SPINIFEX COUNTRY

FOREVER STORIES

– EDUCATION RESOURCE



Introduction | Community Protocols | Story 1 — SPINIFEX HISTORY | Story 2 — CULTURAL TOOLS | Story 3 — BUSH TUCKER | Story 4 — STORYTELLING | Story 5 — LOOKING AFTER COUNTRY | Curriculum Links | Word List

INTRODUCTION

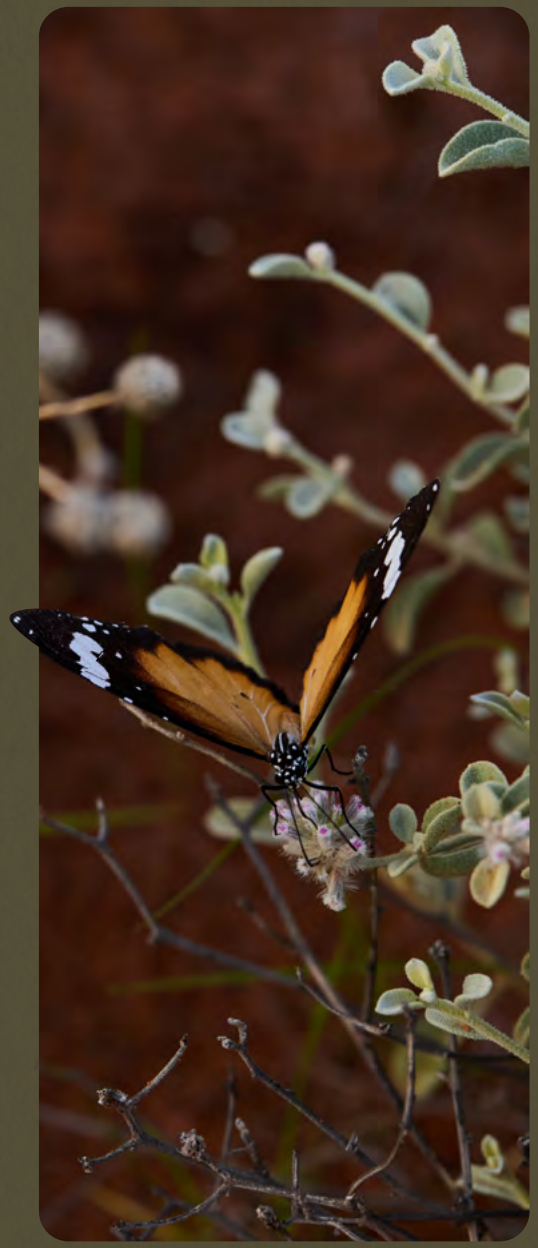
First Nations people have shared stories by the warmth of the campfire for over 80,000 years. Storytelling has always been an important way for Elders to share knowledge, teach accepted ways of behaving, and pass on responsibilities for living with and caring for Country to children and young people.

Originally launched in 2019 as First Nations Bedtime Stories, this initiative was created to honour this age-old practice of storytelling. Since then, we've backed communities to film Dreaming and cultural knowledge stories from Noongar, Wiradjuri, Nyikina, Arrernte, Eastern Arrernte, Luritja, Warlpiri and Pitjantjatjara Nations. This year, after extensive conversations with communities, educators and longtime participants, we are excited to introduce our new chapter: *FOREVER STORIES*.

While our name has evolved, the heart of the project remains unchanged: Five days, five stories, shared by First Nations peoples across our beautiful continent.

⚠ **Cultural Sensitivity Warning**

First Nations readers are advised this resource may contain the names and images of people who have passed.



About this resource

This learning resource has been designed to accompany each of the five films in this year's *Forever Stories* series. For each story, learners are invited to watch the film together, yarn about what they noticed and learned, and then take part in an activity that explores the story and its themes further.

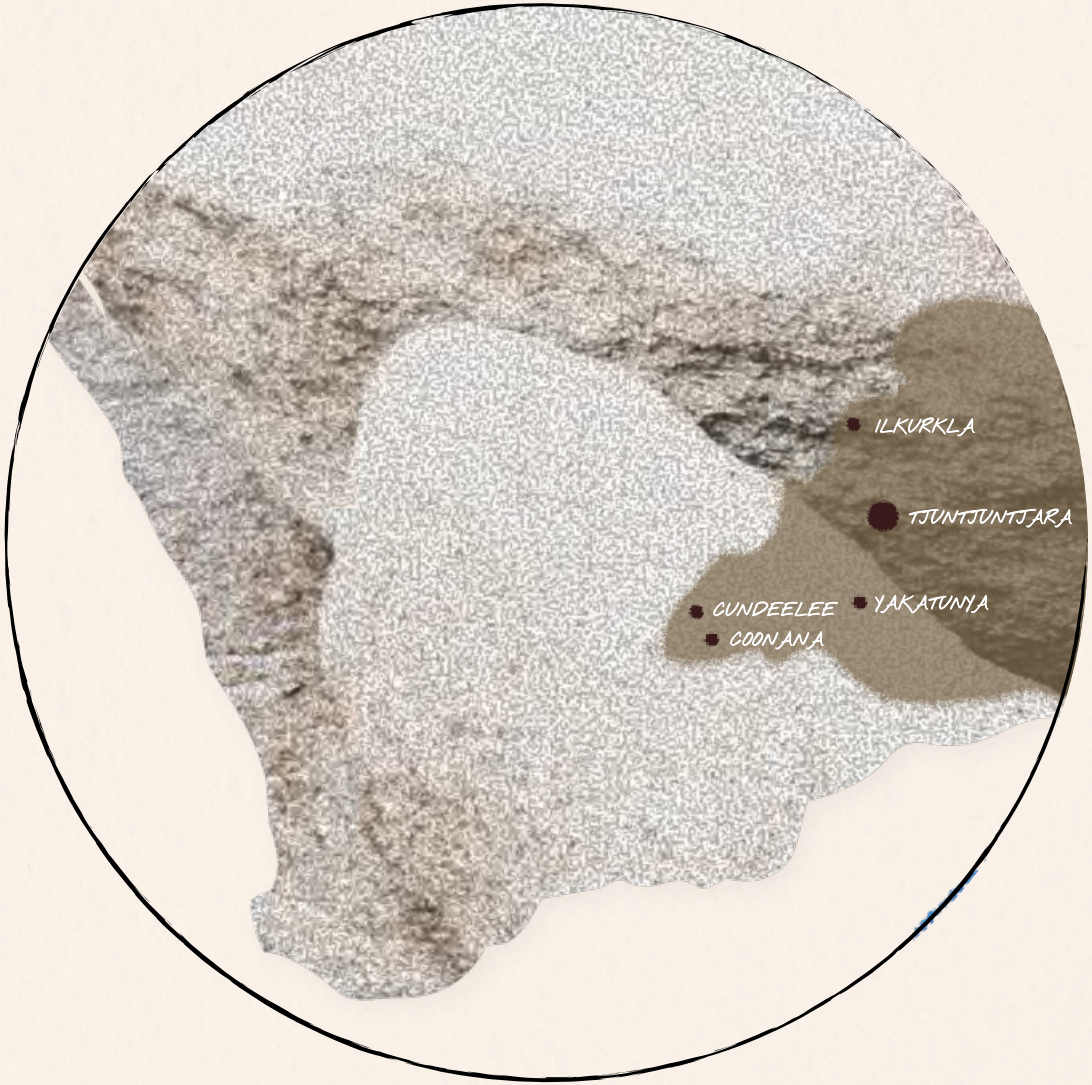
School-based activities are provided for Foundation–Year 2, Years 3–6, Years 7–10 and are mapped to the Australian Curriculum. We have also provided Early Childhood activities mapped to the Early Years Learning Framework (EYLF) and general activities for anyone using the resource at work, home or in out-of-home care.

The year levels are a guide, not a rule. You know your learners best, so have a look across the levels, Learning Areas and activities and choose what works for them. An activity mapped to a different year level in the Curriculum Framework may be just right for your learners. Feel free to adapt the questions, activities and level of challenge to suit your context. You may even choose to do several!

This resource also includes some background information about previous series, along with a **Community Protocols Guide for Teaching and Delivery** to support educators and teachers in preparing for *Forever Stories* Week.

While we invite everyone to watch one story a day over five days – you can watch them at any time that suits you. You can pick and choose what films to show, and you can refer back to them at any time during the year. The films and resources are

SPINIFEX COUNTRY



Where is this series from?

This year we are sharing stories from Spinifex Country. We acknowledge Spinifex people and celebrate their enduring connections to Country, culture, knowledge and stories. We specifically acknowledge the Elders, storytellers, artists and community members who have been part of this series. We are honoured to have worked with you, and to play a part in recording and sharing these stories for future generations.

Spinifex Country is in the Great Victoria Desert in Western Australia, extending across a vast and very remote area towards the South Australian border. Many Spinifex people today live in the remote community of Tjuntjuntjara, on their homelands.

Across the five films, you'll hear directly from Spinifex Custodians and learn more about their Country, the ways knowledge is shared and passed on, and the continuity and strength of culture today.

Language is woven throughout this series, with some stories shared largely in language. We encourage learners to listen closely to the words, sounds and ways language is used alongside what they can see happening on screen. These films offer a valuable opportunity to listen, observe and learn directly from Spinifex people sharing their own cultural knowledge.

INTRODUCTION

BEHIND THE FILMS



Tace Stevens
SPINIFEX & NOONGAR
Director & Producer

Tace Stevens is a Noongar and Spinifex visual storyteller based in Perth. She is a self-taught documentary photographer with a film degree from the Australian Film and Television Radio School. With a background in community development and education, story sovereignty and authenticity are important to her work.



Debbie Hansen
ANANGU SPINIFEX PEOPLE
Producer & Storyteller

Debbie Hansen is a community leader in Tjuntjuntjara. It's important to her that Spinifex culture is kept strong and passed down for the next generation to carry on. Debbie is also an artist and a ranger with the Spinifex Women's Ranger Programme.



Lydon Stevens
ANANGU SPINIFEX PEOPLE
Producer & Storyteller

Lydon Stevens is a plant operator and master punu craftsman who makes cultural tools. He learnt how to make spears, shields and miru's by watching his old people during his childhood in Cundeelee, Western Australia.



Donna Marie Brown
ANANGU SPINIFEX PEOPLE
Producer & Storyteller

Donna Marie Brown is a community leader, an artist, and ranger with the Spinifex Women's Ranger Programme. She loves going out bush with her grandchildren and teaching them about.



