

FIRST NATIONS BEDTIME STORIES Challenge!

Learn from First Nations people.

Join a week of storytelling.

COMMONGROUND

FIRST NATIONS BEDTIME STORIES Challenge!

TEACHERS RESOURCE

OVERVIEW

The First Nations Bedtime Stories Challenge is a week of storytelling in June 2019, that challenges classrooms and families to come together and learn from Aboriginal stories from Central Australia.

For Aboriginal and Torres Strait Islander people, storytelling is the means of teaching knowledge and histories to the younger generation. Through 17-21 June, we will be sharing five stories (one per day), and inviting schools to share this teaching with their students.

This Teachers Resource provides lesson ideas for each of the five films, mapped to the curriculum.

ABOUT THE FILMS

The films have been developed by Common Ground, in collaboration with Aboriginal Elders from Central Australia. If you have any questions about the films or this resource, please direct them to info@firstnationsbedtimestories.org.au.

Director: **Rona Glynn-McDonald**

Producer: **Penny McDonald**

Cinematographer: **Meg White**

Camera Assistant: **Shane Mulcahy**

Sound: **Pin Rava**

Editor: **Joelle Baudet**

It is important to note that Aboriginal and Torres Strait Islander peoples are diverse, and the stories told in these films represent the stories of three language groups in Central Australia - the Luritja, Eastern Arrernte and Pitjantjatjara peoples. Note that the stories have been told with the permission of local Elders and Traditional Owners.

WHAT'S IN THIS RESOURCE?

This resources includes lesson ideas for each of the five films, targeted at Years F-2, and Years 3-6. Each lesson idea includes learning outcomes, activities, and specific links to the Aboriginal and Torres Strait Islander Histories and Cultures Australian Curriculum.

BEFORE UNDERTAKING THE EXERCISES

Consider the following:

- The stories represented in these films are from three language groups in Central Australia - and do not purport to represent the full diversity of Aboriginal and Torres Strait Islander cultures. In future years, we'll be featuring stories from different parts of the country.
- Talk, if possible, with Aboriginal and Torres Strait Islander students, staff, families and/or community members before using these learning resources in the class. Be mindful of how you might foster a safe and respectful learning environment when screening the films, particularly if you do have Aboriginal and Torres Strait Islander students. For further guidance refer to Narragunnawali: Reconciliation in Schools and Early Learning online platform's Cultural Safety and Respect in the Classroom Resource.
- Because of the often distinct, place-based nature of Aboriginal and Torres Strait Islander knowledges, cultures and identities, it might be helpful to explore the film's concepts with reference to your local Aboriginal and Torres Strait Islander community perspective.
- If there are concepts in the learning materials that you're not familiar or comfortable with, it might be helpful to do some additional reading prior to class. Links to some additional learning resources are contained in the appendix to this document.
- Before screening each film, you might like to do an Acknowledgment of Country, or invite a local Elder to do a Welcome to Country. Guidance on doing so can be found at the Common Ground website here.
- We would encourage you to view the films before screening them with your class. Screening links to the films will be available to all schools on the 10th of June to ensure you have enough time to prepare.



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COMMONGROUND

FIRST NATIONS BEDTIME STORIES Challenge!



THE ONE-EYED RAINBOW SERPENT

STORY 1

THE ONE-EYED RAINBOW SERPENT

Synopsis: This is the story of the One-Eyed Rainbow Serpent. It is a story about the natural environment and teaches us about the importance of looking after Country, so it can look after us.

The One-Eyed Rainbow Serpent is a story of the Luritja People, whose lands are to the South and West of Alice Springs, in Central Australia. It is being told by **Garrard Anderson**, a Luritja, Pintupi, Arrernte, and Warlpiri man, and was filmed in Ulumbarru, a natural springs about 250km West of Alice Springs.

Garrard tells us that as a young man he was told the story of the One-Eyed Rainbow Serpent, who lived in Ulumbarru. The Serpent gave the local people water, life, and everything that they needed to live. The Serpent also protected the place and its people. Whenever other rainbow serpents came near, the One-Eyed Serpent fought them. In the old days, whenever there was lightning, the Luritja people knew the One-Eyed Rainbow Serpent was fighting to protect the place.

The Serpent's one eye used to shine bright like a light. They used to see it from a distance – and were told by the Elders not to go close to the light, as this was the Serpent's resting place. They knew this was the Serpent telling them not to trespass. So when Luritja people are walking on Country, they call out to Country and greet it like a person, so it knows that they are approaching.

Today the Luritja people feel sad, because they know the One-Eyed Rainbow Serpent has left. Maybe he was taken away. The Luritja people believe this is why the Land has changed. When the Serpent was around there was water flowing in every direction. But today, there's no water.

The Luritja people now have environmental Rangers that are working to protect the land and restore it to how it used to be. They know there's now a baby One-Eyed Rainbow Serpent here, but it's young and weak. So they work as a team to clean old water places, that will help make the baby Rainbow Serpent stronger. They need to protect this land, and take care of it, like the One-Eyed Rainbow Serpent did. By cleaning up the Country and the waterways, they're helping the Country. And when we help the Country the Country helps us.

LESSON IDEAS:

PRIMARY (FOUNDATION - YEAR 2)

Overview

This activity supports students to engage with the story of the One-Eyed Rainbow Serpent, wherein **Garrard Anderson** teaches us that it's important to look after Country, so it can look after us. His reflections provide an insight into what Country means to Aboriginal and Torres Strait Islander peoples, the complexity of the relationships they have with the land and waterways, and concerns around the health of the Country and environment.

Learning outcomes

At the end of this lesson:

- ✓ Students will have an understanding of the term and concept, 'Country'
- ✓ Students will have an understanding of the term and concept, 'the Dreaming'
- ✓ Students develop an understanding of the importance of appreciating Aboriginal and Torres Strait Islander knowledges of, perspectives about, and relationships with, the physical landscape.
- ✓ Students will appreciate different ways in which Aboriginal and Torres Strait Islander people care for Country.

Activities

Set time aside for students to view the short 5 minute One-Eyed Rainbow Serpent film, produced by Common Ground. After viewing, support students to work through some or all of the activities below. Note that while the lesson ideas are targeted at Years F-2, they can be flexibly adapted to suit a range of other year levels.

1. **Reflective Questions**

   Facilitate a conversation with your class about the film, getting their reactions to it and any issues it raises.

   - What did you enjoy or find interesting about this film?
   - What questions do you have about the film or what Garrard raises?
   - What words did you notice that were new to you? (This film includes the terms Luritja, Country, Calling out to Country, and Rangers)

You might then like to discuss any new words or issues raised with your class. Check the appendix to this document for further information about these terms.

2. Class discussion: Introducing the Dreaming*

Explain to students that this is a 'Dreaming' story, for the Luritja Aboriginal people from Central Australia. The Luritja people's lands are to the South and West of Alice Springs.

Explain that Dreaming is an English word often used to describe ongoing, familial relationships to Country, which includes plants, animals, land, seas, skies and waterways. These relationships are often depicted in song, art, dance and story; representing Aboriginal and Torres Strait Islander ways of knowing and being with Country (the land). Dreaming can also be used by individuals to refer to either their own Dreaming or their community's Dreaming. Dreaming stories often explain why places are special. The word 'sacred' is also used to describe places that are very special to Aboriginal and Torres Strait Islander peoples.

Through class discussion, invite students to reflect on the story using the following questions:

- What is this Dreaming story about?
- What happens in this story?
- Who are the animals in this story? What role do they play?
- In what ways do you think the story speaks about the significance of Country, and caring for Country?

**** Note that this lesson idea – introducing the 'Dreaming' – could be adapted for use in lessons about any of the five films.***

3. Creative Drawing

No one has ever seen the One-Eyed Rainbow Serpent, they have only seen his one eye shining bright like a light.

Invite students to draw or paint a picture of what the One-Eyed Serpent might look like, or the baby One-Eyed Rainbow Serpent.

