Yanggurdi** on the Melbourne Fashion Festival runway. A year later and she's back with a new collection.

Leatham, an artist and master weaver, describes Yanggurdi as wearable art and an important way of carrying on the journey of her ancestors. Yanggurdi means 'walkabout' in Taungurung language and Leatham's design practice involves a close connection to Country. The wearability of clothes plays a big part in her new collection and Leatham has been inspired by "everyday lifestyle".

"Just because the seasons change doesn't mean your style has to," she said. "I've created these beautiful block prints of symbols, fine lines, details, metallics but also of course my weaving journey. You're going to see some really bold and really cool designs that are for young and old."

In creating for her label, Leatham harvests

lomandra grass and other native grasses for weaving before piecing together pieces to be worn.

Leatham will debut her new collection at Melbourne Fashion Festival on March 9 in the Urban Oasis Runway show. Her designs are also on display at Melbourne Museum as part of the Future/History exhibition.

In Mount Duneed Estate in Waurm Ponds, just outside of Dijilang (Geelong), Melbourne Fashion Festival's first ever runway was walked outside of Naarm (Melbourne). The Indigenous designers who showcased their label at the **My Spirit, My Country** runway include, Annette Sax, Jason Hampton, Tito Schmidt, Cheryl Creed, Amber Bridgman, Jeanine Clarkin, Merdi Sihombing, Cheremene Castle, Deborah Beale.

NIT reports that Global Indigenous Management executive officer Tina Waru said this was so much more than just a runway, prior to the Show.

"The Global Indigenous Runway celebrates the creativity of top Indigenous fashion designers from around the world," she said.

"More than just another runway, the designers will collaborate with artists and musicians to deliver a unique Indigenous cultural spectacular honouring their fashion stories. "Indigenous Runway Project will run a program for Indigenous young people using fashion as a vehicle to reveal career pathways in the industry."

The Indigenous designers featured come from all over the world. From Samoa to New Zealand and even Indonesia. Opening the show was Taungurung designer and founder of Wa-ring, **Annette Sax** whose final look included a wedding gown with a detachable train.

From NIT <https://nit.com.au/08-03-2023/5224/changing-climate-plays-big-part-in-cassie-leathams-new-yanggurdi-collection>, and <https://nit.com.au/14-03-2023/5267/my-spirit-my-country-runway-places-emphasis-on-the-elements>



A model wears a Wa-ring finale wedding dress with a detachable train. Photo credit: Tamati Smith



Designs by Gamilaraay/Wonnarua and Wiradjuri/Boonwuring/Palawa/Yorta Yorta artist Deborah Beale on a model. Photo credit: Tamati Smith.

∞ The Koorie Heritage Trust



Image: Pokerwork on Kangaroo skin by Iluka Sax-Williams (2020) KHT Collection

Second Skin – Essence of Country

4 March - 4 May 2023

Second Skin – Essence of Country, is a story of the resilience of Victorian First Peoples, Country and culture. Told through works and cultural belongings from the KHT Collections, Second Skin features possum skin cloaks, kangaroo skin headdresses, bags, shields, jewellery, and more.

Second Skin – Essence of Country celebrates the ongoing history and skilful use of animal pelts by Victorian First Peoples to create cultural belongings and works of art. This

exhibition resonates with the deep cultural significance that these belongings continue to hold, and the connections they enable – connections to each other, culture and Country.

Featuring a formidable array of Victorian artists: William Barak (Wurundjeri); William Carter (Nharrang Clan of Wiradjuri Nation, and Pajong and Wallaballoo Clans of Ngannawal Nation); Maree Clarke (Yorta Yorta, Wamba Wamba, Mutti Mutti, Boonwurrung); Wally Cooper (Yorta Yorta); Vicki Couzens (Keeray Woorrong Gunditjmara); Lee Darroch (Yorta Yorta, Mutti Mutti, Boon Wurrung); Mick Harding (Taungwurrung); Val Heap (Yorta Yorta); Nola Kerr (Yorta Yorta, Jaara); Kelly Koumalatsos (Wergaia, Wamba Wamba); Cassie Leatham (Daungwurrung, DjaDjaWurrung); Gayle Maddigan (Wamba Wamba, Wertikgia); Teena Moffatt (Yorta Yorta, Gunaikurnai, Gunditjmara); Isobel Morphy-Walsh (Taun Wurrung); Kent Morris (Barkindji); Jenny Murray-Jones (Yorta Yorta); Mandy Nicholson (Wurundjeri, Dja Dja wurrung, Ngurai illum wurrung); Daryl Rose (Gunditjmara); Iluka Sax-Williams (Taungurung, Tibrean); Titta (Diana) Secombe (Jardwadjali, Gunditjmara); Len Tregonning (Gunai/Kurnai); Werrimul Art & Krafts; and Kevin Williams (Wiradjuri).