Shonna Jamieson
ANANGU SPINIFEX PEOPLE
Storyteller

Shonna Jamieson is a mother, grandmother and artist who works at the Spinifex Arts centre, painting stories that were passed down to her by her old people.



Ashley Franks
ANANGU SPINIFEX PEOPLE
Storyteller

Born in Cundeelee, Ashley Franks currently lives in Kalgoorlie with his family. He looks after cultural areas in Cundeelee, and is the drummer of The Desert Stars, a Tjuntjuntjara rock band.

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Common Ground
Common Ground is a First Nations not-for-profit changing systems through storytelling. We are led by community, and work with a collective of First Nations people to amplify knowledge, cultures and stories – building on over 80,000 years of strong, community-driven storytelling.

RESOURCE DESIGN
Team Harvey

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COMMUNITY PROTOCOLS FOR TEACHING AND DELIVERY



COMMUNITY PROTOCOLS

Acknowledgement

Where is Spinifex Country and where is Tjuntjuntjara?

Spinifex Country is in the Great Victoria Desert in Western Australia, extending across a vast and very remote area towards the South Australian border. The Spinifex Native Title Determination Area covers approximately 54,000 square kilometres.

Who are the Traditional Custodians of this Country?

The Traditional Owners/Custodians of this Country are people who were born in the Country before first contact with Europeans. There are very few Traditional Owners still alive who were born in Country. In contemporary times, people that can trace biological lineage to those born in Country are the Traditional Owners.

History

What should I know about the displacement of Spinifex people and the atomic testing at Emu Field and Maralinga?

During the 1950s and 1960s, the Australian Government made a deal with the British Government to conduct nuclear weapons testing at Emu Field and Maralinga in South Australia. The testing program had devastating consequences for Aboriginal people across the region, including exposure to radioactive fallout and displacement from Country.

How did Spinifex people return to Country and establish the community at Tjuntjuntjara?

For Spinifex people, whose Country lies across the Great Victoria Desert Great Victoria Desert in Western Australia, the nuclear testing period brought profound disruption. Government efforts were made to remove people from their homelands, and many Spinifex people were relocated to missions, stations and reserves, including Cundeelee, far from their Country. Nevertheless, some Spinifex people continued to live independently in the desert for decades.

What is the story behind the Spinifex paintings and their significance in the Native Title journey?

From the 1980s, Spinifex Elders and families began a determined movement to return to their homelands. After Cundeelee closed, people were moved to Coonana, but Elders wanted to return closer to Spinifex Country. The return required enormous effort. There was little infrastructure, so community members established basic services themselves.

Many Spinifex paintings act as aerial maps of Country and the landscape, depicting waterholes, campsites, birthplaces and other significant sites. They also reflect ancestral stories, cultural knowledge and responsibilities to Country passed down through generations.

Some Spinifex paintings played an important role in Spinifex community's fight for Native Title, helping show their deep and continuing connection to Country.

Language

LANGUAGE IS WOVEN THROUGHOUT THIS SERIES AND ACROSS ALL FIVE FILMS, WITH SOME STORIES SHARED LARGELY IN LANGUAGE.

What language or languages will I hear throughout the films?

You will here Pitjantjatjara throughout the films

How can I respectfully introduce this language with my learners?

The language used throughout these films is Pitjantjatjara.

Aboriginal and Torres Strait Islander languages belong to people and Country. Let learners know whose language they are hearing, acknowledge where it comes from and who has shared it. You can use these words when working with the resources and activities.

Refer to the Language Word List provided with this resource.

It is important not to 'teach' the language beyond what has been shared in these resources, or to use it in other contexts without permission from the Custodians and language holders.

Are we allowed to learn this language and use it in class?

Yes. Language shared openly in these films and learning resources has been provided for learners to hear, practise and engage with. However, it is important to remember that this may not be the language of the Country your school is on.

Further learning

To build on learning from this series, we strongly encourage you to connect with local First Nations community and language holders to learn about the language of their local area and seek guidance about how it can be respectfully included in everyday learning. There may already be local language programs, resources or community-led opportunities that your school or place of learning can connect with.

Art and Symbols

Can learners recreate the artworks, symbols or designs they see in the films or other Aboriginal and Torres Strait Islander art?

No. Aboriginal and Torres Strait Islander artworks, symbols and designs can hold cultural knowledge, stories and meanings that belong to particular people, families and Country. Learners should not copy or recreate these designs, or make artwork that imitates Aboriginal or Torres Strait Islander artworks or styles.

For example, this includes avoiding activities such as copying symbols, creating imitation dot paintings or asking learners to make their own "Aboriginal-style" artwork.

Community Guidance: Art and Symbols

If your school has been given specific permission by a local First Nations artist or Traditional Custodian to engage with particular art practices, and the learning is being guided by them, follow their guidance. Community-led learning and cultural sharing with permission is very different from copying cultural practices without permission. This can vary place to place because of the beautiful diversity of our Nations.

How can learners respond creatively without cultural appropriation?

Learners can be inspired by the ideas, without copying the art. For example, if an artist shares a painting about their relationship with Country, learners might think about their own relationship with the place where they live. They could paint a landscape they know, draw plants or animals they have observed, experiment with colours and textures from their environment, or create an artwork about a place that is important to them.

Encourage learners to reflect and create from their personal experiences, observations and stories, using their own creative and artistic choices rather than copying Aboriginal and Torres Strait Islander symbols, designs or styles.

What is cultural appropriation?

Cultural appropriation is the adoption of elements from a culture, often in an inappropriate, exploitative or unacknowledged way.

COMMUNITY PROTOCOLS CONTINUED

Cultural Tools

Can learners make or recreate the cultural tools shown in the films?

Generally, no. Cultural tools are more than objects. Their design, making and use can hold cultural knowledge, practices and ceremonies that belong to particular people and Country.

Learners can closely observe, investigate and learn about the tools shown in the films, but should not recreate them or make imitation versions unless they have been given permission to do so.

Community Guidance: Cultural Tools

If your school has been given specific permission by local First Nations Custodians, cultural knowledge holders or community members to make particular cultural tools, and the learning is being guided by them, follow their guidance. Learning directly from community, with permission, is very different from recreating cultural practices independently.

How can we explore their design, purpose and engineering respectfully?

Learners can observe and learn about cultural tools without recreating them. Explore the materials used, how they work, and the knowledge, skill, science and engineering involved in its design.

Bush Tucker and Hunting

Can we collect, prepare or cook the bush tucker shown in the films?

Bush tucker should always be approached with care and respect. Country is not a supermarket: we don't simply take, take, take. Only collect foods that belong to your local area, with appropriate permission and guidance, take only what is needed, and never eat something unless you know it is safe and how it should be prepared.

If purchasing bush tucker, think carefully about where they have come from and who benefits from their sale. Check who has grown, harvested or supplied them and purchase them from First Nations-owned businesses and suppliers.

Connecting With Local First Nations Community

How can I connect this learning with the Country and First Nations community where I live?

Use the films as a starting point, then bring the learning back to your local area. Find out what Country you're on, learn about the local environment, histories and languages, and look for opportunities to build genuine relationships with local First Nations community, people and organisations.

Who might I connect with locally, such as Traditional Custodians, Elders, First Nations Rangers or First Nations organisations?

Depending on your area, this might include Traditional Owner Aboriginal Corporations, Elders, local First Nations Rangers, cultural centres, artists or the families in your school.

What should I consider when inviting First Nations community members to share their time and knowledge?

Build relationships rather than only reaching out when you need something. Be clear about what you are asking, allow plenty of time, and remember that no one person can speak for all First Nations people or communities.

Most importantly, value people's time, expertise and cultural knowledge. Where someone is invited to teach, advise, speak or share cultural knowledge, appropriate payment or remuneration should always be considered, as it would be for any other professional expertise.

For all connections, always think about how the relationship can be grounded in reciprocity.

SPINIFEX HISTORY

Told by DEBBIE HANSEN

Overview

Spinifex Elder Debbie Hansen recounts how Spinifex people were displaced from the Great Victoria Desert and relocated to Cundeelee mission due to the Maralinga nuclear tests in the 1950s and 1960s. Through her story, she explains the enduring connection to Country and the long journey back to their homelands – a place of deep pride where they can protect Tjukurpa (Dreamtime Story) and keep knowledge strong for future generations.

Themes

- CONNECTION TO COUNTRY
- RESILIENCE
- MINDFULNESS
- COLONISATION, MISSIONS AND GOVERNMENT POLICIES



SPINIFEX HISTORY ACTIVITIES: (EARLY CHILDHOOD)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What did you notice about Spinifex Country?
- What colours could you see?
- What sounds could you hear?
- How do you think Spinifex Country might be different or similar to where we live?



ACTIVITY 2:

Movement activity

Instruct the children to do any of the following:

- Sway like spinifex grass moving in the wind
- Move like an animal that might be on Spinifex Country
- Stretch tall like a tree
- Crouch down low and notice something tiny
- Stand still and listen to the sounds around you

And ask them:

What can you see, hear and feel where you are?

This can be done as *an indoor or outdoor activity.*

ACTIVITY 3:

Paint Country

Return inside and provide children with paints and large pieces of paper.

Invite children to paint what they notice about Country. It could be what they saw in the film or what they recall from the Country they live on.

As they paint, yarn together about their artwork.

ACTIVITY 4:

Connect with community

Connect with local First Nations community members to talk about the language words and names for specific plants and animals in your local area.

SPINIFEX HISTORY ACTIVITIES: (FOUNDATION - YEAR 2)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What did you notice about Spinifex Country?
- What colours could you see?
- What sounds could you hear?
- How do you think Spinifex Country might be different or similar to where we live?

ACTIVITY 2:

Stop and smell the spinifex

Explain that sometimes we learn by slowing down and noticing Country.

Head outside. Spend five quiet minutes exploring the natural environment. Encourage students to look closely, listen carefully and notice the small details around them.

Invite students to gently collect one natural item that has fallen to the ground, such as a leaf, seed pod or piece of bark.

Return to the classroom and invite students to share the natural object they collected.

Ask:

- What have you found?
- What did you notice when you slowed down?
- Did you discover something you haven't seen before?

After being outside, ask student to create a drawing inspired by colours and textures they observed during that time. Encourage them to include their natural object in the artwork.

Display the finished artworks together as a class collection.



SPINIFEX HISTORY ACTIVITIES: (YEAR 3-6)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What did you learn about Spinifex Country?
- Why do you think people returned to Spinifex Country?
- What was it that made them have to leave?
- What do you think Debbie meant when she said, “People come back to keep our culture”?
- What places are important to you and your community?