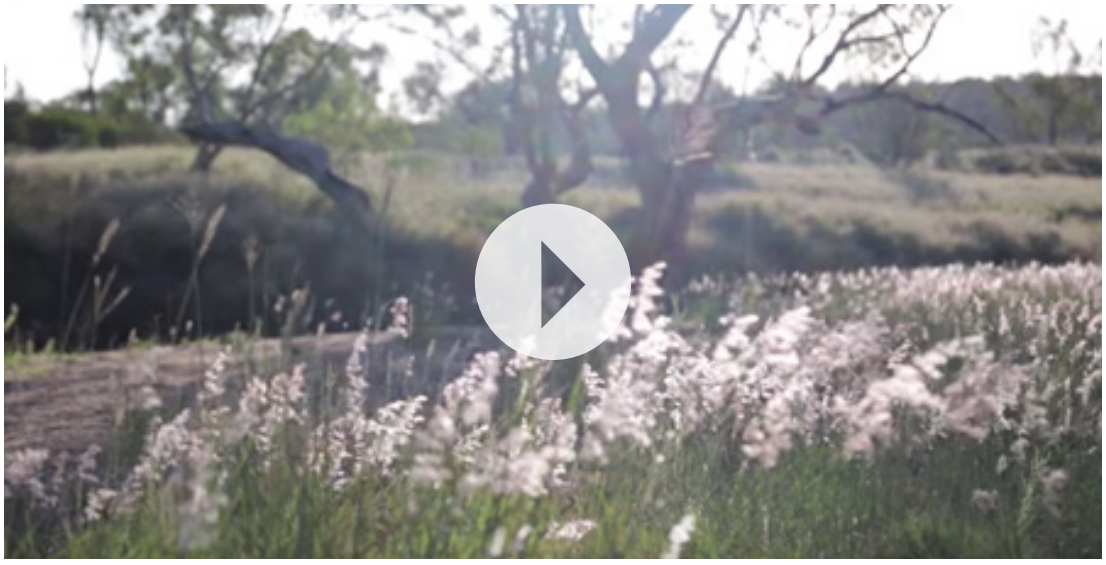
Once the students have completed the activity, ask them to share back to the class what they have created. Invite students to take the drawing home with them, and share the story about the One-Eyed Rainbow Serpent with their family.

4. Class discussion and additional video: Caring for Country, and Indigenous Rangers

Explain the following to your students:

- In the film, Garrard shares that the Luritja people are worried about the environment – the land is dry and there's not as much water as there used to be.
- Aboriginal and Torres Strait Islander communities have always held a responsibility for caring for Country throughout Australia. There are many cultural protocols and practices still in use today to protect, care, and maintain the health and wellbeing of Country.
- In the film, Garrard also shares that there are Rangers working to clean up the waterways, to protect the land and restore it to how it used to be.
- ***Indigenous Rangers*** work on Aboriginal and Torres Strait Islander land and beyond to care for Country. They work to protect native plants and animals, control feral animals and invasive weeds, reduce dangerous wildfires, maintain tourism and cultural sites, and more. In 2018 there were about 2,500 Indigenous rangers working across Australia.

Then, you might like to screen this short video (4.5 minutes) produced by the Indigenous Hip Hop project, made by rangers from Central Australia that explains and celebrates their work.



Video - Central Land Council Rangers: Looking after Country

Discussion question: Finally, invite students to think about the ways they personally care and show respect for their environment, and what we could learn from Aboriginal and Torres Strait Islander people.

Curriculum links

- *Foundation Year Humanities and Social Sciences (History):* ACHASSK012 - engaging with the oral traditions of Aboriginal and Torres Strait Islander Peoples and recognising that the past is communicated through stories passed down from generation to generation
- *Foundation Year Humanities and Social Sciences (Geography):* ACHASSK016 - identifying how and why the words 'Country/Place' are used by Aboriginal and Torres Strait Islander Peoples for the places to which they belong
- *Year 1 Humanities and Social Sciences (Inquiry and Skills):* ACHASSI019 - exploring stories from the past and present about places (Dreaming and Creation stories)
- *Year 2 Humanities and Social Sciences:* ACHASSI035 - Collect data and information from observations and identify information and data from sources provided.
- *Year 2 Humanities and Social Sciences (Geography):* ACHASSK049 - The ways in which Aboriginal and Torres Strait Islander Peoples maintain special connections to particular Country/Place.

LESSON IDEAS:

PRIMARY (YEARS 3-6)

Overview

This activity supports students to engage with the story of the One-Eyed Rainbow Serpent, wherein **Garrard Anderson** teaches us that it's important to look after Country, so it can look after us. His reflections provide an insight into what Country means to Aboriginal and Torres Strait Islander peoples, the complexity of the relationships they have with the land and waterways, and concerns around the health of the Country and environment.

Learning outcomes

At the end of this lesson:

- ✓ Students will have an understanding of the term and concept, 'Country'
- ✓ Students will have an understanding of the term and concept, 'the Dreaming'
- ✓ Students develop an understanding of the importance of appreciating Aboriginal and Torres Strait Islander knowledges of, perspectives about, and relationships with, the physical landscape.
- ✓ Students will appreciate different ways in which Aboriginal and Torres Strait Islander people care for Country.

Activities

Set time aside for students to view the short 5 minute One-Eyed Rainbow Serpent film, produced by Common Ground. After viewing, support students to work through the relevant activities below. Note that while the lesson ideas are targeted at Years 3-6, they can be flexibly adapted to suit a range of other year levels.

1. **Reflective Questions**

   Facilitate a conversation with your class about the film, getting their reactions to it and any issues it raises.

   - What did you enjoy or find interesting about this film?
   - How does this film help you understand Aboriginal and Torres Strait Islander people's beliefs about the significance of Country?

- How does this film help you understand Aboriginal and Torres Strait Islander people's connection to Country, and the relationships between the Dreaming, Country, and culture?
- What questions do you have about this film or what Garrard raises?
- What words did you notice that were new to you? (This film includes the terms Luritja, Country, Calling out to Country, and Rangers)

You might then like to discuss any new words or issues raised with your class. Check the appendix to this document for further information about these terms.

2. Class discussion: Introducing the Dreaming*

Explain to students that this is a 'Dreaming' story, for the Luritja Aboriginal people from Central Australia. The Luritja people are from the areas West and South of Alice Springs.

Explain that Dreaming is an English word often used to describe ongoing, familial relationships to Country, which includes plants, animals, land, seas, skies and waterways. These relationships are often depicted in song, art, dance and story; representing Aboriginal and Torres Strait Islander ways of knowing and being with Country (the land). Dreaming can also be used by individuals to refer to either their own Dreaming or their community's Dreaming. Dreaming stories often explain why places are special. The word 'sacred' is also used to describe places that are very special to Aboriginal and Torres Strait Islander peoples.

Through class discussion, invite students to reflect on the story using the following questions:

- What is this Dreaming story about?
- What happens in this story?
- Who are the animals in this story? What role do they play?
- In what ways do you think the story speaks about the significance of Country, and caring for Country?

Note that this lesson idea – introducing the 'Dreaming' – could be adapted for use in lessons about any of the five films.

3. Research task: Caring for country

Through this task, students will research how Aboriginal and Torres Strait Islander cultural knowledge is being used to protect Australia's fragile environment, including through the work of Indigenous Rangers.

Firstly, explain the following to the class:

- In the film, Garrard shares that the Luritja people are worried about the environment - the land is dry and there's not as much water as there used to be.
- Aboriginal and Torres Strait Islander communities have always held a responsibility for caring for Country throughout Australia. There are many cultural protocols and practices still in use today to protect, care, and maintain the health and wellbeing of Country.
- In the film, Garrard also shares that there are Rangers working to clean up the waterways, to protect the land and restore it to how it used to be.
- ***Indigenous Rangers*** work on Aboriginal and Torres Strait Islander land and beyond to care for Country. They work to protect native plants and animals, control feral animals and invasive weeds, reduce dangerous wildfires, maintain tourism and cultural sites, and more. In 2018 there were about 2,500 Indigenous rangers working across Australia.

Then, you might like to screen this short video (4.5 minutes) produced by the Indigenous Hip Hop project, made by rangers from Central Australia that explains and celebrates their work.



Central Land Council Rangers: Looking after Country

Finally, invite students to undertake some research into Indigenous Rangers, answering questions in the **worksheet 'Caring for Country'** in the Appendix of this document, with reference to the Country Needs People website.

