

EDUCATION RESOURCE



WILD DOG

A photograph of two women in purple dresses and face paint splashing in the ocean. The women have white face paint with yellow eye sockets and are captured in a dynamic pose with their arms raised. The background shows a rocky coastline under a cloudy sky.



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Resource developed by
Deanne Bullen 2022

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Overview of Wild Dog

Wild Dog features film animation, puppetry, dance, song and interactive installations created by artists and communities across five Nations:

- **Narungga (SA),**
- **Kaurna (SA),**
- **Lardil (Qld),**
- **Kaiadilt (Qld)**
- **Bunun (Taiwan).**

As students move through this fascinating, beautiful, and visceral story that has been thousands of years in the making they will find out how the dingo teaches us many lessons for life; ways of behaving, kinship and our responsibility to caring for Country.

CREATION STORIES

In First Nations Australian creation stories, the travels of ancestral dingoes map out songlines, tracing pathways across the continent from one water source to the next. Their stories tell of the formation

of mountains, waterholes and star constellations. In some accounts, dingoes emerged from the ground as rainbows, in others they dug the waterholes and made waterfalls as they travelled through the landscape. DNA studies estimate that the dingo arrived on the Australian continent between 4,700 and 18,000 years ago.

Dingoes:

- are not **wild dogs**. Technically, dingoes (*Canis lupus dingo*) are part of the canid family but are distinctly different from domestic dogs.
- live both in the physical and mystical realms and are thought to be able to perceive evil spirits undetectable by humans. This makes them valuable guardians of camp sites – the more dogs, the greater this power.
- grew up in the company of women and children, providing

an effective hunting aid, a living blanket and a guard against intruders

- played an important role in the protection and mobility of women and children and are believed to have greatly extended women's contribution to the traditional economy and food supply.

After colonisation

- It became too dangerous to keep dingoes in Aboriginal camps.
- Dingoes were targeted for eradication as livestock holdings spread across the country.
- Their removal had a profound impact on the women, resulting in a great loss of traditional knowledge and status.

Links to the Australian CURRICULUM

The Wild Dog resource links to the following content descriptions in the Australian Curriculum:

- Science
- English
- The Arts.
- Humanities and Social Sciences.

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

The resource addresses the Australian Curriculum cross curriculum priority, Aboriginal and Torres Strait Islander Histories and Cultures:

- that Aboriginal and Torres Strait Islander students are able to see themselves, their identities and their cultures reflected in the curriculum of each of the learning areas, can fully participate in the curriculum and can build their self-esteem
- that the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority is designed for all students to engage in reconciliation, respect and recognition of the world's oldest continuous living cultures.



THIS EDUCATION RESOURCE

The activities in this resource aim to:

- provide examples to assist with implementing the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority in the classroom
- support teachers to prepare students to attend the Wild Dog exhibition
- engage with the content
- elaborate on information.

General Capabilities

Icons will be used to highlight a General Capability in an activity.



Critical and Creative Thinking



Literacy



Ethical Understanding



Numeracy



Information and Communication Technology



Personal and Social Capabilities



Intercultural Understanding

Specific Content Description

An extensive list of content descriptions that relate to the activities and learning in this document are provided in Appendix 1

The Dingo - relationship between the dingo, humans and the landscape

The dingo is described as probably the mammal with the most significant role in Aboriginal life, having a status somewhere between other mammals and people. It remains an animal with deep cultural meaning and significance for many Aboriginal people.

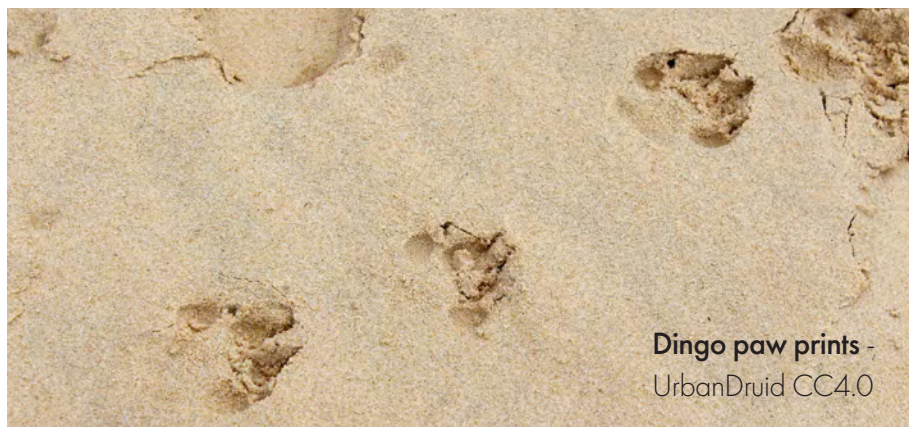
The dingo is Australia's only native canid and plays a very important role as an apex predator, keeping natural systems in balance. Studies have shown that as an apex predator dingoes can limit the abundance of large herbivore placing an upper limit on the abundance of kangaroos.

"Apex predators' effects can trickle all the way through ecosystems and even extend to plants and soils."

UNSW professor Mike Letnic



The dingo is naturally lean, weighing between 13kg and 18kg and standing about 60cm tall. Their coats are commonly golden yellow, but they may have reddish, tan and black fur. Their scientific name is *Canis lupus dingo* (lupus meaning 'wolf').



Dingo paw prints -
UrbanDruid CC4.0

WHY ARE APEX PREDATORS IMPORTANT?

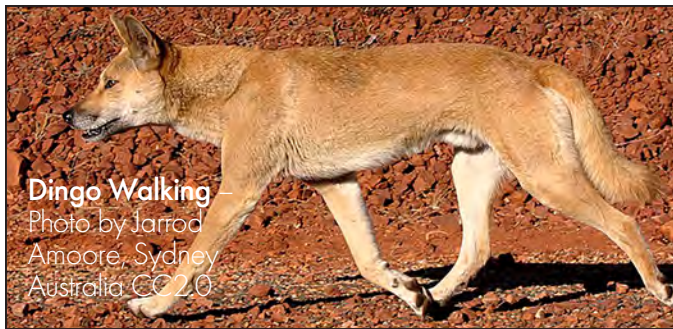
Apex predators are important because they keep prey numbers in check. This increases the health of the whole population. But they do much more than that. For example, mobs of kangaroos can eat pastures and native vegetation down to the ground. Dingoes keep the mob moving on. This improves the health of the ecosystem as a whole, leaving smaller plants and grasses for smaller herbivores, which prevents erosion.

'The dingo has been incredibly significant to Aboriginal people for a very long time. Not only was the dingo an important part of camp life, but it was also an important part of oral literature, beliefs and practices.'

Dorothy Tunbridge 1991

Dorothy Tunbridge, a linguist from Canberra spent 7 years in the Flinders Ranges documenting traditional stories of the Adnyamathanha people of the Northern Flinders Ranges and adjacent plains.

- Flinders Ranges Dreaming: written in association with the Adnyamathanha people.
- Stories of the Flinders Ranges Mammals
- Artefacts of the Flinders Ranges



WHY DO SOME GRAZERS WANT TO RETAIN, NOT KILL, DINGOES?

Australian Geographic, 16 May 2017

<https://www.australiangeographic.com.au/topics/wildlife/2017/05/why-do-some-graziers-want-to-retain-not-kill-dingoes/>

WHAT DO STUDENTS KNOW ABOUT THE DINGO?

Working in small groups students:

- Discuss and write down on sticky notes what they know about dingoes
- Each group sticks their sticky notes on a given space under the following suggested categories.
 - Description
 - Habitat
 - Diet
 - Life span
 - Locations
 - Interesting facts.



TIP: Take a photo of the sticky notes.

FINDING OUT WHAT STUDENTS KNOW

The most direct way to identify student misconceptions is to create opportunities to share prior knowledge. This can be done in many ways including small group & class discussions.

Getting to know the dingo

As a whole class or in the same small groups students watch a selection of the following videos and or read suggested articles.

NOTE:

- A suggested age range has been provided for some videos.
- Watch the videos prior to students to make your own judgement.
- There are more in-depth /academic articles for older students in the Additional Resources section.

Watch videos out about the dingo

Behind the News (BtN) an ABC children's news service - 10–13-year-olds.