During the 1950s and 1960s, many Spinifex people were forced to leave their homelands due to government policies, missionaries and the impacts of nuclear testing in the region.

Years later, many families returned to their Country and established the community of Tjuntjuntjara. They began again with very little, rebuilding their community to ensure their culture, language and connection to Country would continue for future generations

ACTIVITY 2:

Map it out

Locate Tjuntjuntjara on a map of Australia. You may wish to use Google Maps as an example.

Compare where Tjuntjuntjara is to the Country where your school is located. You could consider landscapes, colours, plants and animals.



ACTIVITY 3:

Collage of Country

Provide students with a piece of paper and a range of art and collage materials, such as coloured pencils, crayons, recycled or natural materials, scraps of felt, fabric and paper.

Use these instructions for the students:

- Fold your paper in half. On one side, create a collage of Spinifex Country using the colours, shapes, landscapes and textures you noticed in the film. On the other side, create a drawing or collage of the Country where you live.
- Think about what makes each place unique. Perhaps the Country you live is coastal, with beaches and ocean animals. It might be mountainous or covered in rainforest, or perhaps it is similar to Spinifex Country.
- Have fun using different colours and textures to create your artwork and explore the incredible diversity of landscapes we have here in Australia.

Display these deadly artworks around the classroom. Invite students to walk around and observe each other’s work. Encourage discussion around the differences and similarities in the colours, shapes and textures.

SPINIFEX HISTORY ACTIVITIES: (YEAR 7-10)

ACTIVITY 1:

Watch the film

Ask:

- Why do you think returning to Country was important, even when the community had so little?
- What do you think Debbie meant when she said, “People come back to keep our culture”?
- Are there places that make you feel connected, calm or like you belong?

In the film, Debbie shares that many Spinifex people were forced to leave their homelands and that, years later, Spinifex Custodians returned to Country and began rebuilding their community with just one generator, a bore and one water tank and a buiding which housed the store, office and VHF radio.

ACTIVITY 2:

Research

Research the history of Spinifex people and their Country. In particular:

- Why were Spinifex people displaced from their homelands?
- What happened at Emu Field and Maralinga during the British nuclear testing program?
- How did the nuclear testing impact Aboriginal people and Country?
- When and why did Spinifex people begin returning to their homelands?
- How have Spinifex people rebuilt community and continued to care for Country and keep culture strong?

ACTIVITY 3:

Reflect and respond

Using evidence from the film and your research, write a response to the following:

- How does the story of Spinifex people demonstrate strength and the importance of connection to Country and culture?



SPINIFEX HISTORY ACTIVITIES: (AT HOME - ALL AGES)



Photographer: Jon Lark | Courtesy of the APY Ara Irititja Project

ACTIVITY 1:

Watch the film

Reflect on:

- What stood out to you?
- What did you learn about Spinifex Country?
- Why do you think Spinifex people returned to their Country even though they had so few resources?

ACTIVITY 2:

Stop and smell the spinifex

You may have heard the saying, stop and smell the roses. This week, we invite you to stop and smell the spinifex.

Before heading outside, use a computer or library to learn a little more about spinifex. What does it look like? Where does it grow? Why do you think it is such an important part of this story? What else could you find out about this plant and its uses?

Visit a local park, bushland, beach or another natural environment. Even your backyard will do! Leave your phone and other distractions behind.

Spend five quiet minutes exploring the space. Look closely, listen carefully and notice the small details around you.

Find a quiet place to sit and sketch a natural object or part of the landscape that captures your attention.

Look closely at what you have drawn. Does it share any qualities with spinifex? Think about how it grows, survives, provides shelter or belongs within its environment.

CULTURAL TOOLS

Told by *LYDON STEVENS*

Overview

Spinifex Elder Lydon Stevens reflects on a childhood spent watching his old people craft essential hunting tools to provide for their families. He details the intricate skills required to make the spear and shield for hunting and protection, while sharing a vital lesson: to hunt without greed, taking only what is needed so future generations can continue to be nourished by the land.

Themes

- *NATURAL MATERIALS*
- *CONNECTION TO COUNTRY*
- *INTERGENERATIONAL KNOWLEDGE*
- *PROBLEM SOLVING*
- *SUSTAINABILITY AND INNOVATION*
- *ENGINEERING AND DESIGN*



CULTURAL TOOLS ACTIVITIES: (EARLY CHILDHOOD)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- Where is Spinifex Country?
- Is it very far or close to where your centre or kindergarten is?

In the film, we see cultural tools that were carefully designed and made for hunting.

- What is a spear?
- Have you ever seen a spear before?
- What is it used for?
- What might help it travel through the air?
- How would you get it to go where you wanted it to go?
- When talking about hunting, Lydon shared that no one ever missed. Why do you think this was?
- How important do you think practising is?
- Would having a well-made spear be enough on its own?

ACTIVITY 2:

Outdoor play

Head outside with beanbags, soft foam javelins, balls and various other items to experiment!

- Set up hoops, buckets or markers as targets and encourage children to throw, watch and try again. Use these prompts to encourage play:
  - » Can you make it go further?
  - » Can you get closer to the target?
  - » What happens if you throw harder or softer?
  - » What happens if you hold or throw it differently?

Encourage simple engineering thinking by exploring how shape, weight and movement through the air can affect how something travels. Use these prompts:

- *Did you miss? Or did you reach your target?*
- *What could you try differently?*
- *What do you think it takes to be able to 'never miss'?*



CULTURAL TOOLS ACTIVITIES: (FOUNDATION - YEAR 2)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What are cultural tools?
- What cultural tools were shown in the film?
- What were the tools made from?
- How were they used?
- Why do you think people needed different tools for different jobs?

ACTIVITY 2:

Cultural tool drawing

Ask students to:

- Choose one of the cultural tools shared in the film and look closely at its shape and features.
- Think about what helps the tool do its job.
- Carefully draw the chosen tool.

ACTIVITY 3:

Question time

How could this tool, or a tool with a similar purpose, be useful in your own environment today?

Display the tool designs around the room.



CULTURAL TOOLS ACTIVITIES: (YEAR 3-6)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- Which cultural tool stood out to you?
- What surprised you about the way the tools were made?
- Why do you think some tools had more than one purpose?
- What knowledge would someone need to make these tools?

ACTIVITY 2:

Deadly engineering journal

Think like an engineer! Consider how Spinifex people used their knowledge of Country, materials and design to create tools that worked for different purposes.

Ask students to:

- Choose one of the cultural tools from the film to research.
- From this research and the knowledge shared in the the film, start a Deadly Engineering Journal.

Begin by creating a profile of a chosen tool and include:

- An illustration
- Name of the tool
- How it was made
- What it was made from
- What it is used for
- If it can be used in more than one way
- Why you think it was designed this way
- Describe the features that make the tool work well – for example, its shape, size, balance, strength, flexibility or sharpness.

Encourage students to continue building their Deadly Engineering Journal by adding a new cultural tool profile as they watch each of the remaining films throughout the week OR connect with connect with the local First Nations community in your area to find out what cultural tools are used on Country.

ACTIVITY 3:

Reflect and respond

When talking about hunting, Lydon shared that:

> "NO ONE EVER MISSED."

Ask:

- Why do you think this was?
- How important do you think practice, skill and experience are?

CULTURAL TOOLS ACTIVITIES: (YEAR 7-10)

ACTIVITY 1:

Watch the film

After catching a kangaroo, building a fire and preparing the meal, Lydon and his grandson sit together to eat. As they share the meal, Lydon passes on an important lesson about hunting, caring for Country and using resources wisely. He reminds his grandson:

> "DON'T SHOOT THEM ALL.
> ONLY TAKE WHAT YOU NEED."

In a yarning circle, ask:

- Why do you think Lydon chose to share this lesson with his grandson?
- What does the quote “Only take what you need”

In many Aboriginal and Torres Strait Islander communities, knowledge of Country includes understanding the seasons, animals and their populations and when it is appropriate to hunt or gather resources. These are examples of sustainable practices that help ensure the environment and its resources can continue to support future generations.

ACTIVITY 2:

Country engineering challenges

How might this deep understanding of Country and our environment influence the way people design tools, use resources and solve problems?

Many products today are mass-produced, using materials and resources from all over the world.

How is this different from taking only what you need using local resources found on Country?

Think about where materials come from, how much is taken or produced, what happens to waste, and the impact on the environment and people.

Then, have students choose one of the following engineering challenges on the next page:

- Challenge A: Scientific procedure
- Challenge B: Design



Photographer: Robert McKeich | Courtesy of the State Library of Western Australia

CULTURAL TOOLS ACTIVITIES: (YEAR 7-10)

CHALLENGE A:

Scientific procedure

Choose a tool from the film OR from your own environment and research how it was designed and made.

Write a scientific procedure, explaining how you think the tool could have been created.

Include:

- Aim: What tool are you researching, what is its purpose, and what do you hope to achieve in your research?
- Materials/Equipment: What materials and equipment was needed? Where were these sourced?
- Steps: Explain how you think the tool was made, step by step. For example: selecting and cutting a branch, carving, shaping or straightening.
- Observations: Look closely at the tool's shape, size, balance and other features. How do these features help it work effectively?
- Conclusion: Why was this design effective? Consider how resources were used, and if waste was or was not minimised.

CHALLENGE B:

Design

Design your own tool to solve a practical problem, drawing on the engineering principles explored in the film or your own research.

Include:

- Problem: What problem does your tool need to solve? Or how will your tool be used?
- Materials: What materials will you use? Why are these materials suitable and how could they be sourced responsibly?
- Design: Draw and label your tool. Consider how its shape, size, balance and, where relevant, aerodynamics will help it work.
- Test and observe: How could you test whether your design works? What might you change or improve?
- Reflection: How does your design make the best use of available resources, minimise waste and reflect the principle of taking only what you need?

Did you know...

First Nations knowledges of spinifex are helping inspire new technologies today. The Indjalandji-Dhidhanu people have partnered with researchers at The University of Queensland to explore the unique properties of spinifex. Spinifex is being used to develop and strengthen materials such as latex, plastics and concrete.

What does this innovation show us about the value of First Nations knowledges in designing sustainable solutions for the future?

ACTIVITY 3:

Connect with community

Consider reaching out to your local Aboriginal Corporation, First Nations Ranger group or other First Nations organisation to learn about the cultural tools, technologies or engineering practices developed on the Country where you live.

Where appropriate, invite a local First Nations Ranger or community member to visit your school and share how these knowledges continue today.