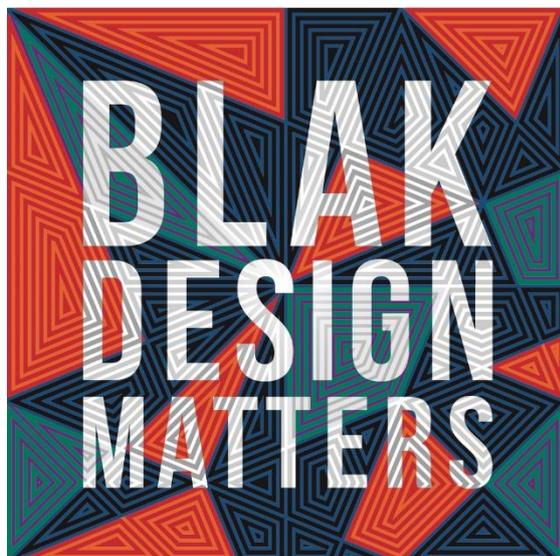
Second Skin – Essence of Country is on at the [KHT](#), Ground Floor, Yarra Building, Federation Square until May 4.



Blak Design Matters: First Peoples Design Forum

Coming Soon

Friday, 12 May 2023



Blak Design Matters – First Peoples Design Forum explores First Nations design and why it matters. Bringing together First Nations people including curators, creatives, architects, academics and practitioners to speculate and imagine, yarn and collaborate, the Forum will explore the compelling narratives that First Nation culture holds and how Blak Design has adapted and evolved to find its voice, including the success stories but also the more difficult issues including around cultural appropriation.

“When I see a work of art or design by one of our people, I see an invitation to join them on a journey. I take myself inside, attempting to unwrap the layers. This art is precious and I want to understand what it is trying to tell me. I want to feel the message it contains ... Blak design is critical and integral for remembrance and reflection.”

Aunty Joy Murphy Wandin, Wurundjeri Elder in exhibition catalogue *Blak Design Matters – National Survey of Contemporary Indigenous Design*, Koorie Heritage Trust, 2018.

The Forum is presented as part of **YIRRAMBOI Festival 2023**, and will include a series of panel discussions and conversations, storytelling, Q&As and, to finish the day, an evening networking event to celebrate Blak Design through food and music. Panel discussions include: What is Blak Design; cultural appropriation and misappropriation; and new ways in benchmarking fashion sovereignty.

As a First Nations only event, the Forum will provide opportunities for all First Nations people with an interest in design and especially Blak Design to connect in a culturally safe space to interrogate the question of “What is Blak Design?”. Presented by the Koorie Heritage Trust in partnership with Creative Victoria, registration is essential.

Click on the link to [learn more](#) and reserve a place.



School Holiday Workshop

Ochre Painting on Gum Leaves

Friday, 12 May 2023

Join Taungurung artist Sammy Trist for a free kids’ workshop connecting with nature and mark-making. Decorate gum leaves with real ochre to create a meaningful token of Country, and enjoy the process of using these natural Indigenous materials.

All materials will be provided. Light catering will be served. Suitable for ages 6-14. It’s recommended that parents and carers remain at KHT for the duration of the workshop.

🌀 Bunjilaka - Melbourne Museum



First Peoples Exhibition

Ongoing

Through the voices and languages of our Koorie community, *First Peoples* tells the story of Aboriginal Victoria from the time of Creation to today.

This major exhibition celebrates the history, culture, achievements and survival of Victoria's Aboriginal people.