- Dingo Heroes (6 March 2018) – ABC BtN story - <https://www.abc.net.au/btn/classroom/dingo-heroes/10521778>
- A dingo fell from the sky! (17 April 2020) – ABC BtN story Once upon a time, there was a dingo puppy that was dropped into someone's backyard by an eagle... <https://www.abc.net.au/btn/newsbreak/wandi-the-dingo/12159410>

ABC Catalyst – Science Show – 12-year-olds to adult

- Story from ABC's Catalyst program on the Blue Mountain dingoes (2 March 2012)- <https://www.youtube.com/watch?v=939rQ0kHOFY>
- ABC Catalyst – The last of the pure Dingoes – What are Dingoes? (2 April 2015) (Warning – there are some distressing scenes in this video) <https://www.youtube.com/watch?v=RGqcBU3doJ4>
- Dr Ann Young ABC Science - How dangerous are Australia's dingoes, really? (2021) <https://www.youtube.com/watch?v=NMyxqxoq7RZk>
- ABC Report - Dingoes a 'fair dinkum' separate species (7 March 2019). Interview with Corey Bradshaw, Professor of Global Ecology, Flinders University. <https://www.youtube.com/watch?v=1BQq65TgFls>
- ABC News - Farmer's campaign to re-set debate over dingoes. (22 June 2021) <https://www.youtube.com/watch?v=a0cVPtYQpPI>

Articles to read

- Researchers say dingo genetic breakthrough sheds light on controversial lineage (23 April 2022) <https://www.abc.net.au/news/rural/2022-04-23/dingo-or-feral-dog-science-advances-genetic-sequence/101010896>
- 'Wild dogs' in controversial photograph taken in outback Queensland identified as 'pure' dingoes. (April 2022) <https://www.abc.net.au/news/2022-04-04/dingo-dna-found-in-so-called-wild-dogs-in-western-queensland/100958246>
- Farmers suggest changing regional Australia approach to dingoes (June 2021) <https://www.abc.net.au/news/2021-06-25/farmers-suggest-changing-regional-australia-approach-to-dingoes/100147468>
- The Dingo Barrier Fence: Presenting the case to decommission the world's longest environmental barrier in the United Nations Decade on Ecosystem Restoration 2021 – 2030. Published 22 November 2021 by Justine Philip - <https://link.springer.com/article/10.1007/s42977-021-00106-z>

Websites to explore

- Australian Museum
- Dingo <https://australianmuseum.net.au/dingo>
- National Museum Australia – Arrival of the dingo http://www.nma.gov.au/online_features/defining_moments/featured/arrival_of_the_dingo
- Department of Environment and Heritage Protection – Dingoes <https://www.ehp.qld.gov.au/wildlife/livingwith/dingoes/>



Wild Dog Puppet -
Photo Colleen Raven

BACK TOGETHER AGAIN

- students work in original groups
- discuss what do they know now that they didn't know before
- what questions do they have
- what are they wondering
- what do want to know more about.



The Dingo Barrier Fence

Photo by Peter Woodard – Public Domain

Be a voice for the dingo

The 5614 km Dingo Barrier Fence, that runs from Queensland through NSW and into South Australia is the longest environmental barrier in the world. There are also fences in Western to exclude dingoes from the south-western corner of WA.

The Dingo Fence was originally erected in the late 1800's to protect croplands from rabbits. It was later modified and completed in the 1950's to 'protect' livestock from dingoes. The estimated cost in 2019 of the repair and upkeep of 1600 kms of the fence in South Australia was \$25million.

Today dingoes are protected within national parks. However, they are declared a pest across most of Australia (except for the Northern

Territory and the Australian Capital Territory).

From the beginning of European settlement 'Dingo control' was undertaken. The dingo was the 'unwanted animal' they were on a "WANTED" list. Bounty hunters were paid to kill the dingo.

The dingo is not the only apex animal under threat. Around the globe there is interest in restoring populations of apex predators,

both to conserve them and to use their ecological services. In Australia, reintroduction of dingoes has been proposed to help restore degraded lands. This is based on theories and results of studies that suggest dingoes can keep down populations of prey and invasive predators such as foxes that threaten native species.

The pure Dingo is listed as a vulnerable species by the International Union for the



Dog Fence at Igy Corner
- Photo public Domain

Conservation of Nature and Natural Resources (ICUN), with many experts believing that its true status is critically endangered.

Australia's native wildlife in grip of unprecedented attack
November 2021 – the CSIRO declared that Australia is in the grip of an unprecedented attack on its native wildlife and environment, with experts warning that more of our unique flora and fauna is in danger of disappearing by 2050 unless urgent action is taken.

LET'S MOVE THE WORLD'S LONGEST FENCE TO SETTLE THE DINGO DEBATE

The Conversation –
17 February 2015

<https://theconversation.com/lets-move-the-worlds-longest-fence-to-settle-the-dingo-debate-37155>

Over eight in ten nationally listed threatened species are endangered by invasive species. More than 70 percent of Australia's native animals are found nowhere else on earth, so a loss to Australia is a loss to the world. Invasive species also undermine agriculture leading to increased food and fibre prices.

<https://www.csiro.au/en/news/news-releases/2021/australias-native-wildlife-in-grip-of-unprecedented-attack>

PERSUASIVE WRITING

Write to either the Federal Minister for Environment and Water or the South Australian Minister for Climate, Environment and Water calling for greater protection of dingo species in the wild

Students use the information they have discovered in their research to support their suggestion.

Federal Minister for Environment and Water

- Tanya Plibersek
Suite RG 52,
House of Representatives
Parliament House,
Canberra ACT 2600

South Australian Minister for Climate, Environment and Water

- Susan Close GPO Box 11071
Adelaide SA 5001



Spread the word about the dingo! Everyone has a story to tell



Discuss with students the idea of making and entering a film in a festival for young people to tell the story of the dingo or uploading and sharing it on the Wild Dingo website.

WHY IS STORYTELLING SO IMPORTANT?

We all love stories – we love listening to them, watching them, being a part of them and telling them. Importantly they deepen our understanding of who we are as human beings and the place and places we are connected to and care about.

When students use their experience of media in their storytelling they are also working on their skills in critical thinking, writing and communication.

When using film for storytelling there are many elements to be considered. The following resource will support students working in creative teams to tell their story of the dingo by making a short documentary.

Making a short documentary that tells a story that is clear and leaves

a message requires planning, thinking and research. Following are steps to support students to do this.

HOW TO MAKE A DOCUMENTARY

The term documentary was first used by Scottish film director John Grierson when he used the word to

review *Moana*, a documentary by Robert Flaherty. He translated the French word *documentaire*. Robert Flaherty's - *Nanook of the North* (1922) considered to be the first full-length feature documentary. YouTube - <https://www.youtube.com/watch?v=1YurPw4euzM> (Duration 1 hour 17 minutes)

Film festivals and competitions available for young people to participate in.

<https://documentaryaustralia.com.au/our-programs/doc-ed/ed-blog/film-festivals/>

ROOT OF THE WORD DOCUMENTARY (ADJ.)

1788, "pertaining to or derived from documents," from document (noun) + ary.

Meaning "factual, meant to provide a record of something" is by 1921, originally in reference to film, from French film documentaire (by 1919).

WHAT DO YOU KNOW?

Before getting started students discuss their understanding of what a documentary is.

Working in small groups students discuss and record:

- what they know about documentaries
 - ones they have watched or heard about
 - what are the features
 - how do they know it is a documentary?

As a whole class

- groups share what they have recorded
- discuss what makes a documentary different to a narrative film.

WHAT IS A MOCKUMENTARY

A mockumentary is like a documentary but contains fictitious and mocking subject content. A mockumentary can be used to raise awareness of serious real-life issues in a comical way.

As a whole class view the mockumentary *The Majestic Plastic Bag* a mockumentary tracking the "migration" of a plastic bag from a supermarket parking lot to the Great Pacific Garbage Patch.

WHILE WATCHING THE MOCKUMENTARY

Students consider one or more of the following questions:

Content

- What is the focus/idea/issue of the mockumentary?
- Who is the target audience for the mockumentary?

- Does the mockumentary have a particular viewpoint?
- Does it inform us or persuade us to believe or do something?

Style

- What style does the mockumentary use: - interview-based or a dramatic recreation?
- Are there any interviews
 - narration or dramatic recreations?

Technical

- Are different shots used to shoot the film or is the camera just in one place?
- Does the mockumentary use moving footage or still photographs or both?
- What sort of music and sound effects does the mockumentary use?

After watching the mockumentary students work in small groups to share the question they focused on.

- Discuss *The Majestic Plastic Bag* using the categories Content, Style and Technical.
 - What did other students notice – same/different

WHAT IS A DOCUMENTARY?

A non-fiction film that tells a story. It can be a persuasive story, a biographical story, a factual/historical story, a personal story a real-life topic, about a person, event, or issue.

DOCUMENTARIES

Documentaries are films that inform the viewer about social issues & inspire them to take action. This can include:

- autobiographies & biographies
- nature films
- newsreel of events
- educational films.

The Majestic Plastic Bag

<https://www.youtube.com/watch?v=GLgh9h2ePYw>

TIP

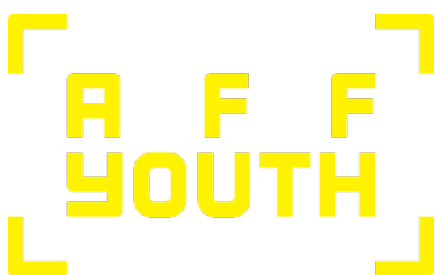
Ensure each group has a range of the suggested questions to focus on when they share what they have observed.



Examples of short films students have made

Following are some examples of short films made by students of various ages. The first film is a documentary style film while the others are examples of narrative films.

As a whole class watch the documentary Learning on Country, collectively created by students from the Mimili Anangu School
<https://drive.google.com/file/d/1iTzb4nWbpbDRoGA-72EnqYUNOQRjFjPA/view>



The documentary was presented with the Best South Australian Middle School Film in the Adelaide Film Festival (AFF) Youth Statewide Schools Filmmaking Competition. In awarding the prize, the judges said: "This wonderful work full of beautiful imagery is a loving and insightful look at the remote community of Anangu. It takes a simple act – cooking and eating – and turns it into a rich, visceral experience."

As a whole class discuss:

- the content, style and technical features of the film
- why students think this film received an award.