CULTURAL TOOLS ACTIVITIES: (AT HOME - ALL AGES)



ACTIVITY 1:

Watch the film

Reflect on:

- What tools did you notice in the film?
- Have you ever seen any cultural tools or artefacts before?

ACTIVITY 2:

Tools in your home

Take a walk around your home and look closely at the tools, utensils and appliances you use every day. It could be as simple as a kitchen grater, screw driver or spatula!

- What jobs do these products help us do?
- Are they powered by electricity, batteries or people?
- What materials are they made from?
- Are there any products that could be repaired in your home instead of replaced?
- Why do you think so many everyday products are made from plastic or other materials that don't tend to last as long as tools made from stronger materials?

Choose one everyday tool, utensil or appliance and sketch a redesigned version. Think about how you could make it stronger, longer-lasting or more sustainable. Label your design.

Safety note

Always ask an adult before handling tools. Observe and discuss tools safely, and only use them with appropriate supervision.

BUSH TUCKER

Told by DONNA MARIE BROWN

Overview

Spinifex storyteller Donna Marie Brown highlights a deep relationship with bush tucker and the importance of passing food knowledge down to the next generation. She shares stories of gathering foods such as wild pear, quandong, goanna, turkey and witchetty grub – demonstrating cooking methods and explaining how sharing food represents family, love and survival.

Themes

• CONNECTION TO COUNTRY • FAMILY AND COMMUNITY • LOVE AND SHARING • FIRST NATIONS SEASONAL KNOWLEDGE • CULTURE AND IDENTITY



BUSH TUCKER ACTIVITIES: (EARLY CHILDHOOD)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and talk about the bush tucker shared in the film:

- What bush tucker foods did you see?
- Which one would you like to try?
- Have you seen or tried any of these foods before?

ACTIVITY 2:

Bush tucker mystery box

Educators, please cut out each plant and animal from the Bush Tucker Template and place them in a mystery box or basket – making sure there's enough for one plant or animal per child (no need to colour them).

- Invite children to take turns choosing one item from the mystery box.
- As each bush tucker is chosen, yarn together about its name, whether it is a plant or animal, where it comes from, and how it might be gathered, hunted or prepared.
- Continue until you have explored all the bush tucker together then ensure each child has a bush tucker food to colour in.

ACTIVITY 3:

Connect with community

Connect with a local First Nations organisation, bush tucker business or knowledge holder before the activity. They may be able to recommend or supply appropriate local bush tucker and flavours, visit the centre to share their knowledge, or host children for a bush tucker learning experience.



BUSH TUCKER ACTIVITIES: (FOUNDATION - YEAR 2)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What bush tucker did you see in the film?
- Where did the different foods come from?
- Were they plants or animals?
- Have you ever tried any bush tucker before?
- What do you think Donna Marie meant when she said, "*Share it with your families. That's love.*"
- What makes you feel loved?
- What are some ways you show love or care for other people?
- What is a favourite meal that your parents or carers make for you?
- How can preparing or sharing food be a way of showing someone you care for them?

ACTIVITY 2:

Share the love

> "SHARE IT WITH YOUR FAMILIES. THAT'S LOVE."

Gather the children together in a circle on the floor, with the mystery box at the front.

Invite children, one at a time, to come forward and choose an item from the mystery box and show it to the group

As each bush tucker item is revealed, yarn together about its name, whether it is a plant or animal, where it comes from, and how it might be gathered, hunted or prepared.

The child then returns to the circle with their chosen item, and the next child is invited forward.

Continue until everyone has had a turn and all the bush tucker has been explored together. Children can then colour in their chosen items.

Extension

One of the simplest ways to care for one another is to share a meal. If possible, prepare a simple meal or snack to share as a class. You might want to make pancakes shaped like witchetty grubs, damper, or use locally available ingredients such as lemon myrtle or macadamias.

If your school has a relationship with the local Aboriginal Corporations, First Nations Ranger groups or First Nations organisations, consider inviting them to join you for the shared meal.

They may choose to share local bush foods or stories about how food was gathered, prepared and shared on the Country where you live.



BUSH TUCKER ACTIVITIES: (YEAR 3-6)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What bush tucker did you notice in the film?
- Have you ever tried any bush tucker before?
- What did Donna Marie mean when she said, "*Share it with your families. That's love.*"
- Why do you think people all over the world gather together to prepare and share food? Why is this important?
- What special meal brings your family or community together?

In the community of Tjuntjuntjara, Spinifex people have a deep knowledge of the seasons. They know when different plants are flowering, when bush tucker foods are ready to gather, and when it is the right time to hunt on Country.

ACTIVITY 2:

Classroom Community Cookbook

Explain that many cultures prepare different foods throughout the year. Some foods are only available in certain seasons, while others are traditionally shared during special celebrations, gatherings or ceremonies.

Ask students to reflect on this and see if they can think of any examples from around the world and locally.

Invite students to create a page for a Classroom Community Cookbook. Include:

- Name of the meal
- Drawing or photograph of your meal
- Ingredients
- The recipe or method
- Where the meal comes from

Share all of the different recipes and stories with the class. Ask:

- How are our food traditions similar?
- What do our different food traditions teach us about family, culture and community?

After the different recipes and stories are shared with the class, have a discussion and ask:

- Who do you usually share this meal with?
- Why is it special to you or your family?
- Is there a particular season, celebration or time of year when you eat this meal?



BUSH TUCKER ACTIVITIES: (YEAR 7-10)

ACTIVITY 1:

Watch the film

Ask:

- Why is it important to know when different bush tucker foods are ready to gather?
- How do you think people learned to read the seasons?
- Why was this knowledge important to pass on?

In Australia, we often use the four seasons of **summer, autumn, winter and spring**. This way of dividing the year comes from European seasonal patterns and was brought to our continent through British colonisation. These four seasons do not always reflect the seasonal changes happening on Country across our continent.

For Spinifex people in Tjuntjuntjara, knowledge of the seasons comes from generations of walking through Country and closely observing the changing seasons. Like many Aboriginal and Torres Strait Islander communities, Spinifex people recognise seasonal changes through signs in the environment, including changes in plants, animals, weather and the availability of bush foods.

ACTIVITY 2:

Seasonal calendars

Encourage students to explore a selection of Aboriginal and Torres Strait Islander seasonal calendars from the Bureau of Meteorology (BoM) and CSIRO.

Ask:

- How do these calendars differ from the standard four-season European model?
- What natural signs mark the changing seasons across the Seasonal Calendars you explored?
- Why is having knowledge of the seasons and our environment important?

Think about where you live and the things you notice happening at different times of the year.

What tells you that a particular time of year has arrived?

It might be:

- Changes in plants, animals or weather
- Your dog shedding more fur or certain birds appearing in your back yard
- A particular sport season starting in your local club or on tv
- The local show, carnival or another community event coming to town
- A seasonal food appearing in the shops or at home

Using the instructions below, have students create a circular seasonal calendar showing how they experience the year where they live.

Draw a large circle and divide it into different periods of the year. Create your own seasonal periods based on the changes you notice. Try around six or more.

Give each section a name.

Add words, symbols or illustrations showing the things you associate with that time of year. For example, “dog sheds its hair season”, ”club footy season”, “air con on season”, or ”socks and jumpers season”. Have fun with it!

Include a mix of signs from the natural environment and your everyday life.

BUSH TUCKER ACTIVITIES: (AT HOME - ALL AGES)



Photographer: Fiona Pemberton | Courtesy of the APY Ara Irititja Project

ACTIVITY 1:

Watch the film

Reflect on:

- What bush tucker did you notice in the film?
- Have you seen or tried any of these bush tucker foods before?
- What do you think Donna Marie means when she says, *"Share it with your families. That's love."*
- Why do you think sharing food brings people together?

ACTIVITY 2:

Prepare a meal or snack

If possible, prepare a simple meal or snack with someone you care about.

This might be a family member, carer, sibling, friend or a trusted adult. You could cook a favourite recipe, make a simple snack together or try using a locally available native ingredient such as lemon myrtle or macadamia nuts.

As you share the meal, consider:

- What makes this meal special?
- Who taught you how to make it? Or did you teach yourself?
- Is there a particular time or celebration when people enjoy this meal?
- How might sharing food help people feel connected?

BUSH TUCKER TEMPLATE

Colour and carefully cut out your chosen bush foods, then glue them onto your paper plate to create a meal. Who will you share your meal with, keeping Donna Marie's words in mind – "Share it with your families. That's love"

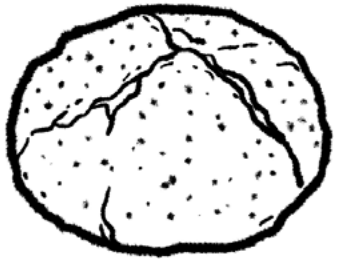
MALU
(KANGAROO) TAIL



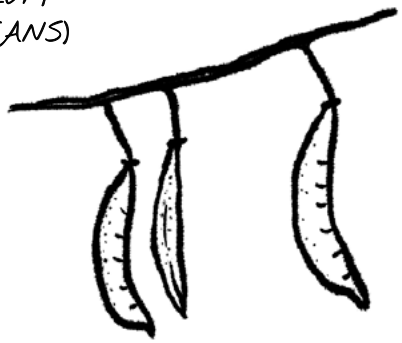
TINKA
(GOANNA)

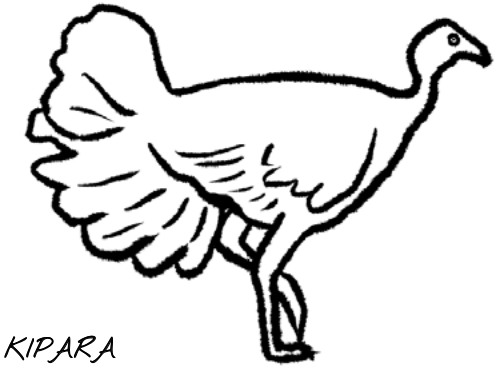


WANANGAL
(WILD DAMPER)



WINTJULUM
(WILD BEANS)

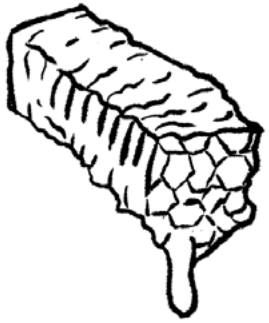




KIPARA
(TURKEY)



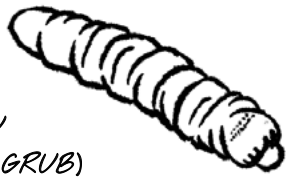
KARLKURLA
(WILD PEAR)



TJURATJA
(BUSH HONEY)



WAYANU
(QUANDONG)



MAKU
(WITHCETTY GRUB)

STORYTELLING

Told by SHONNA JAMIESON

Overview

Shonna Jamieson recalls growing up around campfires listening to Elders tell stories about the rockholes of their birthplaces by drawing directly in the sand. She explains how stories are also told when painting bodies for dance and painting on canvas, emphasising the important role storytelling plays in ensuring younger generations listen, learn and carry knowledge forward.