Curriculum links

- *Year 3 Humanities and Social Sciences (History):* ACHASSK062 - The importance of Country/Place to Aboriginal and/or Torres Strait Islander Peoples who belong to a local area.
- *Year 3 Humanities and Social Sciences (Geography):* ACHASSK066 - The representation of Australia as states and territories and as Countries/Places of Aboriginal and Torres Strait Islander Peoples; and major places in Australia, both natural and human.
- *Year 4 Humanities and Social Sciences (History):* ACHASSK083 - The diversity of Australia's first peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to Country/Place (land, sea, waterways and skies).
- *Year 4 Humanities and Social Sciences (Geography):* ACHASSK089 - The custodial responsibility Aboriginal and Torres Strait Islander Peoples have for Country/Place, and how this influences views about sustainability.
- *Year 4 Humanities and Social Sciences (Civics and Citizenship)*: ACHASSK093 - The different cultural, religious and/or social groups to which they and others in the community belong.
- *Year 4 Humanities and Social Sciences:* ACHASSI077- Examine information to identify different points of view and distinguish facts from opinions.
- *Year 5 Humanities and Social Sciences:* ACHASSK112 - Identifying how Aboriginal and Torres Strait Islander communities altered the environment and sustained ways of living through their methods of land and resource management.
- *Year 6 Science:* ACSHE100 - Discussing how modern approaches to fire ecology in Australia are being informed by Aboriginal and Torres Strait Islander peoples' traditional ecological knowledge and fire management practices

WORKSHEET: CARING FOR COUNTRY

Research task: Use the internet to find out more information about Indigenous Ranger groups, and answer the following questions

Tip: The following websites will be helpful Country Needs People, Central Land Council, Kimberley Land Council

Q1 What are Indigenous Rangers?

_____

_____

_____

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Q2 What types of work do the Rangers do for the environment?

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Q3 Where do Indigenous Rangers work?

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Q4 How many Indigenous Rangers are there across Australia?

_____

Q5 Provide an example of a project that's been undertaken by an Indigenous Ranger Group

Q6 How are modern approaches to fire ecology in Australia being informed by Aboriginal and Torres Strait Islander peoples' traditional knowledge and fire management practices?

Q7 What are the names of some Indigenous Ranger groups in your State or Territory?



THE BUNGALUNGOO MAN

STORY 2

THE BUNGALUNGOO MAN

Synopsis: The Bungalungoo Man is a Dreamtime story. It is not a sacred story. It is a public story for men and women, told to children to help them understand the importance of community, and listening to your Elders. It can be a little scary – but its message is an important one.

The Bungalungoo Man is a story of the Luritja People, whose lands are to the South and West of Alice Springs, in Central Australia. It is being told by **Garrard Anderson**, a Luritja, Pintupi, Arrernte, and Warlpiri man, and was filmed in Ulumbarru, a natural springs about 250km West of Alice Springs.

Garrard tells us that Bungalungoo is a magic caveman. The Bungalungoo looks like a person, but is tall like bigfoot and hairy like a yowie. He has big hands and big feet, his footprints are half a metre long. His face can be seen in the mountain ranges around the area. He comes close to the community sometimes, and leaves big footprints. His footprints represent a tunnel for the Bungalungoo, as he walks on Earth and through tunnels, through two worlds.

The Bungalungoo's power is within the clouds and the lightning. They say that lightning represents the Bungalungoo making fire. When the lightning strikes the hills and makes fire, it is a sign of the Bungalungoo, to show his presence and to keep himself warm.

Garrard tells us that a long time ago, a family were camping near the waterhole at Ulumbarru, in Central Australia. It is a sacred place, with fresh water springs at the base of the mountain that never dry up. Up further are rockholes where kids can go swimming and climbing. At the camp the family ate tucker and talked. The old people told stories of the Bungalungoo man, and how he sometimes took children who went up into the hills on their own or at night time. They told how the children are never seen again.

One day, a little boy ignored these stories and left his mother at the camp, running off into the hills to go swimming. It was almost dark. The little boy ventured into the wrong part of the mountain, where the Bungalungoo lives. The Bungalungoo caught him and took him through a secret doorway. The little boy could not open the door. He yelled out 'I'm here, I'm here!', but no one came.

The family were worried when he didn't return after dark. They looked for the little boy, crying out. They searched for many days, following the Bungalungoo's

footprints. The footprints led to a cave which could not be opened, a door/gateway into the Bungalungoo's world. These doors are why we (Luritja people) are afraid of going into caves, we may go into one that closes forever.

The little boy is still yelling today, crying out at night, waiting for his family to find him. You can hear him sometimes. You can see little fires on Ulumbarru, where the Bungalungoo makes fires to keep the boy warm in the rain. To remind people that the boy is still there.

This story is told to warn children that our communities are stronger together, to remind them to respect their Elders and their family. That if you leave family and your community behind and do not heed their warnings, you can be lost forever.

LESSON IDEAS:

PRIMARY (FOUNDATION - YEAR 2)

Overview

This activity supports students to engage with the story of the The Bungalungoo Man, wherein **Garrard Anderson** teaches that children should stick by their communities. The story follows a little boy who wanders from camp and encounters the Bungalungoo in the hills at Ulumbarru (West of Alice Springs). His reflections provide an insight into what family and community mean to Aboriginal and Torres Strait Islander peoples. The film also includes a few words from the Luritja Aboriginal language.

NOTE: This film contains themes that could be scary for some children – it's recommended that teachers view the film before sharing it with the class. Considering and pre-empting possible responses is important.

Learning outcomes

At the end of this lesson:

- ✓ Students develop an awareness and understanding of the relationship between Aboriginal and Torres Strait Islander personal, family and community identities.
- ✓ Students develop an understanding of the diversity of Aboriginal and Torres Strait Islander languages

Activities

Set time aside for students to view the short 5 minute Bungalungoo Man film, produced by Common Ground. After viewing, support students to work through the relevant activities below. Note that while the lesson ideas are targeted at Foundation to Year 2, they can be flexibly adapted to suit a range of other year levels.

1. **Reflective Questions**

   Facilitate a conversation with your class about the film, getting their reactions to it and any issues it raises.

   - What did you enjoy or find interesting about this film? Was it a little bit scary?
   - What is the story about?

- What questions do you have about this film or what Garrard raises?
- What words did you notice that were new to you? (This film includes the words Luritja, Mob, Respect for Country, and Elders.

You might then like to discuss any new words or issues raised with your class. Check the appendix to this document for further information about these terms.

2. Class discussion: Family and kinship systems

Explain to students that this story teaches about the importance of family, of listening to your Elders, and sticking with your community.

Family is very important to Aboriginal and Torres Strait Islander people. Aboriginal and Torres Strait Islander people have a have complex systems of family relations, known as **kinship systems**. These are central to the way that society is organised, and that culture and identity is passed on from one generation to the next.[1] This family system can be quite different to non-Indigenous understandings of family.

Garrard also uses the term 'Elder', which is used in the Aboriginal and Torres Strait Islander community to describe someone who has been recognised as a keeper (or custodian) of knowledge, and who has permission to pass that knowledge on to others. He warns that if children don't listen to their Elders, they might fall into danger.

Through class discussion, invite students to reflect on the story using the following questions:

- Why is community important to you?
- What's special about your community?
- Does your family use stories to share lessons with you? Can you share an example?

3. Discovering Aboriginal and Torres Strait Islander languages*

Garrard shares some Luritja words during the story, which is the language of the Luritja people from Central Australia.

Explain to students that around 250 Aboriginal and Torres Strait Islander languages were spoken around Australia when it was colonised in 1788, with many dialects within each language group. Today, only 120 are still spoken, and many are at risk of being lost forever. [2]

Then work through the following activity to identify where the Luritja language is spoken, and the name of the languages in your part of Australia.

[1] Brave New Clan teachers resource: Cool Australia.
[2] Common Ground: Indigenous languages - avoiding a silent future

- **Introduce students to the map of Aboriginal and Torres Strait Islander languages.** You can access an interactive map and present it on a screen in the classroom through the Gambay First Languages Australia website, or a static version of the map from AIATSIS.
- **Identify the Luritja language on the map**
- **Identify the language groups in your local area.**

Then **facilitate a conversation** with your students about what they have learned, emphasising that Aboriginal and Torres Strait Islander peoples are a hugely diverse group, not only with different languages, but with different cultures and ways of viewing the world.

Additional resources: If you would like to spend more time learning about Aboriginal and Torres Strait Islander languages – check out the teachers resources on the Gambay First Languages Australia website.