Find out more about the Adelaide Film Festival's Statewide School Film Competition in 2021. <https://adelaidefilmfestival.org/statewide-schools-filmmaking-competition-finalists-announced/>

Following are a range of short films made by students for Australian Teachers of Media (ATOM) 1-minute film competition - <https://1-minutefilmcompetition.org/>

The films provide students with a range of filming techniques to view.

- Lower Primary – A Reflection on True Connection - <https://1-minutefilmcompetition.org/2021-lower-primary-entry/a-reflection-on-true-connection/>
- Upper Primary - Our connections - <https://1-minutefilmcompetition.org/2021-upper-primary-entry/our-connections/>
- Upper Primary - The Right Song - <https://1-minutefilmcompetition.org/2021-upper-primary-entry/the-right-song/>
- Lower Secondary – A New Friendship - <https://1-minutefilmcompetition.org/2021-lower-secondary-entry/a-new-friendship/>
- Upper Secondary – Dear Me - <https://1-minutefilmcompetition.org/2021-upper-secondary-entry/dear-me/>



Let's get making

Begin with an idea, find a way to express the idea, and then present the finished product to an audience.

A STORY WORTH TELLING

Now that students have considered the elements of filmmaking and undertaken research around issues in relation to the dingo, they now work in creative teams to plan, scope out and create their own short documentary.

CONCEPT

Working in small creative teams students:

- Discuss their thoughts, wonderings and stories they want to tell about the dingo.
- Decide on the story.
- Will it need actors.
- Do they still need to do any further research?

SCRIPTING

- Decide on the beginning, middle & end of the documentary.
- Prepare a storyboard for the documentary.

Include the angles and shots to be used on each frame of the storyboard.

- Write a script
- Write a list of footage the team needs to film.

FEEDBACK LOOP

Before creative teams start shooting, they share their script and storyboard with another group. Each team provides feedback to the other team:

- What did they like?
- Did they have any questions or suggestions?

FILMING

Before creative teams start shooting, they need to consider any feedback they have received and consider changes to improve the storytelling of the documentary.

FOUR BASIC STEPS TO MAKING A FILM

1. CONCEPT

- What is the story
- Is it fiction or non-fiction?
- Does it need actors?

2. SCRIPTING

- What is the beginning, middle & end of the story?
- Create a storyboard – include camera angles & shots.

3. FILMING

- Film the shots

4. EDITING

- Select the shots that tell the story & include music & narration.

How to frame what you are filming

Easy to follow instructions from the ABC's - Behind the News

<https://www.youtube.com/watch?v=uj4d36wMZh4>

HINTS & TIPS FOR FILMING

- Check the camera lens is clean– this is important.
- Make sure there is plenty of light - daylight through a window or lamps will help.
- iPhone/iPads give great film in low light.
- When using inbuilt iPhone or iPad microphone, make sure the device is close to what is being recorded, if possible, use a separate microphone.
- Use a tripod or something to keep the filming steady. Get creative, if there is no tripod – use a stack of books or make a stand from recycled cardboard.
- Check the framing of the image being filmed –don't wait to finish filming and realise that only half of the image is in the frame.
- Check for any objects that shouldn't be in the frame.
- Don't zoom in on the iPhone or iPad – digital zooming creates a pixelated image.
- Check and adjust your Frames Per Second (FPS)
- Experiment with creative filters, for example try coloured cellophane over the camera lens.

EDITING

After creative teams have finished filming, they should watch it a few times and discuss:

- does the film tell the story
- what needs to be added, changed or taken out
- does anything need to be filmed again.

- If possible students should edit their film on a desktop or laptop but film can be edited on an iPhone or iPad.
- The trick when editing is to create a “roller coaster” ride of emotion, with some parts fast and some parts slow to create a dynamic viewing experience. Just like writing an interesting story.

THE WORLD PREMIERE

Each of the Creative Teams has filmed and edited their documentaries and they are ready for others to view their documentary.

- Think about having another class come to the world premiere.
- What about a red-carpet gala showing?
- Invite parents along to the event.

EASY IPAD STANDS

- A teachers cheap and quick recycled stand for an iPad <https://www.youtube.com/watch?v=ALFONIELIs>
- Wikihow ideas for making homemade iPad stands <https://www.wikihow.com/Make-an-iPad-Stand>

How to Make a Film

Online workshops available on the Adelaide Film Festival website to help make your film including:

- story & script development
- creating a shot list
- camera technique.

<https://adelaidefilmfestival.org/aff-youth/howtomakeafilm/>

What is a pixelated image?

Pixelation is the term used to describe blurry sections or fuzziness in a pixelated image.

Frames per second (FPS)

Apple have manuals to help to adjust an iPhone or iPad for best filming results.

<https://manuals.plus/apple/take-videos-with-your-ipad-camera#axzz7VrxbrW9t>

How to edit a movie on an iPad for teachers

<https://www.youtube.com/watch?v=hah-ZIV0zg0>

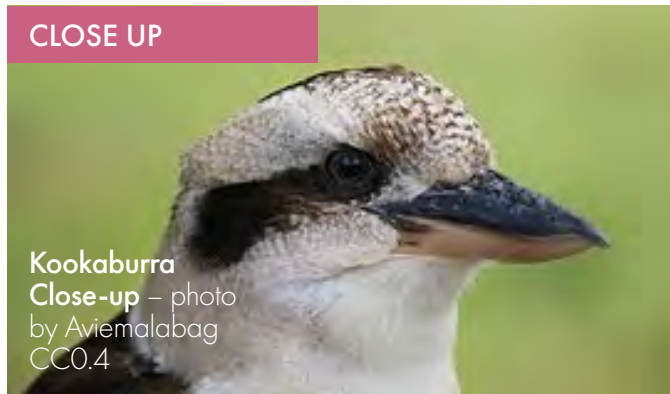
Making a movie with your iPhone or iPad

<https://www.learnaboutfilm.com/making-a-film/iphone-filmmaking/>

Camera shots and angles

Using different camera shots, or angles convey an effect or emotion and the message of the narrative. Before filming, cinematographers plan how each scene will be shot and write out their shot list.

Camera shots



Description

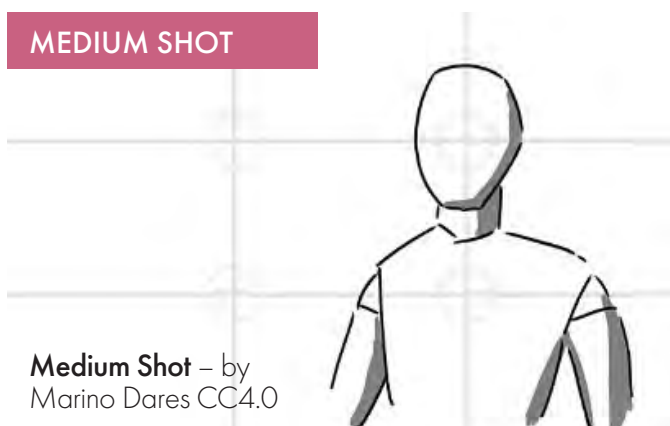
Captures the details of the subject and takes up most of the screen.

A close-up of a character's face can help the audience to see the emotion being conveyed.



An extreme close-up (ECU) shot is a more intense version of a close-up shot, sometimes showing only the subject's eyes. It is a powerful way to show the emotion of the character without saying much.

The extreme close-up can be used to guide the viewer's eyeline and show them an object that is important to a story.



A medium shot helps the audience see the body language of a character and how they are interacting with the environment around them. They can see the character as well as the surrounding setting the scene is taking place in.



The long shot or wide shot sets the scene of where the story is taking place.



Camera shots

EXTREME LONG SHOT



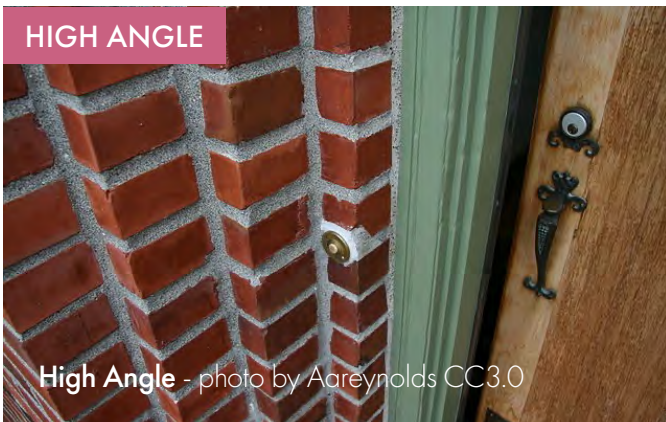
Extreme long shot –
©Claudia Almeida CC3.0

LOW ANGLE



House - low shot –
photo by Aareynolds
CC3.0

HIGH ANGLE



High Angle - photo by Aareynolds CC3.0

OVER THE SHOULDER



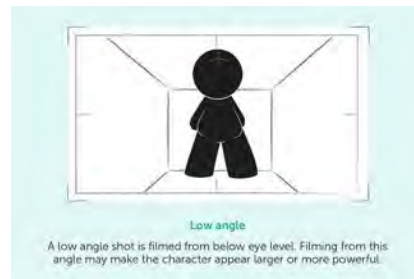
Over the shoulder –
Public Domain

Description

An extreme long shot is a view of a scene that is shot from quite a distance. The people appear as indistinct shapes.

The audience can see where the action is taking place, but the character is not the focus of the shot.