Themes

- FIRST NATIONS ART
- INTERGENERATIONAL KNOWLEDGE
- CONNECTION TO COUNTRY
- MINDFULNESS
- MAPS

STORYTELLING ACTIVITIES: (EARLY CHILDHOOD)

ACTIVITY 1:

Watch the film and sand story drawing

Set up a tuff tray with sand and simple tools for drawing and play.

Invite children to use the sand to tell their own story about a place that is special to them, or a simple journey from one location to another.

It might be:

- A map from home to kindy
- The journey to Grandma's house or the park
- A favourite place they have visited
- A special day or adventure

Encourage children to think about the important things they would see along the way and use these prompts and instructions:

- Is there a big tree, creek, road, playground or landmark you would pass on the way to Grandma's house?
- Use your fingers and tools to create your story or map in the sand. Create your own marks and shapes to show the different places and things that are important to your story.
- Take turns yarning about the creations and explaining what the different parts mean. Then smooth the sand and create another story!

Encourage students to create their own images to tell their stories. Avoid copying Aboriginal symbols or designs unless local Traditional Custodians or community members have given permission and are guiding or encouraging this learning.



STORYTELLING ACTIVITIES: (FOUNDATION - YEAR 2)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What did you notice about the paintings in the film?
- What stories were being shared?
- How did learning from Shonna help you understand the paintings?
- What are some ways we can tell stories without using words?

ACTIVITY 2:

Sand story drawing

Provide students with a tuff tray of sand, dirt or kinetic sand. Invite students to think of a story from their own life and use their fingers or simple tools to draw their story in the sand.

Ask students to pair up and take turns sharing the story behind their drawing. Smooth the sand and create a new story!

Encourage students to create their own images to tell their stories. Avoid copying Aboriginal symbols or designs unless local Traditional Custodians or community members have given permission and are guiding or encouraging this learning.



Photographer: Louise Allerton | Courtesy of the APY Ara Irititja Project

STORYTELLING ACTIVITIES: (YEAR 3-6)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What stories do you think are being told through the paintings?
- What did you notice before hearing the artist explain their work?
- What did you learn once you heard the story behind the painting?
- What did the artist share about Country after fire and after rain?
- What animals, tracks, waterholes or other features can you see represented in these artworks?
- How did hearing from the artist change or add to your understanding of the artwork?

ACTIVITY 2:

Changing Country

In the film, the artist shares how Country can look different after fire and after rain.

Think of a change you have noticed in the Country or environment where you live.

It might be:

- Before and after the rain
- Before and after a storm
- Wet and dry times
- Different seasons

Use the following prompts to guide students:

- Create a before-and-after artwork showing how the same place changes. Think about the colours, plants, animals, water, tracks, weather or other features you might see (or not see) in each scene.
- Develop your own shapes or symbols to represent different things in your artwork.

Encourage students to create their own images to tell their stories. Avoid copying Aboriginal symbols or designs unless local Traditional Custodians or community members have given permission and are guiding or encouraging this learning.



STORYTELLING ACTIVITIES: (YEAR 7-10)

ACTIVITY 1:

Watch the film

Ask:

- What stories and knowledges are being shared through the paintings?
- How does the artist represent Country and place?
- What did you understand differently after hearing the artist explain their work?
- How can visual art communicate things that words sometimes cannot?
- Why might painting be an important way of passing knowledge between generations?
- How can artists decide what knowledge they share publicly and what they keep private?

ACTIVITY 2:

Art movements

Ask students to research art movements within Central and Western Deserts and how Aboriginal artists have used painting to share stories, knowledge and connections to Country for centuries.

Did you know

In the late 1990s, many of the older Spinifex people worked together on large paintings that showed important places and their deep connections to their parts of Spinifex Country. These paintings became part of the evidence used in Spinifex community's Native Title claim and helped show their continuing connection to their homelands. Today, Spinifex artworks are held in major collections and have been exhibited in Australia and around the world.

- *Red Dot Fine Art Gallery, New York* [1]
- *WA Museum Boola Bardip, Perth* [2]
- *Uplands Spinifex Arts Project, Tjuntjuntjara* [3]
- *Art Guide Australia, Online* [4]

1 https://www.seegreatart.art/spinifex-arts-project-aboriginal-artists-from-australia-receive-shows-at-national-arts-club/

2 https://visit.museum.wa.gov.au/boolabardip/art-evidence-legacy-spinifex-people-court-decision

3 https://uplands.org.au/art-centre/spinifex-arts-project/

4 https://artguide.com.au/spinifex-artists-tell-their-stories/

ACTIVITY 3:

Artist profile

Using these instructions asks students to choose a Spinifex artist or another Aboriginal and/or Torres Strait Islander artist to research.

Create an artist profile to share what you discover. This could be a poster, digital profile, slideshow or short presentation. Include:

- The artist and where they are from
- Their Country, community or cultural connections
- Examples of their artwork
- The materials, techniques or style they use
- The stories, places or ideas they have chosen to share publicly through their work
- Where their work has been exhibited or recognised
- Why you chose this artist and what you find interesting about their work

Include images of the artist's work where appropriate and acknowledge where your information and images came from.

STORYTELLING ACTIVITIES: (AT HOME - ALL AGES)



Photographer: Louise Allerton | Courtesy of the APY Ara Irititja Project

ACTIVITY 1:

Watch the film and create an artwork

- Find a quiet place outside and spend a few minutes slowing down, looking and listening.
- Notice the colours, shapes, sounds, tracks and small details around you. Is this your home? Does this place feel comforting or familiar? If not, where does?
- Create an artwork inspired by this, using paint, pencils, charcoal or whatever art materials you have. Draw inspiration from the key features of your home. Or a place that brings you comfort and safety.
- Share your artwork with someone and tell them the story of the place and why it is important to you.

LOOKING AFTER COUNTRY

Told by ASHLEY FRANKS

Overview

Spinifex Ranger Ashley Franks speaks about the vital duty of caring for Country through slow burns, protecting rockholes and maintaining Tjukurpa (Dreamtime Story). He demonstrates traditional and modern burning practices, explaining how cultural fire management restores native plant life for animals and people while helping manage invasive species such as Buffel grass.

Themes

• SUSTAINABILITY • CARING FOR COUNTRY • CULTURAL BURNING • FIRST NATIONS KNOWLEDGES • CUSTODIAL RESPONSIBILITIES • ECOSYSTEMS AND INVASIVE SPECIES



LOOKING AFTER COUNTRY ACTIVITIES: (EARLY CHILDHOOD)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What tools did Ashley use to care for Country?
- How does fire help Country? How is this possible?
- What happened to the old grasses?
- What might grow afterwards?
- What other ways can we look after Country?

Remind children that using fire to care for Country takes special knowledge and lots of learning. Only knowledgeable adults, First Nations Custodians and trained First Nations Rangers should use fire in this way. Fire can be very dangerous, so children should never try this themselves.

ACTIVITY 2:

Caring for our place

Sometimes caring for a place or Country means cleaning up and making space for things to grow. Use these prompts to encourage yarning:

- How can we care for the place where we learn and play?
- What plants are in our garden?
- Do we know any of the local language words for these plants, the trees or animals?

Head outside and have a go at caring for Country! You might:

- Pick up 4 pieces of rubbish
- Put on your garden gloves and pull out weeds if you have any
- Water plants
- Plant some seeds or seedling
- If you don't already have one, could you start a little garden to care for together?



LOOKING AFTER COUNTRY ACTIVITIES: (FOUNDATION - YEAR 2)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What did Ashley share about fire?
- Why was fire being used to care for Country?
- What happens to plants and Country after fire? Do you think it's good or bad? Why?
- What might new growth provide for animals living on Country?

ACTIVITY 2:

Charcoal Country art

Explain that charcoal is created when wood and other plant material is burned.

Provide students with charcoal pencils or chalks and paper and invite them to create their own charcoal artwork.

Experiment with different lines, marks, textures and shading.

Encourage students to think about Country, drawing on what they noticed and learned in the film.

Encourage students to create their own images to tell their stories. Avoid copying Aboriginal symbols or designs unless local Traditional Custodians or community members have given permission and are guiding or encouraging this learning.



LOOKING AFTER COUNTRY ACTIVITIES: (YEAR 3-6)

ACTIVITY 1:

Watch the film

Sit together in a yarning circle and ask:

- What did you notice about the Country and landscape Ashley was on and the way he was caring for it?
- What did Ashley teach us about buffel grass and how quickly it can spread?
- What did you learn about invasive species, and what other invasive plants or animals do you know of?
- What kinds of harm can invasive species cause to an ecosystem and our environment?
- What did Ashley share about managing buffel grass?

ACTIVITY 2:

Ecosystem rescue!

Head outside to the oval or a green space to play Ecosytem Rescue!

In this interactive outdoor game, students become part of an ecosystem, taking on roles as native plants, animals, invasive species and Rangers.

Students will explore how plants, animals, water and other natural resources are connected and depend on one another to survive. As invasive species spread through the ecosystem, students will experience how damage to one part can affect many others, even those not directly impacted.

Rangers will then work to restore the ecosystem, helping students understand the importance of protecting native species, restoring habitats and caring for Country.

The game is similar to the familiar playground activity Stuck in the Mud, with an added focus on the connections between living things.

Refer to the Ecosystem Rescue! Activity Card on the following page for set-up, roles and full instructions.

EXTENSION ACTIVITY:

Before and after

Choose an invasive species found in our continent, such as rabbits, cane toads, foxes, feral cats, buffel grass, lantana or prickly pear.

Research how and why it was introduced, how it spread, the impacts it has had on Country, and how it is being managed today.

Create a poster or digital presentation about your chosen invasive species, presenting your findings and explaining its impacts on Country.

Consider showing the ecosystem before the invasive species arrived and what changed after it spread.

Include a ‘Looking After Country Today’ section showing how people are working to manage the invasive species and care for the environment, just like Spinifex Ranger, Ashley Franks.

Feel free to use drawings, photographs, labels and arrows to show the flow-on effects on native plants, animals, habitats and Country.