Meet members of the community aged 8 to 72, and hear them speak about identity, community and culture in the Deep Listening Space.

Enter the nest of Bundjil, the wedge-tailed eagle and ancestral spirit, and hear how he sang the Country, Law and people of the Kulin nation into being. Hear the 38 distinct languages of Victoria. Walk awhile with the Messenger, your virtual guide through the customs of Koorie people and how life changed after European settlement.

With more than 600 historic and contemporary artworks and objects made by Aboriginal and Torres Strait Islander peoples, *First Peoples* was co-curated by the Yulendj Group of Elders, community representatives from across Victoria, and Museum Victoria staff. Yulendj is a Kulin word for knowledge, which describes the deep cultural and historical knowledge that the Yulendj group brought to the exhibition.

Visit Bunjilaka to find out more about [First Peoples](#).



Booruns canoe on display in 'Our Story' section of the First Peoples exhibition. Photo: Dianna Snape

Naadohbii: To Draw Water

Until 26 March 2023



Elisa Jane Carmichael, *Yarabin (sea)*, 2021

Naadohbii: To Draw Water brings together contemporary First Peoples artwork from Turtle Island (Canada), Aotearoa (New Zealand), and Australia on the topic of water. The exhibition is a curatorial partnership project between Museums Victoria, Pātaka Art + Museum and Winnipeg Art Gallery (WAG-Qaumajuq).

Featuring over 20 artists, including some newly commissioned pieces, *Naadohbii: To Draw Water* illustrates an axis of solidarity between First Peoples nations across the globe around environmental, political, and cultural connections and relationships to water. The artists are William Noah, Jessie Oonark, Christi Belcourt, Rebecca Belmore, Lindsay Dawn Dobbin, Maria Hupfield, Marianne Nicolson, Onaman Collective (Christi Belcourt and Isaac Murdoch), Dr. Vicki Couzens, Ishmael Marika, James Tylor, Elisa Jane Carmichael, Nici Cumpston, Regina Pilawuk Wilson, Rex Greeno, Israel Birch, Nikau Hindin, Jeremy Leatinu'u, Nova Paul, Rachael Rakena, Keri Whaitiri. [More here.](#)



Onaman Collective: Christi Belcourt & Isaac Murdoch, Water is sacred, banner n.d.



Image credit: Nici Cumpston. Oh my Murray Darling, 2019. Adelaide, Kaurna Country, South Australia. Pigment inkjet print on vinyl.

to The NGV



Marking Time guided exhibition tour:

A MOMENTOUS CHANGE IN INDIGENOUS ART

Online

THE NVG has a series of online guided exhibitions, from their [Marking Time](#) exhibition. Explore Marking Time: Indigenous Art from the NGV with NGV Senior Curator of Indigenous Art, Judith Ryan AM as she shares that change that occurred in Indigenous Art in 1971 at Papunya in the Western Desert as a group of senior men began to transfer sacred designs to composition board using acrylic paint and dots; in [Part 3: A Momentous Change In Indigenous Art](#).



Ancestral Memories

Online

"To make a 63-pelt possum skin cloak, probably one of the biggest cloaks you'll see is also to represent all of the Countries I am connected to. And two of those Countries on the cloak also have green ochre embedded in them mixed with wattle resin ..."

Maree Clarke

How do you make a 63-pelt possum-skin cloak? With help from family and friends. Hear about the symbology and community effort that went into making this possum-skin cloak by Yorta Yorta / Wamba Wamba / Mutti Mutti / Boonwurrung artist Maree Clarke.

Learn more in this video with Maree Clarke. Click on the link for [NGV multi-media school resources](#).