A low-angle shot is a shot in which the camera angle is positioned below the eye line of the subject, pointing upward. This angle makes the object or character look strong and powerful and makes it seem larger than it is.



A high angle is a filming technique where the camera looks down at the subject from above.

- Often used in horror movies to give the idea of the character being vulnerable, powerless, or weak.
- Can communicate danger, depression, or shock.
- Gives the viewer an understanding of the setting of the film and a perspective of how they view it.

The over-the-shoulder shot is a camera angle where the camera is placed above the back of the shoulder and head of a subject.

It is often used when two characters are in a conversation to establish:

- where each character in the scene is looking (the eyeline)
- that a specific character is seeing something the other character hasn't seen yet

A medium or close shot is often used for this angle.

Camera shots

BIRD'S EYE VIEW / OVERHEAD SHOT



Description

A bird's eye view or overhead shot is when the camera is placed directly above the subject. It's somewhere around a 90-degree angle above the scene taking place. The camera is held over the top of what is being filmed to capture the action.

These types of shots are used when the location

or subject is central to the story.

Drone cameras have made it much easier to capture bird's eye view shots. However, these shots can also be captured from the top of a:

- chair
- ladder
- building
- bridge.

DUTCH ANGLE / TILT



A Dutch angle is a camera shot that tilts on the camera's x-axis.

The Dutch angle tilt is used for dramatic effect giving the audience a feeling of uneasiness and can suggest different emotions.

Additional Resources

- Australian Centre for the Moving Image (ACMI) - <https://www.acmi.net.au/about/>
- ATOM – Australian Teachers of Media SA - <https://atomsa.org.au/>
- MyState Student Film Festival Resource Kit – a booklet that includes details about the Festival. Includes a resource kit - <https://mystatefilmfestival.com.au/resources/resource-kit/>
- From Concept to Screening – movie making for kids <https://www.youngfilmacademy.co.uk/movie-making-for-kids/>
- "It opens their eyes": how film is giving young people lessons in life. The Guardian – by Naomi Larsson, 29 March 2018. <https://www.theguardian.com/teacher-network/2018/mar/29/it-opens-their-eyes-how-film-is-giving-young-people-lessons-in-life>
- Every kid has a story to tell - <https://www.edutopia.org/article/project-every-kid-has-story-tell>
- Teaching ideas for filmmaking - <https://www.teachingideas.co.uk/speaking-and-listening/film-making>
- Six Sessions for teachers to support students to make films – from story to screen. <https://www.intofilm.org/resources/1381>
- Across Australia school students are joining a growing community of young filmmakers who are making their mark on the nation's film industry. Students as young as six and seven are taking on lead roles including film production, acting, scriptwriting and technical support as part of the Film By initiative. <https://www.theeducatoronline.com/k12/news/exciting-film-project-keeps-kids-switched-on/267958>

Night Skies - Kaurua



INTRODUCTION

The Night Skies section investigates how Australian Aboriginal and Torres Strait Islander peoples and other First Nation peoples around the globe observed, understood and applied knowledge of the night skies.

CULTURAL ASTRONOMY

Every culture around the world has stories and knowledge wrapped up in the stars. Learning how to read the stars unlocked the knowledge of the link between the skies and what is happening on the ground below.

The study of the knowledge of the sky of ancient and traditional people is called "cultural astronomy". It looks at how the night sky was important in peoples' culture, ceremonies, and daily life.

"...observations of the positions and characteristics of celestial objects used for a range of things, including seasonal calendars, predicting time, forecasting weather, and informing social structure."

<https://astro.physics.unimelb.edu.au/research/cultural-astronomy/>

Australia is made up of many different and distinct groups and Aboriginal and Torres Strait Islander people each having their own specific clans, groups, communities, islands and or nations that they identify with. For more than 60 000 years Aboriginal and Torres Strait Islander people have looked to the stars. The way that each of those clans, groups or communities viewed the stars

was through their own culture, language, beliefs, and practices.

Aboriginal Astronomy was used for:

- o calendars
- o navigation
- o timing of food harvesting
- o timing of breeding cycles of animals
- o informing social structures and practices.

Indigenous astronomy encourages young mob to reach for the stars

Canberra Times – 3 June 2022

<https://canberraweekly.com.au/indigenous-astronomy-encourages-young-mob-to-reach-for-the-stars/?fbclid=IwAR1nSQ1iTLuf4SxLuN6FNTUhf6jMPjbUm-fZTyb5x3w8LpFSr6Fh8I5crnl>

INCORPORATING ABORIGINAL AND TORRES STRAIT ISLANDER PERSPECTIVES INTO THE CLASSROOM

1. Seek support of the artists/elders in your community.
2. Make sure the acknowledgement of an artist, writer, researcher etc is correctly made.
3. Don't stereotype. Aboriginal perspectives encompass diverse cultural heritage.

Ngarrindjeri Elder and renowned Australian scientist David Unaipon (1872-1967) commented on the view Aboriginal people have of the stars, "... they have a myth connected with nearly all the constellations and bright stars in the Heavens."

DEVELOPING AN UNDERSTANDING

For students to develop an understanding of the connection Aboriginal and Torres Strait Islander peoples have with the skies view one or more of the following videos together.

- The History of Stargazing - <https://www.youtube.com/watch?v=ewpyvJo4MwU> (Duration 3 minutes 50 seconds)
 - A BiN overview of the history of astronomy including cultural astronomy.
- Aboriginal Astronomy - <https://www.youtube.com/watch?v=Wv8hKMj6ikA> (Duration 3 minutes 18 seconds)
 - A BiN story that looks at how scientists think they may have found the world's oldest astronomical map right here in Australia. The sacred Aboriginal site is believed to have been made to map the position of the sun, moon and stars in the sky.
- Ancient Astronomy - <https://www.youtube.com/watch?v=mcqVvqr9hk4> (Duration 3 minutes 18 seconds)
 - ABC story that has a focus on why the stars are so important to Aboriginal culture.
- Astro-tourism - <https://www.youtube.com/watch?v=mOQiwUFPp1o> (Duration 7 minutes 57 seconds) – Landline.
 - An ABC Landline story about Astro-tourism and stargazing in the skies of northern Western Australia.

- Article to read – ABC News – Australian astronomy the star of Dreamtime stories. Posted Wednesday 5 April 2017 - <https://www.abc.net.au/news/2017-04-05/aboriginal-astronomy-basis-of-dreamtime-stories-stargazing/8413492>
- For older students **Sky Stories** - Discover Indigenous knowledge systems and James Cook's astronomical findings from 1770, with Gamilaraay/Yuwaalaraay astrophysicist Peter Swanton, astrophysicist Dr Brad Tucker and National Museum curator Dr Lily Withycombe. <https://www.youtube.com/watch?v=av577livLMI>

ADDRESSING ANY MISCONCEPTIONS

- Start with the facts
- Don't focus on the misconception
- Provide information about why the misconception is incorrect.
- Provide information to address gaps in student's knowledge.



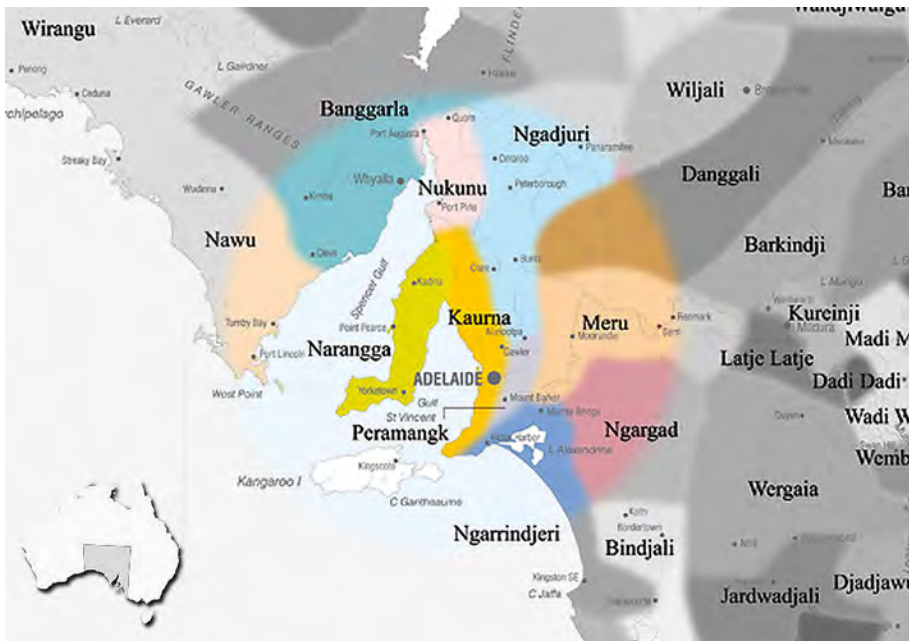
WORKING IN SMALL GROUPS

After watching the videos/reading the article students work in small groups to discuss and record what they had found out. Students record their responses on a large piece of paper using the keywords in bold below:

- What they found out about **Cultural Astronomy**.
- What watching the videos made them **wonder**?
- What did they find **surprising** about the stories?
- **What do you know** about the night skies/astronomy?

AS A WHOLE CLASS:

- Groups share the main points they have recorded under the keywords
- Discuss the similarities and differences in the group responses.
- Identify what they are wondering and would like to find out more about.