ECOSYSTEM RESCUE! ACTIVITY CARD

CAN YOU HELP THE RANGERS CARE FOR COUNTRY?

In this game, your class will become an ecosystem! Each plant and animal is connected to other parts of the ecosystem and depends on them to survive.

STEP 1

Choose your roles

A **Your teacher will give you a role and tell you what you depend on**.

For example:

- Native grass ▯ Kangaroo ▯ Dingo
- Waterhole ▯ Insects ▯ Frog ▯ Bird

B **One or two students will be chosen to become an invasive species**.

For example:

- Buffel grass
- Lantana
- Cane toad

C **One or two students will be chosen as Rangers** who will help care for and restore the ecosystem.

STEP 2

Time to play

1. Spread out across the ecosystem with the plants, animals and resources you depend on nearby. (If you are a Kangaroo, you might need to be near some grass. If you are a frog, you might need to be near a waterhole and insects you can gobble up)
2. Everyone runs around the oval!
3. Then, uh oh, the invasive species begins to spread! Students are to run around and tag native plants and animals.
4. If you are tagged, you are affected and must freeze.
5. Check your connections! If something you depend on is affected, you are affected too and must freeze! Even if you weren't tagged.
6. Partway through the game, the teacher calls “Rangers!” The Rangers can begin freeing affected plants and animals and restoring the ecosystem.
7. As parts of the ecosystem recover, the plants and animals that depend on them can recover too.
8. Keep playing and observe what happens as the invasive species spreads and the Rangers work to care for Country.

STEP 3

Yarn about it

- How quickly did the invasive species spread?
- What happened when one part of the ecosystem was affected?
- Were any plants or animals affected even though they weren’t directly tagged?
- What happened when the Rangers began restoring the ecosystem?
- What does this show us about how plants, animals, water and other parts of an ecosystem are connected?
- Why is caring for and rehabilitating Country important?

LOOKING AFTER COUNTRY ACTIVITIES: (YEAR 7-10)

ACTIVITY 1:

Watch the film

Ask:

- What knowledge does Ashley draw on to care for Country?
- Why does he need to understand buffel grass before deciding how to manage it?
- What does the film show us about the relationship between fire, plants, animals and Country?
- What skills and knowledge might a Ranger need?
- What kinds of decisions might Rangers make when caring for Country?

ACTIVITY 2:

Research a Ranger

Research a First Nations Ranger program in your local area or elsewhere in Australia.

Then, create 'A Day in the Life of a Ranger', following a Ranger through a typical day. Include the different environmental, cultural and community responsibilities involved in caring for Country.

Present your day as either a visual timeline, storyboard or digital display.

Where possible, connect with a local Ranger program to learn more about the work Rangers undertake and pathways into this career. They may even come into the school or you could go on an excursion to learn more or get some work experience.



LOOKING AFTER COUNTRY ACTIVITIES: (AT HOME - ALL AGES)



ACTIVITY 1:

Watch the film then explore outside

Head outside and explore your yard, garden or local area.

Look closely at the plants growing around you.

- Which ones do you recognise?
- Are they native, introduced or invasive?
- How can you find out?

Identify any weeds or invasive plants that are safe to remove.

Spend some time weeding and caring for this patch of Country.

What else could you do to help care for the plants, animals and environment around your home?

Always identify plants before removing them and ask an adult for help. Be sure to wash your hands after weeding too so that they are clean and don't have any unwanted bacteria or yard sprays on them.

LANGUAGE WORD LIST

PITJANTJATJARA	PRONOUNCIATION	ENGLISH
Wiltja	wheel-tja	House
Tjukurpa	tjook-koor-pa	Dreamtime story
Ngura	ngoo-ra	Country
Kulata	koo-lah-tah	Spear
Pulyku	pool-yoo-koo	Kangaroo sinew
Mukulpa	moo-kool-pa	Barb
Kiti	kee-tee	Black tar
Miru	mee-roo	Woomera
Kutitji	koo-tee-chee	Shield
Wira	wee-rah	Big dish
Mai	m-eye	Food
Karlkurla	karl-koor-lah	Wild pear
Wintjulum	ween-choo-loom	Wild beans
Tjuratja	choo-rah-chah	Bush honey
Malu	mah-loo	Kangaroo
Kipara	kee-pah-rah	Turkey
Wayanu	wah-yah-noo	Quandong
Tinka	teen-kah	Goanna
Maku	mah-koo	Witchetty grub
Daih	dah-ee	Empty roots
Wanangu	wah-nung-oo	Wild damper

CURRICULUM LINKS



EARLY YEARS LEARNING FRAMEWORK

(Belonging, Being & Becoming: The Early Years Learning Framework for Australia – V2.0, 2022)

Spinifex History

OUTCOME 1:

Children have a strong sense of identity

Children develop knowledgeable, confident self-identities and a positive sense of self-worth.

- Share information about their family, culture, home languages and aspects that make them unique
- Engage with Aboriginal and Torres Strait Islander Elders and community members to explore their own and others social and cultural heritage
- Share their stories about their Country and community

OUTCOME 2:

Children are connected with and contribute to their world

Children respond to diversity with respect

- Show interest in and explore the diversity of cultures, heritage, backgrounds, traditions and families

Children become socially responsible and show respect for the environment.

- Use play to investigate and explore nature and the natural environment
- Care for Country and connect with animals, plants, lands and waterways
- Learn and use Aboriginal or Torres Strait Islander names for the land, local plants and animals

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OUTCOME 4:

Children are confident and involved learners

Children develop a growth mindset and learning dispositions such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity.

- Express wonder and interest in their environments
- Explore diverse ways of knowing, being and doing in their learning
- Engage in creative experiences such as art, dance and drama

Cultural Tools

OUTCOME 3:

Children have a strong sense of wellbeing

Children become strong in their physical learning and wellbeing.

- Engage in increasingly complex coordination of body movements with sight, sounds and other sensory stimuli to engage with people and explore materials
- Develop movement patterns, mobility and gross motor skills to manage and explore the physical environment
- Demonstrate spatial awareness and orient themselves, moving around and through indoor and outdoor environments confidently and safely
- Manipulate equipment and manage tools with increasing competence and skill
- Respond through movement to traditional and contemporary music, dance and storytelling
- Participate in physical play, dance, drama

OUTCOME 4:

Children are confident and involved learners

Children develop a growth mindset and learning dispositions such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity.

- Express wonder and interest in their environments
- Explore diverse ways of knowing, being and doing in their learning

Bush Tucker

OUTCOME 2:

Children are connected with and contribute to their world

Children develop a sense of connectedness to groups and communities and an understanding of their reciprocal rights and responsibilities as active and informed citizens.

- Begin to recognise there is a diversity of cultures, traditions and family structures
- Broaden their understanding of the world in which they live
- Engage with Aboriginal and Torres Strait Islander Elders and diverse cultural community members to explore their own and others' connections to the community

Children respond to diversity with respect

- Show interest in and explore the diversity of cultures, heritage, backgrounds, traditions and families
- Become aware of connections, similarities and differences between people
- Investigate other cultures around them

OUTCOME 4:

Children are confident and involved learners

Children develop a growth mindset and learning dispositions such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity.

- Explore diverse ways of knowing, being and doing in their learning
- Engage in creative experiences such as art, dance and drama

Storytelling

OUTCOME 5:

Children are effective communicators

Children interact verbally and non-verbally with others for a range of purposes.

- Engage in enjoyable interactions using verbal and non-verbal language
- Convey and construct messages with purpose and confidence, building on home/family and community literacies
- Respond verbally and non-verbally to what they see, hear, touch, feel and taste
- Use language and representations from play, music and art to share and project meaning
- Recount events in their life
- Communicate through Aboriginal and Torres Strait Islander verbal ways of storytelling and yarning and non-verbal ways of deep listening

Children engage with a range of texts and gain meaning from these texts.

- Listen to and discuss stories about Aboriginal and Torres Strait Islander history, culture, ways of sustainability and care, customs and celebrations

Children express ideas and make meaning using a range of media

- Share the stories and symbols of their own culture and re-enact well-known stories

Children begin to understand how symbols and pattern systems work.

- Use symbols in play to represent and make meaning
- Develop an understanding that symbols are a powerful means of communication, and that ideas, thoughts and concepts can be represented through them
- Begin to be aware of the relationships between oral, written and visual representations
- Draw on memory of a sequence to complete a task
- Draw on their experiences in constructing meaning using symbols
- Identify Aboriginal and Torres Strait Islander signs and symbols relevant to their area and investigate and begin to recognise with assistance representations of stereotypes or narrow depictions of diversity

Looking After Country

OUTCOME 2:

Children are connected with and contribute to their world

Children develop a sense of connectedness to groups and communities and an understanding of their reciprocal rights and responsibilities as active and informed citizens.

- Begin to recognise there is a diversity of cultures, traditions and family structures
- Broaden their understanding of the world in which they live
- Engage with Aboriginal and Torres Strait Islander Elders and diverse cultural community members to explore their own and others' connections to the community

Children respond to diversity with respect.

- Show respect for others
- Show interest in and explore the diversity of cultures, heritage, backgrounds, traditions and families
- Explore Aboriginal and Torres Strait Islander children's kinships systems, their relationships, and connections that they have built with their own community

Children become socially responsible and show respect for the environment.