at The Bendigo Art Gallery

Workshop: coil weaving with a Dja Dja Wurrung Traditional Owner

Saturday April 29

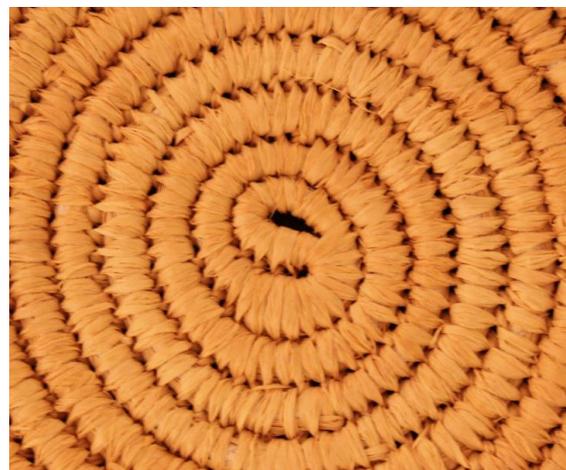
11 AM-1 PM

Learn about the cultural significance and skilful technique of traditional coil weaving in this guided weaving workshop led by a Dja Dja Wurrung Traditional Owner.

This hands-on workshop honours the display of a historic Dja Dja Wurrung woven basket in **Australiana: Designing a Nation**, which dates to the 1850s.

Attendees will learn selected weaving techniques and get started on their own piece to take home with them. This workshop welcomes people of all skill levels. All materials will be supplied on the day.

Read more [here](#), or click on the image.



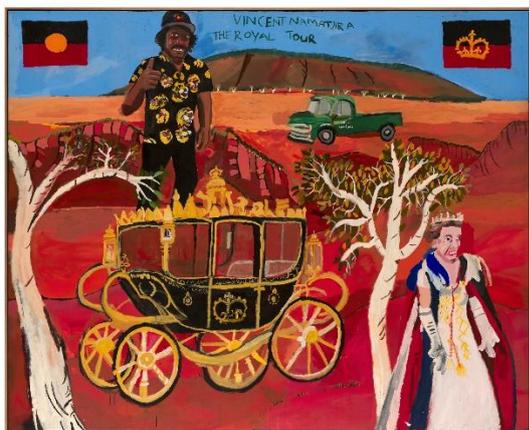
Australiana: Designing a Nation

March 18 – June 23

Australiana: Designing a Nation surveys the iconography of Australiana in art and design, identifying a distinct tradition that has reflected—and changed with—popular notions of Australian identity and style. Encompassing the rich expressions of culture and connection to Country of First Nations artists and designers, to explorations of national and personal identity by others, *Australiana* illuminates a local vernacular. Through the use of native materials and motifs, playful remixes of popular culture, and incisive reflections on nationalistic sentiment, the visual language of *Australiana* celebrates—and interrogates—who we are.

Curated by and presented exclusively at Bendigo Art Gallery in partnership with the National Gallery of Victoria, this expansive exhibition showcases works by over 200 artists and designers, including many Australian masterpieces. Spanning the visual and decorative arts as well as photography, illustration, furniture, jewellery, moving image and fashion, this exhibition charts Australia's social and popular cultural history.

Exhibition organised by Bendigo Art Gallery in partnership with the National Gallery of Victoria. Read more [here](#).



Vincent Namatjira. *The Royal Tour* (Vincent and Elizabeth on Country) 2022, synthetic polymer paint on linen. Bendigo Art Gallery. Photo: Leon Schoots.

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.

Take a stroll...



Visit **Warrior Woman Lane** in Melbourne’s inner-city suburb of Carlton to celebrate the life of Koorie artist and activist Lisa Bellear. Warrior Woman Lane was named after Lisa Bellear in 2018.

Lisa, a Minjungbul, Goernpil, Noonuccal and South Sea Islander woman from Minjerribah (North Stradbroke Island, Queensland), was born and raised in *Naarm* (Melbourne). She was a prolific activist, photographer, broadcaster, poet, feminist, politician, comedian, academic and performer.

Visit Warrior Woman Lane to experience art by Melbourne-based Wiradjuri, Ngiyampaa (NSW) artist [Charlotte Allingham](#) and writer, researcher and urban planner [Timmah Ball](#) of Noongar and Ballardong (WA) descent, and go behind the scenes to find out more about Lisa Bellear via [the website](#).

This project is supported by Lisa Bellear’s Family, City of Melbourne, Victorian Women’s Trust and [Koorie Women Mean Business](#) and [Moondani Balluk](#).

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](#).

Produced by the Victorian Aboriginal Education Association Incorporated (VAEAI), March 2023.

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](#) and our [Koorie Education Resources](#).