KAURNA CULTURAL ASTRONOMY (PRONOUNCED 'GAR-NA')

The Kaurna are the original people of Adelaide and the Adelaide Plains. Their traditional land, or Country, extends from Cape Jervis to the south of Adelaide to Crystal Brook to the north, and from the Mount Lofty Ranges to the coast of Gulf Saint Vincent.

Kaurna is the language of the city of Adelaide and the surrounding Adelaide plains.

"Teaching young people was a central part of Kaurna life, and understanding the environment was important for more than just food, shelter, tools and medicine. Kaurna spirituality recognizes the connectedness of people and

culture with the worlds of plants, the animals and stars." <https://sahistoryhub.history.sa.gov.au/subjects/kaurna-people>

Cultural astronomers have worked with the Kaurna people to record the knowledge they have of the night skies. Warltati, Parnati, Kudlila and Wirltuti are the Kaurna words for seasonal changes.

Warltati – Summer.

Governed by Wolta (Fomalhaut star system), the wild turkey constellation.

Parnati – Autumn.

The appearance of the star Parna. When the Kaurna saw the star Parna, they knew the autumn rains would arrive soon and that they needed to build large waterproof huts.

Kudlila – Winter.

Astronomers have not been able to associate any stars in the record with winter or the rainy season.

Wirltuti – Spring

Wilto – the eagle star

Wilto – The Southern Cross

The Kaurna, call the Southern Cross Wilto. It is seen as the footprint of the wedge-tailed eagle.

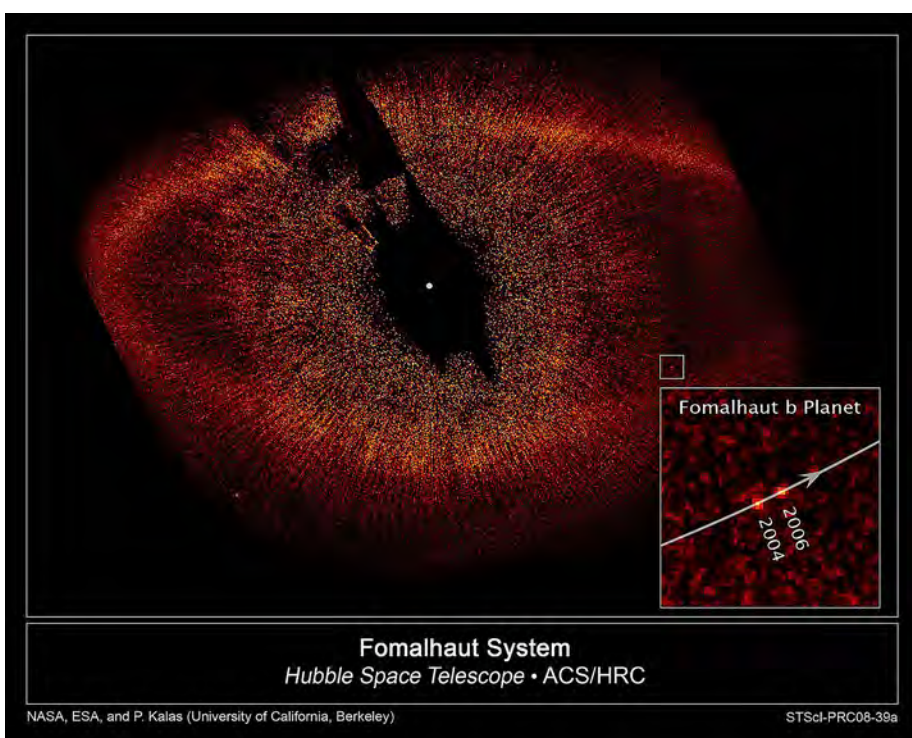
Tinniinyaranna – Orion

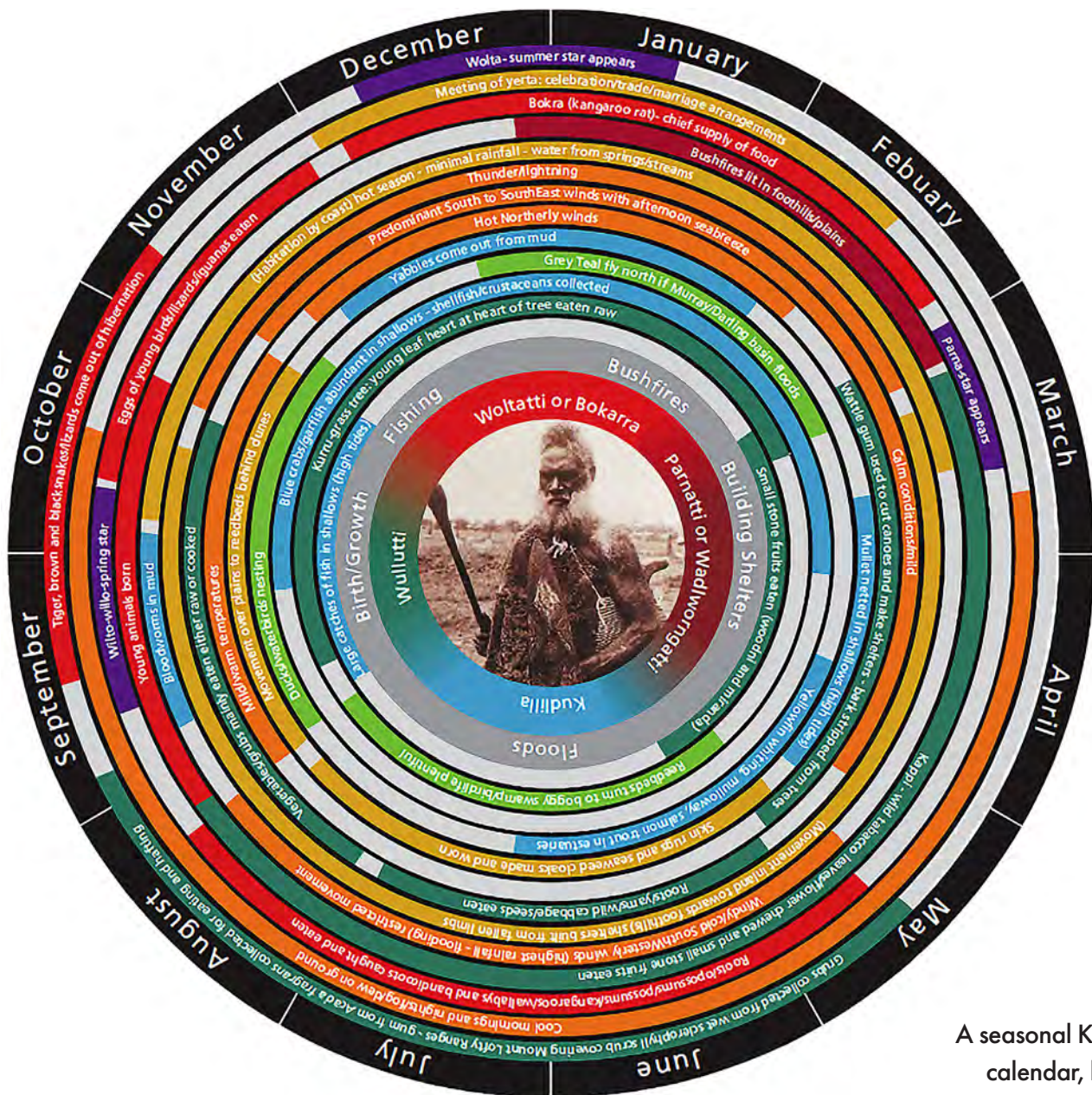
The stars are seen as a group of men called the Tinniinyaranna hunting emus and kangaroos on the banks of a celestial river

Tindo – Sun

Kakirra – Moon

Fomalhaut System - NASA-Public Domain





Scott Heyes, Author
Philip Easson, Graphic Designer
Copyright 1999, Scott Heyes and Philip Easson

Kurna Seasons		Legend	
Woltatti: Hot Season Bokarra: Hot north winds that blow in summer		●	Movement/Activities
		●	Weather
Wadlworgatti: Time of building huts against fallen trees Parnatti: Autumn, the Parna star appears		●	Fish
		●	Plants/Vegetables
Kudlilla: Winter, icy cold South West winds		●	Bushfires
		●	Animals/Reptiles
Wullutti: Spring, the star Wilto-willo appears		●	Birds
		●	Stars

A seasonal Kurna calendar, based on the Honours research of Scott Heyes (1999). Seasonal stars and the time of their appearance are noted in purple. Image by Scott Heyes and Philip Easson.

Connection to Country - <https://www.youtube.com/watch?v=C9Oi6pJqYcs>

This BTN Special is all about Australia's First Nations people and their connection to country. Find out about native title and Australia's long journey recognising land rights, learn more about Welcome to Country ceremonies and the names of places, particularly Kurna culture.

The Milky Way



The Milky Way is a spiral galaxy that is a huge collection of stars, dust and gas. Being able to view the Milky Way from the top or the bottom makes it easy to see why it is called a spiral galaxy that looks like a spinning wheel. The galaxy includes our solar system.

EXPLORING STORIES OF THE MILKY WAY

People throughout time have looked to the stars and joined groups of stars to represent forms. Stars and constellations are seen in many ways in different cultures around the world.

For the Kaurna people the Milky Way was Wodliparri. It was seen as a river in the sky above, with some of the bright stars representing huts along the banks. The dark patches along the band of Wodliparri (the Milky Way), were seen as waterholes, lagoons and billabongs and were known as Yurakauwe.