** **Note that this lesson idea – introducing the Aboriginal and Torres Strait Islander languages – could be adapted for use in lessons about any of the five films.***

Curriculum links

- *Foundation Year Humanities and Social Sciences (History)*: ACHASSK012 - engaging with the oral traditions of Aboriginal and Torres Strait Islander Peoples and recognising that the past is communicated through stories passed down from generation to generation
- *Foundation Year Humanities and Social Sciences (Geography):* ACHASSKO16 - Identifying and using the name of the local Aboriginal and Torres Strait Islander language group
- *Year 1 Humanities and Social Sciences (Inquiry and Skills):* ACHASSI019 - exploring stories from the past and present about places (Dreaming and Creation stories)
- *Year 2 Humanities and Social Sciences:* ACHASSI035 - Collect data and information from observations and identify information and data from sources provided.

LESSON IDEAS:

PRIMARY (YEAR 3 - 6)

Overview

This activity supports students to engage with the story of the The Bungalungoo Man, wherein **Garrard Anderson** teaches that children should stick by their communities. The story follows a little boy who wanders from camp and encounters the Bungalungoo in the hills at Ulumbarru (West of Alice Springs). His reflections provide an insight into what family and community mean to Aboriginal and Torres Strait Islander peoples. The film also includes a few words from the Luritja Aboriginal language.

Learning outcomes

At the end of this lesson:

- ✓ Students develop an awareness and understanding of the relationship between Aboriginal and Torres Strait Islander personal, family and community identities.
- ✓ Students develop an understanding of the diversity of Aboriginal and Torres Strait Islander languages

Activities

Set time aside for students to view the short 5 minute Bungalungoo Man film, produced by Common Ground. After viewing, support students to work through the relevant activities below. Note that while the lesson ideas are targeted at Years 3-6, they can be flexibly adapted to suit a range of other year levels.

1. **Reflective Questions**

   Facilitate a conversation with your class about the film, getting their reactions to it and any issues it raises.

   - What did you enjoy or find interesting about this film? Was it a little bit scary?
   - What is the story about?
   - What questions do you have about this film or what Garrard raises?
   - What words did you notice that were new to you? (This film includes the words Luritja, Mob, Respect for Country, and Elders.

You might then like to discuss any new words or issues raised with your class. Check the appendix to this document for further information about these terms.

2. Class discussion: Family and kinship systems

Explain to students that this story teaches about the importance of family, of listening to your Elders, and sticking with your community.

Family is very important to Aboriginal and Torres Strait Islander peoples. Aboriginal and Torres Strait Islander people have a have complex systems of family relations, known as **kinship systems**. These are central to the way that society is organised, and that culture and identity is passed on from one generation to the next.[3] This family system can be quite different to non-Indigenous understandings of family.

Garrard also uses the term 'Elder', which is used in the Aboriginal and Torres Strait Islander community to describe someone who has been recognised as a keeper (or custodian) of knowledge, and who has permission to pass that knowledge on to others. He warns that if children don't list to their Elders, they might fall into danger.

Through class discussion, invite students to reflect on the story using the following questions:

- Why is community important to you?
- What's special about your community?
- Does your family use stories to share lessons with you? Can you share an example?

3. Discovering Aboriginal and Torres Strait Islander languages*

Garrard shares some Luritja words during the story, which is the language of the Luritja people from Central Australia.

Explain to students that around 250 Aboriginal and Torres Strait Islander languages were spoken around Australia when it was colonised in 1788, with many dialects within each language group. Today, only 120 are still spoken, and many are at risk of being lost forever. [4]

Then invite students to work through the following activity to identify where the Luritja language is spoken, and the name of the languages in your part of Australia.

- **Using a computer, invite students to find a map of Aboriginal and Torres Strait Islander languages.** They can access an interactive map through the Gambay First Languages Australia website, or a static version of the map from AIATSIS.

[3] Brave New Clan teachers resource: Cool Australia.
[4] Common Ground: Indigenous languages - avoiding a silent future

- **Ask that students identify the Luritja language on the map**
- **Ask that students identify the language groups in their local area.**

Then **facilitate a conversation** with your students about what they have learned, emphasising that Aboriginal and Torres Strait Islander peoples are a hugely diverse group, not only with different languages, but with different cultures and ways of viewing the world.

Additional resources: If you would like to spend more time learning about Aboriginal and Torres Strait Islander languages – check out the teachers resources on the Gambay First Languages Australia website.

* ***Note that this lesson idea – introducing the Aboriginal and Torres Strait Islander languages – could be adapted for use in lessons about any of the five films***

4. Research activity: Bush tucker

In the film, you might notice that the children are eating some meat around the campfire. That's kangaroo tail! Kangaroo tail is important to the Luritja people, and is considered a real treat and delicacy by many Aboriginal people in Central Australia. It's a form of 'bush tucker'. Bush tucker is the name given for any food that is native to Australia, that was (or is) used by Aboriginal and Torres Strait Islander people for sustenance – including both plants and animals.

Set aside time for students to research bush tucker and answer the following questions. They might like to document this research as a 2-3 page report, as a mind map on an A3 poster, or present it to the class in a short presentation.

- In your own words, describe what bush tucker is.
- What are some types of bush tucker native to Central Australia? (You might like to prompt students to include pictures, and their scientific/ latin names if you can)
- What do Aboriginal and Torres Strait Islander people use native plants for today, other than eating?
- How has the diet of Aboriginal and Torres Strait Islander people changed since colonisation?

Curriculum links:

- *Year 3 Humanities and Social Sciences (Geography):* ACHASSK066 - The representation of Australia as states and territories and as Countries/Places of Aboriginal and Torres Strait Islander Peoples; and major places in Australia, both natural and human.
- *Year 4 Humanities and Social Sciences (Civics and Citizenship):* ACHASSK093 - The different cultural, religious and/or social groups to which they and others in the community belong.
- *Year 4 Humanities and Social Sciences:* ACHASSI077- Examine information to identify different points of view and distinguish facts from opinions.



THE SEVEN SISTERS

STORY 3

THE SEVEN SISTERS

Synopsis: The story of the Seven Sisters is one of the most widely distributed ancient stories amongst Aboriginal Australia. It is a songline of the stars that covers more than half the width of the continent, from deep in the Central Desert out to the west coast of the country. The story relates to the journey of the seven sisters as they were chased by a man across the sky, and make up the star cluster known as the Pleiades, in the constellation Taurus. It is a tale of love and danger.

This rendition of the Seven Sisters story is from the Eastern Arrernte people, whose lands are to the East of Alice Springs, in Central Australia. It is being told by **Kathleen Wallace**, an Eastern Arrernte woman, and was filmed at Ross River (about 80km from Alice Springs). Note this version of the story is simplified for young children - omitting some elements.

Kathleen tells us that the Seven Sisters came through her Country visiting their grandmother. Their grandmother offered them something to eat – but the sisters wanted their noses pierced, just like their grandmother's. The grandmother explained that the sisters would have to wait for an old man to pierce their noses – the same one who'd pierced their grandmother's.

And the old man came. But he wasn't the old man they'd hoped for – he was a trickster. He made himself look like the old man, and sat there and one by one pierced the noses of the Seven Sisters. He said to them – "you should wait here until your nose stops bleeding". But he just wanted to keep them there in his company – he was falling in love with the Seven Sisters. The sisters asked "Can we go now, my nose bleeding has stopped..." but he insisted they stay. "No, there's still another one bleeding!" he said. One by one they got away from him, as they realised he was tricking them.

The man wanted to follow them – so he transformed himself to look like a little old man. The Seven Sisters came through the area saw this old man sitting alone on the hill. It was a hot day, so they worried for him. The women gave him water and some goanna meat - which pleased the old man who sat there happily under the Gidgee tree. The old women decided they'd take this man with them – carrying him on their shoulders. They carried him a long way before they got tired, put him down and fed him. But the women realised something was strange about the man – and one by one started making excuses to go off on their own – saying they were looking for goanna or for witchetty grubs.



It was getting late and the man slowly realised the women weren't coming back. So he changed himself into a moon, so that he could look for them from up in the sky. But it started to get cloudy. It was going to rain. The women started to run from the rain, and the old man changed himself into a snake to follow them, and came through the creek. There was lots of rain and lightning. The women had to dig a hole into the side of the hill so they could have a rest. The old man came along early in the morning and saw the holes where the Seven Sisters had stayed, but then he saw them standing on top of a hill – they were going up into the sky to escape. But he followed them up there.