- Use play to investigate and explore nature and the natural environment
- Care for Country and connect with animals, plants, lands and waterways
- Learn and use Aboriginal or Torres Strait Islander names for the land, local plants and animals

SPINIFEX HISTORY CURRICULUM LINKS (FOUNDATION - YEAR 10)

Foundation – Year 2

VISUAL ARTS

Foundation

AC9AVAFC01 — Create arts works that communicate ideas

Year 1 & 2

AC9AVA2D01 — Experiment and play with visual conventions, visual arts processes and materials

AC9AVA2C01 — Use visual conventions, visual arts processes and materials to create artworks

AC9HP2M03 — Participate in a range of physical activities in natural and outdoor settings, and investigate factors and settings that make physical activity enjoyable

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HASS

Foundation

AC9HSFK04 — The importance of Country/Place to First Nations Australians and the Country/Place on which the school is located

AC9HSFK03 —The features of familiar places they belong to, why some places are special and how places can be looked after

Year 1

AC9HS1K03 — The natural, managed and constructed features of local places, and their location

Year 2

AC9HS2K04 —The interconnections of First Nations Australians to a local Country/Place

Year 3 – 6

VISUAL ARTS

Year 3 & 4

AC9AVA4D01 — Experiment with a range of ways to use visual conventions, visual arts processes and materials

AC9AVA4C01— Use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/or meaning

AC9AVA4P01 — Share and/or display artworks and/or visual arts practice in informal settings

Year 5 & 6

AC9AVA6E01 — Explore ways that visual conventions, visual arts processes and materials are combined to communicate ideas, perspectives and/or meaning in visual arts across cultures, times, places and/or other contexts

AC9AVA6C01 — Use visual conventions, visual arts processes and materials to plan and create artworks that communicate ideas, perspectives and/or meaning

AC9AVA6P01 — elect and present documentation of visual arts practice, and display artworks in informal and/or formal settings

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HASS

Year 3

AC9HS3K01 — Causes and effects of changes to the local community, and how people who may be from diverse backgrounds have contributed to these changes

AC9HS3K03 — The representation of contemporary Australia as states and territories, and as the Countries/ Places of First Nations Australians prior to colonisation, and the locations of Australia's neighbouring regions and countries

AC9HS3K04 — The ways First Nations Australians in different parts of Australia are interconnected with Country/Place

AC9HS3K05 — The similarities and differences between places in Australia and neighbouring countries in terms of their natural, managed and constructed features

Year 4

AC9HS4K01 — The diversity of First Nations Australians, their social organisation and their continuous connection to Country/Place

Year 5

AC9HS5K04 — The influence of people, including First Nations Australians and people in other countries, on the characteristics of a place

Year 7 – 10

HISTORY

Year 7

AC9HH7K04 — How First Nations Australians have responded to environmental processes and changes over time

AC9HH7K07 — The cultural obligations of First Nations Australians about significant heritage sites, including ancestral remains, material culture and artefacts, and the role of collaboration between First Nations Australians and other individuals and groups to ensure cultural preservation

Year 9

AC9HH9K03 — The causes and effects of European contact and extension of settlement, including their impact on the First Nations Peoples of Australia

AC9HH9K06 — Different experiences and perspectives of colonisers, settlers and First Nations Australians and the impact of these experiences on changes to Australian society's ideas, beliefs and values

Year 10

AC9HH10K13 — The continuing efforts to create change in the civil rights and freedoms in Australia, for First Nations Australians, migrants and women

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GEOGRAPHY

Year 7

AC9HG7K04 — The causes and impacts of an atmospheric or hydrological hazard, and responses from communities and governments

AC9HG7K05 — Factors that influence the decisions people make about where to live, including perceptions of the liveability of places and the influence of environmental quality

AC9HG7K07 — The cultural connectedness of people to places and how this influences their identity, sense of belonging and perceptions of a place, in particular the cultural connectedness of First Nations Australians to Country/Place

Year 8

AC9HG8K03 — The spiritual, aesthetic and cultural value of landscapes and landforms for people, including Country/ Place of First Nations Australians

AC9HG8K05 — The causes and impacts of a geomorphological hazard on people, places and environments, and the effects of responses

Year 10

AC9HG10K03 — First Nations Australians' approaches to custodial responsibility and environmental management in different regions of Australia

AC9HG10K07 — Reasons for, and consequences of, spatial variations in human wellbeing in Australia, including for First Nations Australians

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ENGLISH

Year 7

AC9E7LY06 — Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical

Year 8

AC9E8LY06 — Plan, create, edit and publish written and multimodal texts, organising and expanding ideas, and selecting text structures, language features, literary devices and visual features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical

Year 9

AC9E9LY06 — Plan, create, edit and publish written and multimodal texts, organising, expanding and developing ideas, and selecting text structures, language features, literary devices and multimodal features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical

Year 10

AC9E10LY06 — Plan, create, edit and publish written and multimodal texts, organising, expanding and developing ideas through experimenting with text structures, language features, literary devices and multimodal features for specific purposes and audiences in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical

SPINIFEX HISTORY CROSS CURRICULUM PRIORITIES (FOUNDATION - YEAR 10)

Foundation – Year 2

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

A_TSICP1 — First Nations communities of Australia maintain a deep connection to, and responsibility for, Country/Place and have holistic values and belief systems that are connected to the land, sea, sky and waterways.

Culture

A_TSIC3 — The First Peoples of Australia (Aboriginal Peoples) belong to the world's oldest continuous cultures. First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of culture despite the many historic and enduring impacts of colonisation, and continue to celebrate and share the past, present and future manifestations of their cultures.

People

A_TSIP1 — Australia has 2 distinct First Nations Peoples; each encompasses a diversity of nations across Australia. Aboriginal Peoples are the first peoples of Australia and have occupied the Australian continent for more than 60,000 years. Torres Strait Islander Peoples are the First Nations Peoples of the Torres Strait and have occupied the region for over 4,000 years.

Year 3 – 6

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

A_TSICP1 — First Nations communities of Australia maintain a deep connection to, and responsibility for, Country/Place and have holistic values and belief systems that are connected to the land, sea, sky and waterways.

A_TSICP2 — The occupation and colonisation of Australia by the British, under the now overturned doctrine of terra nullius, were experienced by First Nations Australians as an invasion that denied their occupation of, and connection to, Country/Place.

Culture

A_TSIC3 — The First Peoples of Australia (Aboriginal Peoples) belong to the world's oldest continuous cultures. First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of culture despite the many historic and enduring impacts of colonisation, and continue to celebrate and share the past, present and future manifestations of their cultures.

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Year 7 – 10

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

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A_TSICP3 — The First Peoples of Australia are the Traditional Owners of Country/Place, protected in Australian Law by the Native Title Act 1993 which recognises pre-existing sovereignty, continuing systems of law and customs, and connection to Country/Place. This recognised legal right provides for economic sustainability and a voice into the development and management of Country/Place.

Culture

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CULTURAL TOOLS CURRICULUM LINKS (FOUNDATION - YEAR 10)

Foundation – Year 2

HASS

Foundation

AC9HSFK04 — The importance of Country/Place to First Nations Australians and the Country/Place on which the school is located

Year 1

AC9HS1K04 — How places change and how they can be cared for by different groups including First Nations Australians

Year 2

AC9HS2K04 — the interconnections of First Nations Australians to a local Country/Place

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DESIGN AND TECHNOLOGIES

Foundation

AC9TDEFK01 — Explore how familiar products, services and environments are designed by people

Year 1 & 2

AC9TDE2K01 — Identify how familiar products, services and environments are designed and produced by people to meet personal or local community needs and sustainability

AC9TDE2P01 — Generate and communicate design ideas through describing, drawing or modelling, including using digital tools

Year 3 – 6

DESIGN AND TECHNOLOGIES

Year 3 & 4

AC9TDE4K01 — Examine design and technologies occupations and factors including sustainability that impact on the design of products, services and environments to meet community needs

AC9TDE4P01— Explore needs or opportunities for designing, and test materials, components, tools, equipment and processes needed to create designed solutions

AC9TDE4P02 — Generate and communicate design ideas and decisions using appropriate attributions, technical terms and graphical representation techniques, including using digital tools

Year 5 & 6

AC9TDE6K01 — Explain how people in design and technologies occupations consider competing factors including sustainability in the design of products, services and environments

AC9TDE6K05 — Explain how characteristics and properties of materials, systems, components, tools and equipment affect their use when producing designed solutions

AC9TDE6P02 — Generate, iterate and communicate design ideas, decisions and processes using technical terms and graphical representation techniques, including using digital tools

Year 7 – 10

DESIGN AND TECHNOLOGIES

Year 7 & 8

AC9TDE8K03 — Analyse how force, motion and energy are used to manipulate and control engineered systems

AC9TDE8K06 — Analyse how characteristics and properties of materials, systems, components, tools and equipment can be combined to create designed solutions

AC9TDE8P02 — Generate, test, iterate and communicate design ideas, processes and solutions using technical terms and graphical representation techniques, including using digital tools

Year 9 & 10

AC9TDE10K01 — Analyse how people in design and technologies occupations consider ethical, security and sustainability factors to innovate and improve products, services and environments

AC9TDE10K02 — Analyse the impact of innovation, enterprise and emerging technologies on designed solutions for global preferred futures

AC9TDE10K03 — Analyse and make judgements on how the characteristics and properties of materials are combined with force, motion and energy to control engineered systems

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GEOGRAPHY

Year 7

AC9S7H02 — Investigate how cultural perspectives and world views influence the development of scientific knowledge

AC9S7I01 — Develop investigable questions, reasoned predictions and hypotheses to explore scientific models, identify patterns and test relationships

AC9S7I06 — Analyse methods, conclusions and claims for assumptions, possible sources of error, conflicting evidence and unanswered questions

Year 8

AC9S8I01 — Develop investigable questions, reasoned predictions and hypotheses to explore scientific models, identify patterns and test relationships

CULTURAL TOOLS CROSS CURRICULUM PRIORITIES (FOUNDATION - YEAR 10)

Foundation – Year 2

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

A_TSICP1 — First Nations communities of Australia maintain a deep connection to, and responsibility for, Country/Place and have holistic values and belief systems that are connected to the land, sea, sky and waterways.

Culture

A_TSIC2 — First Nations Australians' ways of life reflect unique ways of being, knowing, thinking and doing.

A_TSIC3 — The First Peoples of Australia (Aboriginal Peoples) belong to the world's oldest continuous cultures. First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of culture despite the many historic and enduring impacts of colonisation, and continue to celebrate and share the past, present and future manifestations of their cultures.

People

A_TSIP1 — Australia has 2 distinct First Nations Peoples; each encompasses a diversity of nations across Australia. Aboriginal Peoples are the first peoples of Australia and have occupied the Australian continent for more than 60,000 years. Torres Strait Islander Peoples are the First Nations Peoples of the Torres Strait and have occupied the region for over 4,000 years.

Year 3 – 6

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

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Year 7 – 10

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

A_TSICP1 — First Nations communities of Australia maintain a deep connection to, and responsibility for, Country/Place and have holistic values and belief systems that are connected to the land, sea, sky and waterways.

Culture

A_TSIC1 — First Nations Australian societies are diverse and have distinct cultural expressions such as language, customs and beliefs. As First Nations Peoples of Australia, they have the right to maintain, control, protect and develop their cultural expressions, while also maintaining the right to control, protect and develop culture as Indigenous Cultural and Intellectual Property.

A_TSIC2 — First Nations Australians' ways of life reflect unique ways of being, knowing, thinking and doing.

A_TSIC3 — The First Peoples of Australia (Aboriginal Peoples) belong to the world's oldest continuous cultures. First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of culture despite the many historic and enduring impacts of colonisation, and continue to celebrate and share the past, present and future manifestations of their cultures.