WORKING WITH A PARTNER:

Students research a culture and their story of the Milky Way to find

WODLIPARRI

Wodli – home

Parri – river

YURAKAUWE

Yura – monster or magnificent creature

Kauwe - water

out what aspects of the culture are represented in a story.

Below are examples from some of the many stories from around the world that students could choose from.

The Rising Milky Way over Uluru

– photo by Eddi Yip CC 2.0

- **Greek** – Greek word for the Milky Way is Galaxias from the Greek word for milk (gala). A Greek legend explains how the Milky Way was created by Heracles when he was a baby.
- **Egyptian** – In Egyptian mythology the Milky Way was seen as a pool of cow's milk related to the fertility cow-goddess Bat.
- **Navajo** – the Navajo story ►

Adapting the activity

When students undertake their research to explore a Milky Way story and then present information the activity can be adapted to cater to varying year levels, abilities, and time constraints.

is about the mischievous behaviour of the god, Coyote who grew annoyed at the slowness of the stars being placed in the sky so he threw the bag of unplaced stars into the sky.

- **Chinese** – A Chinese story tells

of when the King of the sky was creating the heavens and he asked his daughter to help him.

- **Polynesian** – The Polynesian saw the Milky Way as a great river or sea and many regions had a shark or great fish swimming in the Milky Way.

Students select how they will present their research:

- Visual representation, Slide show, Poster or perform the story.

What do you see?

Look at a range of representations of the Milky Way, this could include paintings, sculptures, 3D models, prints, photographs.

ABORIGINAL ARTISTS

- Some of the Aboriginal artists who have painted the Milky Way include:
 - Gabriella Possum Nungurrayi (daughter of Clifford Possum)
 - Paddy Japaljarri Sims
 - Norah Napaljarri Nelson
 - Alma Nungurrayi Granites
 - Malcolm Maloney Jagamarra
 - Walangari Karntawarra
 - Sonya Edney.
- Badger Bates a printmaker and his linocut Emu Sky. <https://www.agsa.sa.gov.au/collection-publications/collection/works/emu-sky/62552/>
 - Watch the video of Badger Bates talking about his connection to country and the inspiration and ideas for creating his works on the Art Gallery of South Australia (AGSA) <https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-themed/world-environment-day/badger-bates/>

- Read Artlink article by Brian Martin June 2013 - Carving into Country: The work of Badger Bates - <https://www.artlink.com.au/articles/3970/carving-into-country-the-work-of-badger-bates/>

- Emu Sky – linocut - <https://emusky.culturalcommons.edu.au/works/badger-bates-emu-sky/>

- View an image from Reko Rennie's 3 channel video – an image from the video of a Rolls Royce with a magnificent view of the Milky Way in the background. https://www.agsa.sa.gov.au/collection-publications/collection/works/oa_rr/27582/
- View other images from Reko Rennie's video - https://www.agsa.sa.gov.au/collection-publications/collection/works/oa_rr/27582/

PHOTOGRAPHS

- Explore photographs of the Milky Way from an annual Milky Way photographer of the year competition features

photos selected by Capture the Atlas. The images were taken by 25 photographers of 14 different nationalities <https://www.theguardian.com/artanddesign/gallery/2021/may/28/milky-way-photographer-of-the-year-2021-in-pictures>

After viewing a range of interpretations - as a whole class discuss:

- shape, line, texture and use of colour
- use of symbolism
- how they relate or connect with the images
- ideas they have for creating an image of the Milky Way.

Alternative artwork presentations

Students could find/identify a constellation that interests them and create an artwork that captures the essence of the story of their constellation
It could be a 3D image.

THE SPACES IN BETWEEN

Encourage students to look at the dark spaces in between the stars – what can they see. The Emu in the Sky, which is a story of a number of Aboriginal groups, is an example of looking at the dark spaces in between the stars. The body is made up of the dark patches in the Milky Way.

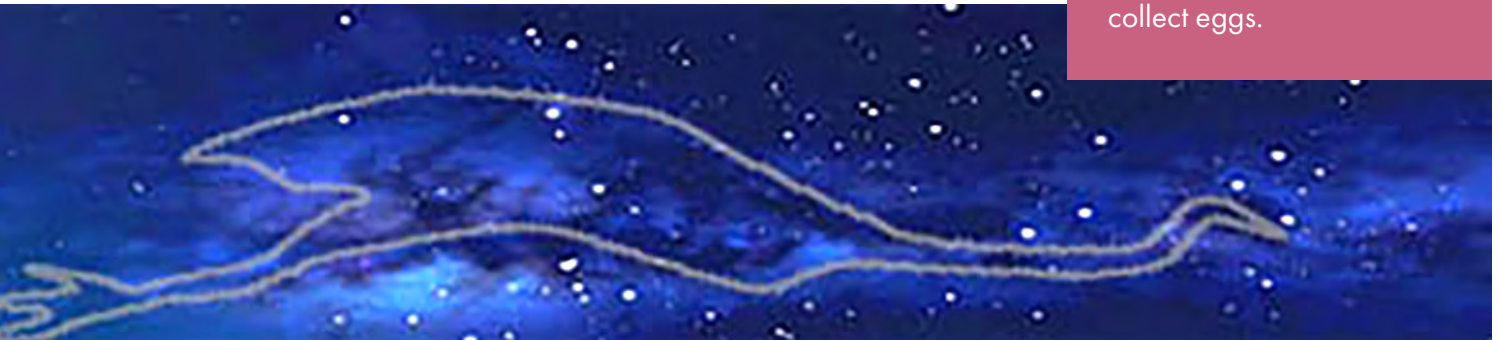
At different times of the year because of the tilt of the Earth's axis and its orbit around the Sun the Milky Way's position in the sky changes and how the Emu is seen changes, sometimes the Emu can't be seen at all. The appearance of the Emu was a calendar for the seasons.

EMU IN THE SKY

April – May The Emu gradually appears in the sky, which coincides with mating.

June – July The Emu is horizontal - a time when they're nesting & the eggs are available for collection.

August – the Emu leaves the sky and it's too late to collect eggs.

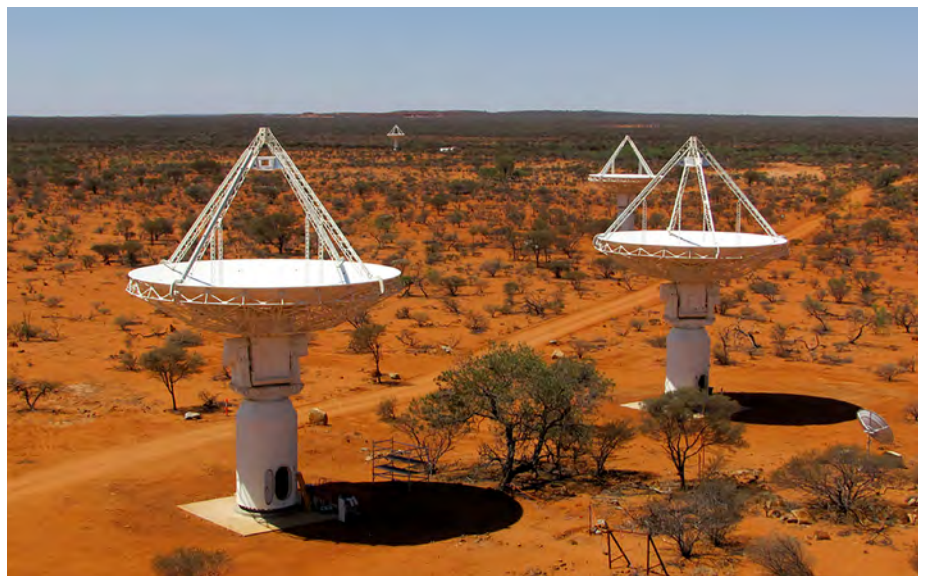


Emu in the Sky - image by Barnaby Norris and Ray Norris CC 2.5

COLLABORATIVE PROJECT BETWEEN AUSTRALIAN ABORIGINAL ARTISTS AND ARTISTS FROM SOUTH AFRICA

The Shared Sky Touring exhibition highlighted the connections between Aboriginal & contemporary astronomy. The exhibition was a collaborative art display bringing together Indigenous artists from Australia and South Africa to explore ancestral and modern understandings of the sky as it appears above their traditional homelands where the world's largest radio telescope, the Square Kilometre Array (SKA), is located.

The Australian SKA site is in remote Western Australia, around 800km north of Perth. The site is part of the ancestral lands of the



CSIRO's ASKAP antennas at the Murchison Radio-astronomy Observatory in Western Australia – photo by Ant Schinckel CSIRO CC 3.0

Wajarri Yamaji people located in the Australian Radio Quiet Zone WA to protect the telescope from radio interference from electronic devices. SKA Observatory - Public Website

<https://www.skatelescope.org/>



Emu in the Sky - Margaret Whitehurst

Emu in the Sky, which was part of the 'Shared Sky Touring Exhibition' is painted by Wajarri artist Margaret Whitehurst. "The Emu in the Sky represents the time to go looking for emu eggs and it was special to us because our parents – my mum especially – couldn't wait for emu egg to bake us a special fresh emu egg cake."

SEEING PATTERNS IN THE NIGHT SKIES

Following are two activities to explore creating images of the night sky and interpreting the dark space in between.