And that's where they are today. They turned into the stars that are called "Arralkwe" meaning Seven Sisters in Eastern Arrernte. And when "Arralkwe" appears in the sky, we know winter is coming.

LESSON IDEAS:

PRIMARY (FOUNDATION - YEAR 2)

Overview

This activity supports students to engage with the Seven Sisters story as told by **Kathleen Wallace**. It is one of the most widely distributed ancient stories amongst Aboriginal Australia and tells of the journey of seven sisters as they were chased across land and sky. The Seven Sisters make up the star cluster known as the Pleiades, in the constellation Taurus. It provides an insight into how Aboriginal and Torres Strait Islander people explained the constellations, and is an example of a Songline that crosses the country and sky. It is also a story about love and danger.

Learning outcomes

At the end of this lesson:

- ✓ Students will have an understanding of the term and concept, 'Songlines'.
- ✓ Students develop an understanding of the importance of appreciating Aboriginal and Torres Strait Islander knowledges of, perspectives about, and relationships with, the physical landscape.
- ✓ Students develop an appreciation of how, through Songlines and wider cultural-astronomical knowledges, Aboriginal and Torres Strait Islander communities across Australia have longstanding and sophisticated 'mapping' systems beyond 'Western' cartographic conventions and navigational technologies.

Activities

1. **Reflective Questions**

   Facilitate a conversation with your class about the film, getting their reactions to it and any issues it raises.

   - What did you enjoy or find interesting about this film?
   - What is the story about?
   - What questions do you have about Kathleen's story?

2. **Class discussion: Introducing songlines**

Explain to the class that this story is an example of a ***Songline***.

A Songline is an Aboriginal voice map of the landscape. The song follows the footsteps of the ancestors of the Dreaming. Wherever their feet trod they created waterholes, hills, trees, bush foods, wind and rain.[5] Aboriginal people with good knowledge of a Songline could navigate across the land by repeating the words of the song, which describe the location of landmarks, waterholes, and other natural phenomena.

Songlines can span across different language groups across the country, so different parts of the song can be in different languages. The Seven Sisters story spans a large area across Australia.

What's the route of the Seven Sisters Story?

Josephine Mick's beautiful painting of the Seven Sisters Songline (accessible online here), illustrates the route of the Songline from the West Coast of Australia right through the Central Desert region, to the East Coast. ***You might like to show this picture to your class.***

You might like to reflect with your class:

- What have we learned about Songlines?
- Did you know they were used as verbal maps to navigate the landscape?
- How has this changed your understanding of Aboriginal and Torres Strait Islander Peoples' knowledge of Country and relationship with it?

3. **Extension activity: Astrology**

The story of the Seven Sisters make up the star cluster known as the Pleiades, in the constellation Taurus. Kathleen explains in the film that when the Sisters appear in the sky, Eastern Arrernte people know that winter is coming (the rising of the stars at dawn, in May, marks the start of Winter).

Set aside some time for your students to find photos or paintings of the Seven Sisters constellation, and invite students to find the constellation together with their parents at home in the night sky. Paintings of the Seven Sisters in the sky can be found here.

Curriculum links

- *Foundation Year Humanities and Social Sciences (History):* ACHASSK012 - engaging with the oral traditions of Aboriginal and Torres Strait Islander Peoples and recognising that the past is communicated through stories passed down from generation to generation
- *Year 1 Humanities and Social Sciences (Inquiry and Skills):* ACHASSI019 - exploring stories from the past and present about places (Dreaming and Creation stories)

[5] Seven Sisters Stories Songline website, Resources

LESSON IDEAS:

PRIMARY (YEAR 3 - YEAR 6)

Overview

This activity supports students to engage with the Seven Sisters story as told by **Kathleen Wallace.** It is one of the most widely distributed ancient stories amongst Aboriginal Australia and tells of the journey of seven sisters as they were chased across land and sky. The Seven Sisters make up the star cluster known as the Pleiades, in the constellation Taurus. It provides an insight into how Aboriginal and Torres Strait Islander People explained the constellations, and is an example of a Songline that crosses the country and sky. It is also a story about love and danger.

Learning outcomes

At the end of this lesson:

- ✓ Students will have an understanding of the term and concept, 'Songlines'.
- ✓ Students develop an understanding of the importance of appreciating Aboriginal and Torres Strait Islander knowledges of, perspectives about, and relationships with, the physical landscape.
- ✓ Students develop an appreciation of how, through Songlines and wider cultural-astronomical knowledges, Aboriginal and Torres Strait Islander communities across Australia have longstanding and sophisticated 'mapping' systems beyond 'Western' cartographic conventions and navigational technologies.

Activities

1. **Reflective Questions**

   Facilitate a conversation with your class about the film, getting their reactions to it and any issues it raises.

   - What did you enjoy or find interesting about this film?
   - What is the story about?
   - What questions do you have about Kathleen's story?

2. Class discussion: Introducing songlines

Explain to the class that this story is an example of a ***Songline***.

A Songline is an Aboriginal voice map of the landscape. The song follows the footsteps of the ancestors of the Dreaming. Wherever their feet trod they created waterholes, hills, trees, bush foods, wind and rain.[6] Aboriginal people with good knowledge of a Songline could navigate across the land by repeating the words of the song, which describe the location of landmarks, waterholes, and other natural phenomena.

Songlines can span across different language groups across the country, so different parts of the song can be in different languages. The Seven Sisters story spans a large area across Australia.

What's the route of the Seven Sisters Story?

Josephine Mick's beautiful painting of the Seven Sisters Songline (accessible online here), illustrates the route of the songline from the West Coast of Australia right through the Central Desert region, to the East Coast. ***You might like to show this picture to your class.***

You might like to reflect with your class:

- What have we learned about Songlines?
- Did you know they were used as verbal maps to navigate the landscape?
- How has this changed your understanding of Aboriginal and Torres Strait Islander Peoples' knowledge of Country and relationship with it?
- How does this method of mapping differ from Western methods?

3. Research activity: Astronomy

The story of the Seven Sisters make up the star cluster known as the Pleiades, in the constellation Taurus.

Set aside time for students to undertake research into Aboriginal and Torres Strait Islander understandings of Astronomy, including of the Seven Sisters stars.

You might adopt or adapt the following research questions:

- What do Aboriginal and Torres Strait Islander people believe is the story of the Seven Sisters stars? Remind students of the importance of contextualising which particular places or community perspectives their research is based on.
- Where do the Seven Sisters sit in the sky?

[6] Seven Sisters Stories Songline website, Resources

- How does this compare to other cultures stories about Pilaedes (the Seven Sisters) from other parts of the world?
- How did Aboriginal and Torres Strait Islander people use the sky and astronomy to understand the world? How can this build upon the western understanding of astrology?

Invite students to document their research in a short report that summarises what they have learned.

Curriculum links

- *Year 3 Humanities and Social Sciences:* ACHASSI056 - Examine information to identify different points of view and distinguish facts from opinions.
- *Year 4 Humanities and Social Sciences:* ACHASSI077- Examine information to identify different points of view and distinguish facts from opinions.
- *Year 5 & 6 Science (Science as a human endeavour):* ACSHE081 - Learning how Aboriginal and Torres Strait Islander peoples use observation of the night sky to assist with navigation



MOTHER TREE

STORY 4

MOTHER TREE

Synopsis: This is a story about a little boy named Tyangkertangkerte (pronounced 'jan-kerr-dan-kerr-da') who was brought up by a tree. The story is from the Eastern Arrernte people, whose land land is to the east of Alice Springs, in Central Australia. It is being told by **Kathleen Wallace**, an Eastern Arrernte woman, and was filmed near Ross River – about 80km East from Alice Springs.

Kathleen tells us that there were once two spirits walking around with a baby spirit. They walked around hoping to find a young girl to take care of the spirit baby - but they found no one.

They remembered seeing an old tree nearby – a Coolibah tree. So they took the baby spirit to the tree, and gave the tree the power to look after the spirit baby. The spirit baby became a human baby inside that hollow tree. One day a dingo came along, and gave birth to her babies in there. So the dingos and the baby all grew up living close to one another.

The baby was a boy. When the baby boy was old enough he used to crawl out from the hollow tree and play with the dingoes. But he used to tease them. He would take little sticks and poke at the baby dingoes. Then he'd run and hide in the tree. He was a naughty boy! So the dingoes would dig all around to get to him inside the tree – but the mother tree wouldn't let them in.