BUSH TUCKER CURRICULUM LINKS (FOUNDATION - YEAR 10)

Foundation – Year 2

HEALTH AND PHYSICAL EDUCATION

Foundation

AC9HPFP03 — Express and describe emotions they experience

AC9HPFP06 — Identify health symbols, messages and strategies in their community that support their health and safety

Year 1 & 2

AC9HP2P02 — Identify and explore skills and strategies to develop respectful relationships

AC9HP2M03 — Participate in a range of physical activities in natural and outdoor settings, and investigate factors and settings that make physical activity enjoyable

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HASS

Foundation

AC9HSFK04 — The importance of Country/Place to First Nations Australians and the Country/Place on which the school is located

AC9HSFS01 — Pose questions about familiar objects, people, places and events

Year 1

AC9HS1K04 — How places change and how they can be cared for by different groups including First Nations Australians

Year 2

AC9HS2K04 — The interconnections of First Nations Australians to a local Country/Place

Year 3 – 6

HEALTH AND PHYSICAL EDUCATION

Year 3 & 4

AC9HP4P05 — Describe how valuing diversity influences wellbeing and identify actions that promote inclusion in their communities

Year 5 & 6

AC9HP6P01 — Explain how identities can be influenced by people and places, and how we can create positive self-identities

AC9HP6P05 — Describe and implement strategies to value diversity in their communities

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ENGLISH

Year 3

AC9E3LE01 — Discuss characters, events and settings in different contexts in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrators

AC9E3LY06 — Plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words

Year 4

AC9E4LY06 — Plan, create, edit and publish written and multimodal imaginative, informative and persuasive texts, using visual features, relevant linked ideas, complex sentences, appropriate tense, synonyms and antonyms, correct spelling of multisyllabic words and simple punctuation

Year 5

AC9E5LY06 — Plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation

Year 6

AC9E6LY06 — plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features

Year 7 – 10

SCIENCE

Year 7

AC9S7U03 — Model cyclic changes in the relative positions of the Earth, sun and moon and explain how these cycles cause eclipses and influence predictable phenomena on Earth, including seasons and tides

AC9S7H02 — Investigate how cultural perspectives and world views influence the development of scientific knowledge

Year 8

AC9S8H02 — Investigate how cultural perspectives and world views influence the development of scientific knowledge

Year 9

AC9S9H03 — Analyse the key factors that contribute to science knowledge and practices being adopted more broadly by society

AC9S9H04 —Examine how the values and needs of society influence the focus of scientific research

AC9S10H01 — Explain how scientific knowledge is validated and refined, including the role of publication and peer review

BUSH TUCKER CROSS CURRICULUM PRIORITIES (FOUNDATION - YEAR 10)

Foundation – Year 2

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

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Culture

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Year 3 – 6

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

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Year 7 – 10

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STORYTELLING CURRICULUM LINKS (FOUNDATION - YEAR 10)

Foundation – Year 2

ENGLISH

Foundation

AC9EFLA03 — understand that texts can take many forms such as signs, books and digital texts

AC9EFLA07 — explore the contribution of images and words to meaning in stories and informative texts

AC9EFLE01 — share ideas about stories, poems and images in literature, reflecting on experiences that are similar or different to their own by engaging with texts by First Nations Australian, and wide-ranging Australian and world authors and illustrators

AC9EFLE03 — recognise different types of literary texts and identify features including events, characters, and beginnings and endings

Year 1

AC9E1LA08 — compare how images in different types of texts contribute to meaning

AC9E1LE01 — discuss how language and images are used to create characters, settings and events in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrator

Year 2

AC9E2LA08 — understand that images add to or multiply the meanings of a text

AC9E2LE01 — discuss how characters and settings are connected in literature created by First Nations Australian, and wide-ranging Australian and world authors and illustrators

Year 3 – 6

VISUAL ARTS

Year 3 & 4

AC9AVA4C01 — Use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/or meaning

AC9AVA4E01 — Explore where, why and how visual arts are created and/or presented across cultures, times, places and/or other contexts

AC9AVA4E02 — Explore how First Nations Australians use visual arts to communicate their connection to and responsibility for Country/Place

Year 5 & 6

AC9AVA6E01 — Explore ways that visual conventions, visual arts processes and materials are combined to communicate ideas, perspectives and/or meaning in visual arts across cultures, times, places and/or other contexts

AC9AVA6E02 — Explore ways that First Nations Australians use visual arts to continue and revitalise cultures

AC9AVA6C01 — Use visual conventions, visual arts processes and materials to plan and create artworks that communicate ideas, perspectives and/or meaning

Year 7 – 10

VISUAL ARTS

Year 7 & 8

C9AVA8E01 — investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts

AC9AVA8E02 — investigate the diversity of First Nations Australians' artworks and arts practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights

AC9AVA8D02 — reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice

AC9AVA8C02 — select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning

Year 9 & 10

AC9AVA10E01 — investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning

AC9AVA10E02 — investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice

AC9AVA10C02 — select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning

STORYTELLING CROSS CURRICULUM PRIORITIES (FOUNDATION - YEAR 10)

Foundation – Year 2

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

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Culture

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Year 3 – 6

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Year 7 – 10

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A_TSICP3 — The First Peoples of Australia are the Traditional Owners of Country/Place, protected in Australian Law by the Native Title Act 1993 which recognises pre-existing sovereignty, continuing systems of law and customs, and connection to Country/Place. This recognised legal right provides for economic sustainability and a voice into the development and management of Country/Place.

Culture

A_TSIC3 — The First Peoples of Australia (Aboriginal Peoples) belong to the world's oldest continuous cultures. First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of culture despite the many historic and enduring impacts of colonisation, and continue to celebrate and share the past, present and future manifestations of their cultures.

People

A_TSIP1 — Australia has 2 distinct First Nations Peoples; each encompasses a diversity of nations across Australia. Aboriginal Peoples are the first peoples of Australia and have occupied the Australian continent for more than 60,000 years. Torres Strait Islander Peoples are the First Nations Peoples of the Torres Strait and have occupied the region for over 4,000 years.

LOOKING AFTER COUNTRY CURRICULUM LINK (FOUNDATION - YEAR 10)

Foundation – Year 2

VISUAL ARTS

Foundation

AC9AVAFC01 — Create arts works that communicate ideas

Year 1 & 2

AC9AVA2E01 — Explore where, why and how people across cultures, communities and/or other contexts experience visual arts

AC9AVA2E02 — Explore examples of visual arts created by First Nations Australians

AC9AVA2D01 — Experiment and play with visual conventions, visual arts processes and materials

AC9AVA2C01 — Use visual conventions, visual arts processes and materials to create artworks

Year 3 – 6

SCIENCE

Year 5

AC9S5U01 — Examine how particular structural features and behaviours of living things enable their survival in specific habitats

Year 6

AC9S6U01 — Investigate the physical conditions of a habitat and analyse how the growth and survival of living things is affected by changing physical conditions

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HASS

Year 5

AC9HS5K04 — The influence of people, including First Nations Australians and people in other countries, on the characteristics of a place

Year 6

AC9HS6K05 — Australia's interconnections with other countries and how these change people and places

Year 7 – 10

GEOGRAPHY

Year 7

AC9HG7K05 — Factors that influence the decisions people make about where to live, including perceptions of the liveability of places and the influence of environmental quality

AC9HG7K07 — The cultural connectedness of people to places and how this influences their identity, sense of belonging and perceptions of a place, in particular the cultural connectedness of First Nations Australians to Country/Place

Year 8

AC9HG8K02 — The location and distribution of Australia's distinctive landscapes and significant landforms

AC9HG8K04 — The interconnections between human activity and geomorphological processes, and ways of managing distinctive landscapes

Year 10

AC9HG10K01 — The human-induced changes that challenge the sustainability of places and environments

AC9HG10K02 — The environmental world views of people and their implications for environmental management

AC9HG10K03 — First Nations Australians' approaches to custodial responsibility and environmental management in different regions of Australia

LOOKING AFTER COUNTRY CURRICULUM PRIORITIES (FOUNDATION - YEAR 10)

Foundation – Year 2

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

A_TSICP1 — First Nations communities of Australia maintain a deep connection to, and responsibility for, Country/Place and have holistic values and belief systems that are connected to the land, sea, sky and waterways.

A_TSICP3 — The First Peoples of Australia are the Traditional Owners of Country/Place, protected in Australian Law by the Native Title Act 1993 which recognises pre-existing sovereignty, continuing systems of law and customs, and connection to Country/Place. This recognised legal right provides for economic sustainability and a voice into the development and management of Country/Place.

Culture

A_TSIC1 — First Nations Australian societies are diverse and have distinct cultural expressions such as language, customs and beliefs. As First Nations Peoples of Australia, they have the right to maintain, control, protect and develop their cultural expressions, while also maintaining the right to control, protect and develop culture as Indigenous Cultural and Intellectual Property.

A_TSIC3 — The First Peoples of Australia (Aboriginal Peoples) belong to the world's oldest continuous cultures. First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of culture despite the many historic and enduring impacts of colonisation, and continue to celebrate and share the past, present and future manifestations of their cultures.

People

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A_TSIP2 — First Nations Australians have sophisticated political, economic and social organisation systems, which include family and kinship structures, laws, traditions, customs, land tenure systems, and protocols for strong governance and authority.

Year 3 – 6

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

A_TSICP1 — First Nations communities of Australia maintain a deep connection to, and responsibility for, Country/Place and have holistic values and belief systems that are connected to the land, sea, sky and waterways.

A_TSICP2 — The occupation and colonisation of Australia by the British, under the now overturned doctrine of terra nullius, were experienced by First Nations Australians as an invasion that denied their occupation of, and connection to, Country/Place.

A_TSICP3 — The First Peoples of Australia are the Traditional Owners of Country/Place, protected in Australian Law by the Native Title Act 1993 which recognises pre-existing sovereignty, continuing systems of law and customs, and connection to Country/Place. This recognised legal right provides for economic sustainability and a voice into the development and management of Country/Place.

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Year 7 – 10

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

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CONTACT US

If you have any questions or feedback, please get in touch:

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Facebook	/commongroundfirstnations



We are a First Nations not-for-profit that exists to centre First Nations people, knowledge and cultures. We acknowledge all First Peoples of this land and celebrate their enduring connections to Country, knowledge and stories. We pay our respects to Elders and Ancestors who watch over us and guide Aboriginal and Torres Strait Islander community. © 2026 Common Ground First Nations