Activity One

1. take a piece of black paper
2. put the piece of paper on the carpet and using a wooden skewer, sharp pencil, pin, and a paper clip make lots of holes of different sizes all over the paper (think hundreds of holes)
3. hold the paper up to the light or shine a torch from behind the paper onto a wall
4. what can you see, sharing interpretations with a partner
what do the dark space in between the holes remind you of
5. create a story for what you have interpreted the dark and light spaces.

Activity two

After viewing a range of artists paintings of the Milky Way and photographs students interpret and create their own interpretation of the Milky Way.

Resources required:

- black construction paper
- range of coloured pencils, crayons & paints.

CURATE AN EXHIBITION

- Create a gallery of student works to display the different interpretations.
- Invite other classes to view the gallery of created works.

Australian Curriculum

The Arts - Visual Arts

Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists. ACAVAM125

Through Our Eyes - Dhinawan 'Emu' In The Sky with Ben Flick

<https://www.youtube.com/watch?v=LzFYFutiwoA>

Building relationships for change - connecting locally

Providing students with the opportunity to learn from the experiences of visiting Elders and significant people in the community and local area will enrich learning and provide an opportunity for students to hear local stories about the night skies.

Arrangements should be made in advance to allow your guest to consider the invitation and how they would like to be involved before, during and after the visit. Where possible the school Aboriginal education worker should be involved as they will be able to provide advice on planning and protocols for the visit.

HOW TO START BUILDING A CONNECTION

If your school doesn't have a connection with your local Aboriginal community, you could contact:

- Aboriginal Education – Department for Education
<https://www.sa.gov.au/topics/education-and-learning/aboriginal-education>
- contact the Local Aboriginal Land Council
- contact Local Aboriginal Education Consultative Group
- find out who the Traditional Custodians of your area and the language spoken from you local council or library.

Making contact is just the starting point to building a relationship with your local Aboriginal community.



WHOLE CLASS ACTIVITY:

- To build knowledge and understanding of local stories of the night sky invite a local Aboriginal community member to speak to the class.
- Research and find out about other local stories.

WORKING IN SMALL CREATIVE TEAMS



Teams imagine they are creating a film to tell the stories of the night sky, to do this they will need to:

- decide on one or more stories of the night sky to create a trailer for a film for
- create a storyboard for the trailer
- write the script for the voice over
- choose music to set the mood
- select the genre for the trailer
- decide who will appear in the trailer and where it will be set
- create the movie trailer for the film and give it a title.

STARS RENAMED IN RECOGNITION OF ABORIGINAL ASTRONOMY – AUSTRALIAN GEOGRAPHIC 2018.

<https://www.australiangeographic.com.au/topics/science-environment/2018/01/stars-renamed-in-recognition-of-aboriginal-astronomy/>

DO YOU HAVE A PROJECT?

Engage a:

- local artist
- performer
- storyteller.

Watch The Wirangu Seven Sisters creation story - Walking Together ABC Australia

<https://www.youtube.com/watch?v=n9pu4fGO2Y>

Additional Resources

- Kurna Meyunna Cultural Mapping – A People's Living Cultural Landscape - https://www.charlessturt.sa.gov.au/__data/assets/pdf_file/0018/161280/City-of-Charles-Sturt,-Kurna-Meyunna-Cultural-Mapping,-A-Peoples-Living-Cultural-Landscape.pdf
- Kurna Night Skies – Peter Curnow - <http://emudreaming.com/literature/Curnow2006b.pdf>
- Kurna Night Skies Part 1 - <http://aboriginalastronomy.blogspot.com/2011/10/kurna-night-skies-part-i.html>
- Kurna Night Skies Part 2 - <http://aboriginalastronomy.blogspot.com/2011/10/kurna-night-skies-part-ii.html>
- The Kamilaroi and Euahlayi Emu in the Sky - <http://aboriginalastronomy.blogspot.com/2014/03/the-kamilaroi-and-euahlayi-emu-in-sky.html>
- Australian Indigenous Astronomy – The Stars. <http://www.aboriginalastronomy.com.au/content/topics/stars/>
- Identifying Seasonal Stars in Kurna Astronomical Traditions – Author - Duane W. Hamacher - <http://www.aboriginalastronomy.com.au/wp-content/uploads/2020/02/Hamacher-2015-Parna-Star-Kurna-Seasons.pdf>
- Cosmos, culture and landscape: Documenting, learning and sharing Aboriginal astronomical knowledge in contemporary society <http://www.aboriginalastronomy.com.au/wp-content/uploads/2018/05/Goldsmith-thesis.pdf>
- Australian Aboriginal Astronomy http://www.emudreaming.com/Further_reading.htm
- Astronomy of the First People of Australia - https://www.westernsydney.edu.au/__data/assets/pdf_file/0009/773721/WEB_PAGE_ABORIGINAL_ASTRONOMY_REVISD_RB_NM_1_AB_ELDERS_FINAL.pdf
- Seven sisters star dreaming - <https://japingkaaboriginalart.com/articles/star-dreaming-seven-sisters/>
- Indigenous storytelling with the stars - <https://csermoocs.adelaide.edu.au/news/list/2019/10/02/indigenous-storytelling-with-the-stars>
- Stories in the sky: Indigenous Astronomy SBS <https://www.sbs.com.au/programs/first-contact/article/2014/11/14/stories-sky-indigenous-astronomy>
- Warraparna Kurna! Reclaiming an Australian Language. <https://www.adelaide.edu.au/press/system/files/2019-04/uap-kurna-ebook.pdf>
- The Ilgarijiri Project: A collaboration between Aboriginal Communities and radio astronomers in the Murchison region of Western Australia. Journal of Astronomical History and Heritage (2014) By John Goldsmith, International Centre for Radio Astronomy Research, Curtin University <http://www.narit.or.th/files/JAHH/2014JAHHvol17/2014JAHH...17..205G.pdf>
- Indigenous seasons - <https://www.abc.net.au/btn/classroom/indigenous-seasons/13912396>

Cultural connection - Narungga

Aboriginal people have a very strong connection with the dingo. It is one of the most represented animals in The Dreamtime — the creation of life, how human spirits came to the earth, and how flora and fauna were brought into being — and The Dreaming — which describes Aboriginal core values and spirituality. Dingoes, who live both in the physical and mystical realms, are thought to be able to perceive evil spirits undetectable by man. Because of their abilities the dingo has always been a valuable guarders of camp sites.



I have heard the dingoes singing across the cliffs and gorges, across plains and deserts, and I cannot really comprehend that no matter how bright the night, or how sweet the air, there may come a day when we'll never hear them sing like that, ever. Not to their Sisters in the Sky country, or to the hunter in the Sky and on Earth, or for the love of their own kind, or in celebration of their own way of being in the world.

Deborah Bird Rose, *Wild Dog Dreaming: Love and Extinction*, University of Virginia Press, 2011, p. 63.

THE DINGO AND NARUNGGA PEOPLE

Before European colonisation, the Yorke Peninsula was the home of the Narungga people. The traditional Narungga territory includes the Yorke Peninsula, north to Port Broughton; east to Hummock Ranges; at Bute, Wallaroo, Ardrossan, Marion Bay, and Cape Spencer, all the way down to the southern tip of the Peninsula. The Narungga consisted of four clans, Kurnara (north), Windera (east), Wari, (west) and Dilpa (south).

Narungga people have a strong spiritual and physical connection to the land and sea, and dreaming stories tell how their country was shaped and how the land, sea, rivers, sky and stars were created.

Creation of the islands featured in Narungga dreaming stories
Story told by Fred Graham's

parents, Doris and Cecil Graham: In the time of the Ancestors, a man called Buthera threw a rock from Middle Fence, right over to the Point there, to Boy's Point. When this rock landed, it split the land and lots of bits flew off and made the Islands: Wardang Island, Green Island, Goose Island and Moongerie Island, which we call Dead Man's Island ... (Graham and Graham 1987:53)

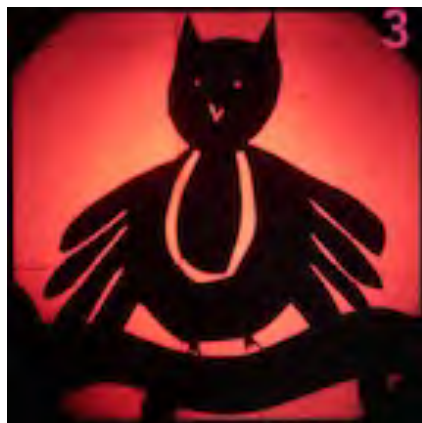
The island continues to be a place of great cultural significance to Narungga people. Traditional knowledge of creation stories and other aspects of significance related to it have been maintained and passed on to successive generations.

CENTRAL YORKE SCHOOL LIGHTBOXES

In 2021, students from Central Yorke School and Point Pearce community participated in The Wild Dog in-schools program. The arts and cultural program engaged students with themes and activities inspired by the Narungga Wild Dog dreaming and cultural practises. The students created artworks that were then shared with young people from Namasia Junior High School in Kaohsiung, Taiwan as part of a cross cultural exchange.

The Wild Dog in-schools program is a cross-cultural project which seeks to bring Australian and Taiwanese artists, schools, community Elders and young people together to further develop our understanding of our cultures, each other and our shared aspirations.

These are just some of the images the students created using shadow work.