The mother spirits came back to the tree to check on the baby, and asked the tree how he was. The mother tree said 'How can i feed him? I can't walk anywhere, I have roots". The spirits said to the tree "talk to him, he'll listen to you". The tree had a talk with the boy and said "I can't feed you. You've got to look after yourself. Go and look for roots and lizards to eat." So the boy used to go around looking for food. The dogs were growing up too.

And one day the boy went looking for food and got a kangaroo. And instead of leaving the dogs to themselves he was screaming out "tut tut", walking around with the kangaroo on his shoulder. And the dogs knew, he was teasing them. So the dogs started running after him, and the boy had to drop that kangaroo and run. He was hungry after teasing them and loosing the kangaroo. He felt sorry for himself then.

But when the boy was a bit older, he got another kangaroo. And he wanted to keep this one - but the dogs saw him with it and chased him, and they caught him. They took the kangaroo off him and they killed the boy, right near the mother tree.

The story is to teach children not to tease others, but to respect those around us and all that we see. When children are the same age as these children in the film, they are taught stories such as this. Young boys are taught by their grandfathers, and young girls by their grandmothers. Kathleen shares that when she was small, she was taken away by her grandmother and taught many things.

LESSON IDEAS:

PRIMARY (FOUNDATION - YEAR 2)

Overview

This activity supports students to engage with the Mother Tree story as told by **Kathleen Wallace**, an Eastern Arrernte woman. It tells the story of a boy called Tyangkertangkerte ('jan-kerr-dan-kerr-da') who grew up by a Coolibah tree with dingoes, and is a story about friendship. It teaches children to be kind to one another and not to tease our friends. Kathleen draws illustrations in the sand to help tell the story – a method of storytelling that is common in Central Australia. She also discusses how stories are passed down from one generation to the next.

Learning outcomes

At the end of this lesson:

- ✓ Students will have an understanding of how Aboriginal and Torres Strait Islander Peoples may represent places and their features visually, using sand drawings.

Activities

1. **Themed reflection and discussion: Friendship**

   This story raises themes about friendship, teasing and the importance of being nice to one another. Facilitate a discussion with your class to get their reactions to the film, and explore these themes using the following questions as a guide:

   - What did you enjoy or find interesting about this film?
   - What is the story about?
   - Identify all the characters in the story (the mother tree, the spirits, the dingoes and the boy). Which one was being mean?
   - How do you think the baby dingoes felt when Tyangkertangkerte was being mean to him?
   - What does it mean to be a good friend?
   - How do people show that they are friends?
   - How can we make sure we are looking out for one another?

2. Sand drawing explanation and activity

In the film, Kathleen uses her hands to draw images in the sand, to help her tell the Mother Tree story. This is an example of sand drawing.



Explain to students that in Central Australia it is quite common for Aboriginal people to use sand drawing when sitting, talking and sharing stories. Aboriginal people will sit and draw in the sand while talking, then smooth it over when they've finished explaining a point, and start again. They will use symbols that are widely understood in Central Australia.

This exercise introduces students to a few symbols commonly used in Central Australia, and invites students to draw the symbols themselves in sand, and have a go at telling a story using the technique

Materials: Printed copies of the attached worksheet (*Symbols from Central Australia)*, Sand and plastic trays for students, or the use of a sandbox

Steps:

- Head outside to your school's sandbox play-area, or set up little plastic trays full of sand and distribute them to students. Provide students a copy of the sand symbols worksheet.
- Invite students to sit on their own or in small groups, and practice drawing the symbols in the sand.
- Then, invite students to invent a story of their own and tell it to another student using sand drawing.

Additional resources: This film raises themes about bullying. For further teachers resources about bullying and how to address it, check out the 'Bullying. No Way'! Lesson plans at their website.

Curriculum links:

- *Foundation Year Humanities and Social Sciences (History):* ACHASSK012 - engaging with the oral traditions of Aboriginal and Torres Strait Islander Peoples and recognising that the past is communicated through stories passed down from generation to generation
- *Foundation Year Humanities and Social Sciences (Geography):* ACHASSK014 - identifying the ways Aboriginal and Torres Strait Islander Peoples represent the location of Country/Place and their features (through sand drawings)
- *Year 1 Humanities and Social Sciences (Inquiry and Skills):* ACHASSI019 - exploring stories from the past and present about places (Dreaming and Creation stories)
- *Year 2 Humanities and Social Sciences (Inquiry and Skills):* ACHASSI035 - exploring Aboriginal and Torres Strait Islander Peoples' connections to Country/Place through oral histories Dreaming and Creation stories, dance, art and cultural representations

WORKSHEET: SYMBOLS FROM CENTRAL AUSTRALIA



KANGAROO



EMU



BUDGERIGAR



SPECIFIC SITE, WATERHOLE, MEETING PLACE



PEOPLE SEATED AT A SPECIFIC SITE, WATERHOLE OR MEETING PLACE



REPRESENTS PEOPLE, BOTH MAN AND WOMAN

LESSON IDEAS:

PRIMARY (YEARS 3 - 6)

Overview

This activity supports students to engage with the Mother Tree story as told by **Kathleen Wallace**. It tells the story of a boy called Tyangkertangkerte ('jan-kerr-dan-kerr-da') who grew up by a Coolibah tree with dingoes, and is a story about friendship. It teaches children to be kind to one another and not to tease our friends. Kathleen draws illustrations in the sand to help tell the story - a method of storytelling that is common in Central Australia. She also discusses how stories are passed down from one generation to the next.

Learning outcomes

At the end of this lesson:

- ✓ Students will have an understanding of how Aboriginal and Torres Strait Islander Peoples may represent places and their features visually, using sand drawings.
- ✓ Students develop an awareness and understanding of the relationship between Aboriginal and Torres Strait Islander personal, family and community identities.
- ✓ Students strengthen their understanding of the relationship between Country/ place, people, and culture.

Activities

1. **Themed reflection and discussion: Friendship**

   This story raises themes about friendship, teasing and the importance of being nice to one another. Facilitate a discussion with your class to get their reactions to the film, and explore these themes using the following questions as a guide:

   - What did you enjoy or find interesting about this film?
   - What is the story about?
   - Did you notice that Kathleen was illustrating with her hands? (Explain sand drawing to the students using the explanation below)
   - Identify all the characters in the story (the mother tree, the spirits, the

dingoes and the boy). Which one was being mean?

- How do you think the baby dingoes felt when Tyangkertangkerte was being mean to him?
- What does it mean to be a good friend?
- How do people show that they are friends?

SAND DRAWING

In Central Australia it is quite common for Aboriginal people to use sand drawing when sitting, talking and sharing stories. Aboriginal people will sit and draw in the sand while talking, then smooth it over when they've finished explaining a point, and start again. They will use symbols that are widely understood in Central Australia.



- How can we make sure we are looking out for one another?

2. **Research activity and video: Family and Kinship**

   Through this activity students will research and develop an understanding of Aboriginal and Torres Strait Islander kinship systems

   Towards the end of the film, Kathleen explains that it's common for stories such as this to be passed onto children by their grandparents. Grandfathers teach the boys, and grandmothers teach the girls. Kathleen shares that when she was young, her grandmother taught her stories such as this.

   Family is very important to Aboriginal and Torres Strait Islander Peoples. Aboriginal and Torres Strait Islander people have a have complex systems of family relations, known as **kinship systems**. These are central to the way that society is organised, and that culture and identity is passed on from one generation to the next.[7] This family system can be quite different to non-Indigenous understandings of family. These kinship systems can also differ

[7] Brave New Clan teachers resource: Cool Australia.

between Aboriginal and Torres Strait Islander language groups.

Steps:

- Set aside time for students to watch this short film (1 minute) by Reconciliation Australia, explaining Family and Kinship



- Invite students to research Aboriginal and Torres Strait Islander Family and Kinship using the following research questions as a guide:
    - What is a kinship system?
    - How can Aboriginal and Torres Strait Islander family systems be different to non-Indigenous family systems?
    - How does kinship inform how Aboriginal and Torres Strait Islander people interact with one another and the world around them?
    - How is family structured in your culture?
    - How does your family structure influence how you interact with your family? Are there rules and expectations about how you relate to one another?

Kinship can be a difficult concept – so you might like to adapt these questions to suit the year level you are working with, or work through these questions together as a class afterwards.

- Ask students to document what they've learned in a short report, or in a presentation that can be shared back with the class

Curriculum links

- *Year 3 Humanities and Social Sciences:* ACHASSI056 - Examine information to identify different points of view and distinguish facts from opinions.
- *Year 4 Humanities and Social Sciences (History):* ACHASSK083 - The diversity of Australia's first peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to Country/Place (land, sea, waterways and skies).
- *Years 5 and 6 Health and Physical Education:* ACPPS051 - Examine how identities are influenced by people and places.



THE MAN IN A LOG

STORY 5

THE MAN IN A LOG

Synopsis: This story is called the Man in a Log, and is told by Pitjantjatjara women **Tjunkaya Tapaya** and **Lorna Wilson** (who is translating). They teach us that there is always someone who will look out for us and care for us in life. The story is from the APY lands - which is the name given to the lands of the Anangu, Pitjantjatjara and Yankunytjatjara people - that stretches across the north-west of South Australia and over into the Northern Territory, and Western Australia. The story was told to Tjunkaya and Lorna by their parents and grandparents.

The story begins when a man and his two wives went hunting. They were looking for kangaroo or any meat they could find and bring back home. Afterwards, they sat at home and ate a lot of food and were really happy together.

One morning they went hunting again, and the men starting chasing a Perentie (a monitor lizard). The Perentie went up a hollow log, and the man tried to catch his tail. But he got stuck in the hollow log. His two wives saw him getting stuck and starting crying. The man said 'No it's okay! You eat the meat and I'll be alright.' He was in that hollow tree for a long long time. He could walk – as it was just over his body – but his wives were there looking over him. He started to sing while he was stuck in that log.

'It's alright!', the man said to his two wives. 'I'm stuck here but don't worry about it'. They travelled and travelled to get help, and saw there was a fire burning. There was a lot of people living there, including some Ngangkari's (traditional healers). They heard the two women coming and they were crying, and after the women they saw the log walking along. They saw two feet beneath the log – but were confused - they thought the log was walking.

The Ngangkari's sent a spirit to get the man out of the log – but it didn't work. A special Ngangkari came along later. He threw his magic towards the log, and the log fell and broke. The man was so skinny, he fell one way and the log fell the other. He was freed.

Tjunkaya and Lorna tell us this story is about how some people take a different road in life, a road they can't get off. They feel empty inside because they feel stuck. And we feel sorry for those people. But they can also seek help - help getting out of the hole they've gotten in to or the path they're on. There is always help about – if they ask.

LESSON IDEAS:

PRIMARY (FOUNDATION - YEAR 2)

Overview

These lesson ideas support students to engage with the story of the Man in a Log, wherein **Tjunkaya Tapaya** and **Lorna Wilson** teach us that there is always someone who will look out for us and care for us in life. The story follows the journey of a Man who is hunting a Perentie and follows it into a log. The man gets stuck and his wives cry and try to help him out. Soon after a magic man comes and saves the Man, helping him to get free. Reflections from Tjunkaya and Lorna give us the insight that no matter where we may get stuck, or which path we may be led down – there is always help and people who will be willing to assist us. The film features the Pitjantjatjara language.

Learning outcomes

At the end of this lesson:

- ✓ Students develop an awareness and understanding of animals in Central Australia through learning about the Perentie - a type of monitor lizard found in Australia.
- ✓ Students develop an awareness of the importance of the choices we make throughout life, and how to seek help if we ever get stuck and look out for one another

Activities

Set time aside for students to view the short 5 minute 'Man in a Log' film, produced by Common Ground. After viewing, support students to work through the relevant activities below. Note that lesson ideas can be flexibly adapted to suit a range of other year levels.

1. **Reflective Questions**

   Facilitate a conversation with your class about the film, getting their reactions to it and any issues it raises.

   - What did you enjoy or find interesting about this film?
   - What questions do you have about the film or any of the things Lorna and Tjunkaya talked about?

   Explain to students that this is a 'Dreaming' story, for the Anangu, Pitjantjatjara and Yankunytjatjara Aboriginal people. They largely live in the North-West of South Australia, extending up over the border into the Northern Territory and Western Australia.

2. **Facilitated discussion: Traditional healers**

In the film, we are introduced to the concept of a magic person also known as a **Ngangkari**. **Ngangkari** is a Pitjantjatjara word used in Central Australia to describe traditional Aboriginal healers.

Explain to students that in the Anangu Pitjantjatjara Yangkunjatjara (APY) lands, traditional healers use knowledge that has been passed down for over 60,000 years to help one another overcome health challenges. Ngangkari's now work in a contemporary settings across Australia – including hospitals.

3. **Additional short film: Animals of Central Australia**

In the story, the boy is chased by a Perentie. Explain to students that a Perentie is a type of lizard, similar to a Goanna. You might like to watch this short David Attenborough clip (1 minute 45 seconds) explaining more about the Perentie.



Video - David Attenborough - The Perentie

4. **Stuck in a log Game**

Facilitate a class outdoors activity called '**Stuck in a log'**, the game is similar to 'stuck in the mud'. You will need a space as large as a half-size basketball court to do this activity.

Choose one player to be in and be the 'Perentie'. All of the other students scatter around the space. The player who is in must run around and tag as many people as they can. When tipped, a student must freeze and stand and pretend to be stuck in the log, they cannot move. The only way to be freed is for three players to assist the person who is stuck by creating a ring around them and join hands [This is to replicate the two wives and magic man all working together to free the person who is stuck in the log].

The game ends when all players have been tagged and are 'stuck in the log'.



5. **Creative drawing**

   Draw or paint a scene from the story. This could include a drawing of the magic man helping the man in the log, the Perentie or wives trying to help the man in the log. Once the students have completed the activity, ask them to share back to the class what they have created. Invite students to take the drawing home with them, and share the story about the Man in a log with their family.

Curriculum links

- *Foundation Year Humanities and Social Sciences (History):* ACHASSK012 - engaging with the oral traditions of Aboriginal and Torres Strait Islander Peoples and recognising that the past is communicated through stories passed down from generation to generation
- *Year 1 Humanities and Social Sciences (Inquiry and Skills):* ACHASSI019 - exploring stories from the past and present about places (Dreaming and Creation stories)

LESSON IDEAS:

PRIMARY (YEARS 3-6)

Overview

These lesson ideas support students to engage with the story of the Man in a Log, wherein **Tjunkaya Tapaya** and **Lorna Wilson** teach us that there is always someone who will look out for us and care for us in life. The story follows the journey of a Man who is hunting a Perentie and follows it into a log. The man gets stuck and his wives cry and try to help him out. Soon after a magic man comes and saves the Man, helping him to get free. Reflections from Tjunkaya and Lorna give us the insight that no matter where we may get stuck, or which path we may be led down – there is always help and people who will be willing to assist us. The film features the Pitjantjatjara language.

Learning outcomes

At the end of this lesson:

- ✓ Students develop an awareness and understanding of animals in Central Australia through learning about the Perentie – a type of monitor lizard found in Australia.
- ✓ Students develop an awareness of the importance of the choices we make throughout life, and how to seek help if we ever get stuck and look out for one another
- ✓ Students develop an understanding of the role of Ngangkari's (or traditional healing) and how this plays a key role in Aboriginal culture for Pitjantjatjara people.

Activities

Set time aside for students to view the short 5 minute 'Man in a Log' film, produced by Common Ground. After viewing, support students to work through the relevant activities below. Note that lesson ideas can be flexibly adapted to suit a range of other year levels.

1. **Reflective Questions**

   Facilitate a conversation with your class about the film, getting their reactions to it and any issues it raises.

   - What did you enjoy or find interesting about this film?
   - What questions do you have about the film or any of the things Lorna and Tjunkaya talked about?

Explain to students that this is a 'Dreaming' story, for the Anangu, Pitjantjatjara and Yankunytjatjara Aboriginal people. They largely live in the North-West of South Australia, extending up over the border into the Northern Territory and Western Australia.

2. Additional short film: Animals of Central Australia

In the story, the boy is chased by a Perentie. Explain to students that a Perentie is a type of lizard, similar to a Goanna. You might like to watch this short David Attenborough clip (1 minute 45 seconds) explaining more about the Perentie.



Video - David Attenborough - The Perentie

3. Stuck in a log Game

Facilitate a class outdoors activity called '**Stuck in a log'**, the game is similar to 'stuck in the mud'. You will need a space the size of a half-sized basketball to do this activity.

Choose one player to be in and be the 'Perentie'. All of the other students scatter around the space. The player who is in must run around and tag as many people as they can. When tipped, a student must freeze and stand and pretend to be stuck in the log, they cannot move. The only way to be freed is for three players to assist the person who is stuck by creating a ring around them and holding hands for a moment. [This is to replicate the two wives and magic man all working together to free the person who is stuck in the log].

The game ends when all players have been tagged and are 'stuck in the log'.

4. **Facilitated discussion: Health and Wellbeing**

   Facilitate a conversation with your class about choices in life, 'getting stuck' in a particular situation and how we can get help.

   Use the following questions as a guide for this conversation.

   - In the film Tjunkaya and Lorna talked about how we sometimes get stuck - in this case the Man was physically stuck. But sometimes we get stuck in other ways. What are other ways you could be stuck in life?
   - Who would assist you if you were to ever be stuck? Who could act as a magic person or Ngangkari to help you 'out of your log'
   - Identify spaces where you can get assistance at school and outside school should you ever feel stuck
     - You might like to draw the classes attention to the following: School counsellor, headspace, Kids Helpline and beyond blue

5. **Research task: Ngangkari traditional healers**

   Through this task, students will research how Aboriginal and Torres Strait Islander traditional healing knowledge is used today.

   Firstly, explain the following to the class:

   - In the film, we are introduced to the concept of a magic person also known as a **Ngangkari**. **Ngangkari** is a Pitjantjatjara word used in Central Australia to describe traditional Aboriginal healers.
   - In the Anangu Pitjantjatjara Yangkunjatjara (APY) lands, traditional healers use knowledge that is still alive and well. Ngangkari's now work in a contemporary settings across Australia.

   Then invite students to undertake some research into Ngangkari's with the following guidelines:

   - Ask students to identify where the APY (*Anangu Pitjantjatjara Yankunytjatjara*) lands are on this AIATSIS Map.
   - Ask students to find out what Ngangkari's are doing in modern hospitals and health clinics.
   - Ask students to identify the main services Ngangkari's offer to the public.

Curriculum links:

- *Year 3 Humanities and Social Sciences (Geography):* ACHASSK066 - The representation of Australia as states and territories and as Countries/Places of Aboriginal and Torres Strait Islander Peoples; and major places in Australia, both natural and human.
- *Year 4 Humanities and Social Sciences (History):* ACHASSK083 - The diversity of Australia's first peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to Country/Place (land, sea, waterways and skies).

APPENDIX: GLOSSARY

Country: Country is an all encompassing term that refers to the land and Aboriginal and Torres Strait Islander peoples enduring connection to it.

Calling to Country: Calling out to Country is an act where an Aboriginal or Torres Strait Islander person lets the Country know that they are there before entering a new place. When Calling out to Country a person asks to be looked after while they are there. People may do this on their own Country, or when visiting a foreign place.

Dreaming: An English word often used to describe ongoing, familial relationships to Country, which includes plants, animals, land, seas, skies and waterways. These relationships are often depicted in song, art, dance and story; representing Aboriginal and Torres Strait Islander ways of knowing and being with Country (the land). Dreaming can also be used by individuals to refer to either their own Dreaming or their community's Dreaming. Dreaming stories often explain why places are special. The word 'sacred' is also used to describe places that are very special to Aboriginal and Torres Strait Islander peoples.

Elders: Used in the Aboriginal and Torres Strait Islander community to describe someone who has been recognised as a keeper (or custodian) of knowledge, and who has permission to pass that knowledge on to others.

Mob: This is a colloquial term that is used to refer to a group of Aboriginal or Torres Strait Islander people from a particular place. Ie. 'who is your mob?' is a question that Aboriginal or Torres Strait Islander People might ask another Aboriginal or Torres Strait Islander person. It's not advised that this term be used by non-Aboriginal and Torres Strait Islander people, unless invited to do so by Aboriginal and Torres Strait Islander people.

Ngangkari: Ngangkari is a Pitjantjatjara word used in Central Australia to describe traditional Aboriginal healers.

Indigenous Rangers: Indigenous Rangers work on Aboriginal and Torres Strait Islander land and beyond to care for Country. They work to protect native plants and animals, control feral animals and invasive weeds, reduce dangerous wildfires, maintain tourism and cultural sites, and more.

APPENDIX: STORYTELLERS

GARRARD ANDERSON



Garrard Anderson is a Luritja (pronounced ‘loo-rich-cha’), Pintupi (pronounced ‘pin-too-be’), Arrernte (pronounced ‘ah-runda’), and Warlpiri (pronounced ‘wal-pir-e’) man from Alice Springs in Central Australia. Garrard was born in Papunya before moving to Alice Springs to be raised by his grandmother. He is an Aboriginal knowledge custodian and storyteller.

Garrard enjoys telling stories as he grew up listening to stories - and wishes to share that knowledge. “*It’s my responsibility to share the stories that were taught to me, to pass them on to the next generation so they know and teach the same meaning and messages.*”

APPENDIX: STORYTELLERS

KATHLEEN WALLACE



Kathleen Wallace Kemarre is an Eastern Arrernte (pronounced 'ah-runda')woman from Ltyentye Apurte (also known as Santa Teresa), a community about an hour's drive from Alice Springs. She is a highly regarded artist, community elder, custodian and storyteller.

Kathleen was raised by her family in the bush at Uyetye, but then moved to a Christian Mission (in Santa Teresa)- like many Aboriginal people in Central Australia. From a young age, Kathleen learned the stories of her parent's and grandparent's country, and as the eldest child became the custodian of this knowledge. Throughout her life, she has made this important cultural knowledge available to others. *"All my adult life I've been teaching stories, all the old stories and paintings that my mother's parents taught me. I would like to keep on teaching. That's important, to pass on my knowledge"*.

Kathleen and her husband Douglas do not have children of their own but have raised almost 30 children over the years. Kathleen has a strong sense of her culture and is a natural mentor and teacher. When children in the community were neglected or needed support, Kathleen provided a safe place to live. She is commonly referred to as 'mum'.

Kathleen is also a highly respected artist in her own right. In 1989, Kathleen established Keringke Arts Inc. a community art centre for the Santa Teresa Community with the assistance of several other artists. Kathleen's art is characterised by a fine dotting technique, consistent with what is referred to as the Keringke style. Kathleen is the senior artist at the centre and over the last 20 years has mentored and supported many emerging female artists.

APPENDIX: STORYTELLERS

TJUNKAY TAPAYA



Tjunkaya Tapaya is a proud Pitjantjatjara (pronounced ‘pit-jan-jarra’) woman from the community of Ernabella in Central Australia. She is a well-known artist, elder, knowledge custodian and storyteller.

Tjunkaya was born in the desert in the far northwest of South Australia. Her mother walked to Ernabella from Walytjitjata, in the Northern Territory, and arrived shortly after Tjunkaya's birth. Ernabella was run by missionaries at the time, and Tjunkaya grew up there. In 1948, a craft room was established at the mission, which nurtured the talents of Tjunkaya and others, and taught spinning, weaving, batik and painting. Tjunkaya’s art depicts places and events from her family's Dreaming stories.

Tjunkaya is an extraordinary storyteller, and uses the characteristic Pitjantjatjara technique of ‘story-wire drawing’, which uses wire to illustrate stories in the sand.

APPENDIX: FURTHER EDUCATION RESOURCES

Select articles from Common Ground are included below:

- *On terminology:* Common Ground - 'Aboriginal, Indigenous or First Nations? - What's the appropriate term?'
- *On the Dreaming:* Common Ground - 'The Dreaming'
- *On Connection to Country* - Common Ground - 'Connection to Country'
- *On Songlines* - Common Ground - Songlines

Teachers are also encouraged to refer to Narragunnawali: Reconciliation in Schools and Early Learning online platform's teachers resources for further learning material and lesson ideas.



CONTACT US

For more information on the First Nations Bedtime Stories Challenge, contact us:

Email firstnations@commonground.org.au
Website www.firstnationsbedtimestories.com

Sharing Aboriginal and Torres Strait Islander cultures, histories and lived experiences. We acknowledge the Traditional Custodians of the land and waters of Australia, and pay respect to all Elders - past, present and emerging. This space may contain voices, images or names of deceased people in photographs, film or printed material. ©

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