Winda the owl



This is the Dhuggudja, the Curlew bird, looking out over the cliffs of Ardrossan. The Dhuggudja appear in the Gadli and Winda stories of the Narungga people of Yorke Peninsula.



This is the Gadli fishing at Black Point on the eastern side of Yorke Peninsula, a significant site for Narungga people and the Gadli story. At Black Point you will find ancient fish traps which have been dated to be 2000-3500 years old.

BOOK FOR AN INTERACTIVE WORKSHOP

WHERE: Tandanya National Aboriginal Cultural Institute, 253 Grenfell Street Adelaide

WHEN: Tuesday 19 – Saturday 23, 10:30am – 1:30pm

WHAT: Workshop for children to create their own shadow puppets.

Not able to come to the workshop at Tandanya?

There are many resources online to assist you and your students create your own shadow puppet stories.

What you will need:

- Flashlight
- Black card paper

- Scissors
 - Pencil
 - Coloured cellophane
 - Glue stick
 - Sticky tape
- Introduction to Shadow Puppetry
– <http://youtube.com/watch?v=CzRRP5mFeR0>

Additional Resources

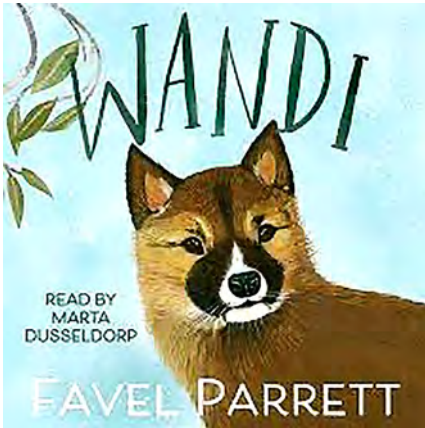
- The Narungga and Europeans: Cross-cultural Relations on Yorke Peninsula in the Nineteenth Century - Research initiated by the Narungga Aboriginal Progress Association (NAPA)

- <https://digital.library.adelaide.edu.au/dspace/bitstream/2440/50133/2/02whole.pdf>
- State Library – SA Memory – Narungga people – <https://www.samemory.sa.gov.au/site/page.cfm?u=1237>. The page includes links to other information at the State Library related to recorded history after colonisation.

- Guide to resources at the State Library of South Australia - This guide to sources relating to the Narungga people was last updated in 2016. It comprises selected material held by the State Library or available online. https://guides.slsa.sa.gov.au/Aboriginal_peopleSA/Narungga
- Narungga language learning - <https://mobilelanguageteam.com.au/languages/narungga/>
- The Guardian – 2 November 2020 – By Sonia Smallacombe. Australia's Indigenous culture has always had a place for dogs – they are a part of our dreaming. <https://www.theguardian.com/commentisfree/2020/nov/02/australias-indigenous-culture-has-always-had-a-place-for-dogs-they-are-part-of-our-dreaming#:~:text=Older%20people%20in%20Indigenous%20communities,the%20world%2C%20especially%20at%20night.>
- The Age – 23 April 2022, By Miki Perkins. Wolf or Dog? Dingo genome reveals answer lies somewhere in between. <https://www.theage.com.au/national/wolf-or-dog-dingo-genome-reveals-answer-lies-somewhere-in-between-20220421-p5af04.html>
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- Australian National University – Research reveals when dingoes first arrived in Australia - <https://www.anu.edu.au/news/all-news/research-reveals-when-dingoes-first-arrived-in-australia>

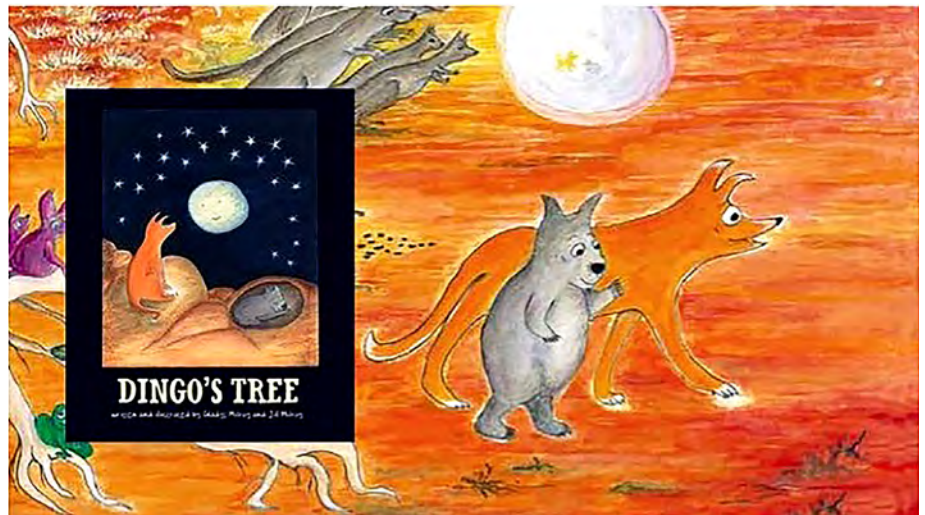
Dingo stories – picture books

Following are a selection of picture books and a novel all written by Australian authors to read with students.



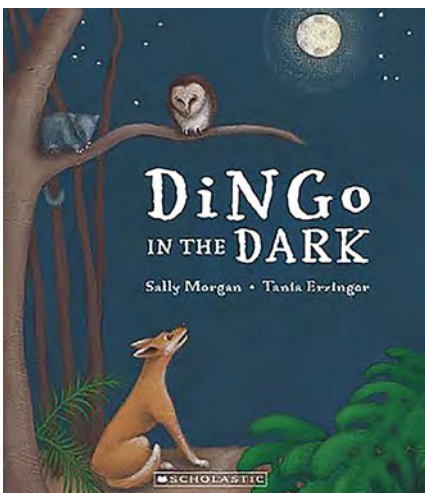
Wandi
Favel Parret

Based on a true story about a dingo cub snatched from his family and home by a giant eagle, then dropped, injured and alone, in a suburban backyard. Wandi the most famous dingo in the world.



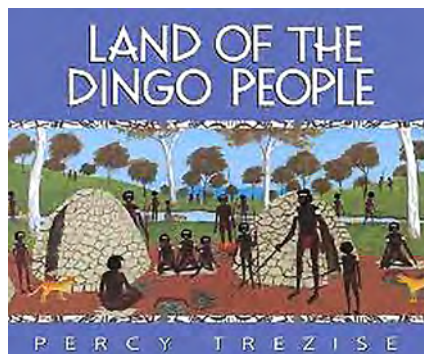
Dingo's Tree
Gladys Milroy and Jill Milroy

This is the story of Dingo, Wombat, Crow and their friends as they struggle to exist alongside the devastation of mining that is tearing up their beautiful homeland.



Dingo in the Dark
Sally Morgan

Dingo is afraid of the dark. He can't sleep if Sun is not there to watch over him. Can his friends find a way to make him feel safe when night falls?



Land of the Dingo People
Percy Trezise

Three Kadimakara children are washed up on the land of the Dingo People. The Dingo People want to help them find their way home and lead Jadiana, Lande and Jalmor to the river. Following is a YouTube reading of the story <https://www.youtube.com/watch?v=iMXkd3Z-psU>



Dingo: The Dog who Conquered a Continent
Jackie French

This is a story about the first dingo.

Bilmee, Dog Story Place – Bentinck Island

Artist - Birrmingathi Maali Netta Loogatha, Kaiadilt, b.1942

"On Bentinck Island there is a Dog Story Place. This dog came from Mornington Island. It's that same dingo that came from mainland and went to all the islands. This is the place where the Dingo came on his journey from island to island. We saw him with our own very eyes, half man and half dog. The place that the dog stayed at is called Bilmee, here you find special love rocks that you can rub and call out the one you want to marry. It is claimed that you marry for life."

Elder, Amy Loogatha



**Netta Loogatha's
Bilmee - Dog
Story Place**



Bentinck Island – Teofilo CC3.0

BILMEE – DOG STORY PLACE

"I was born on Bentinck Island at a place on the Northern side called Bilmee, Dog Story Place. This is my country on Bentinck Island at Oak Tree Point. We call it Lookati in our Kayardild language. I paint the story places, all different places, true story places. We learned these from the old people. We learned what's not for touching. They tell us what it means. We do this so we can pass these stories down to our grandchildren while we're still alive. They love to hear our stories because of the olden time Dreamtime stories and dancing. There are lots of things that I remember to tell in stories. I am happy to show other people My Country and Culture."

Netta Loogatha

LOOKING CLOSELY

Artworks have the power to communicate meaning and feeling and speak about a time, place or person in ways that sometimes words just aren't able to do.

Netta Loogatha's art "...paints the story place, all different places, true story place." As she paints the story of places, she shows other people her country and culture through her art.

BILMEE – DOG STORY PLACE

Students look at the Bilmee – Dog Story Place paintings of

Netta Loogatha, at the Wild Dog exhibition or online.

Working individually or with a partner:

- Online search Google – Bilmee Dog Story Place
- Look at one or more of the artworks and describe what you see to your partner.
- What do you think the artist is communicating to you in the painting?
- How has Netta Loogatha used line, colour and shape?
- If you could step inside the painting, what do you think you

would hear, see, smell, touch or feel.

- What do you know about the artist?
- Why did Netta Loogatha create this work
- Who did they create this painting for?

MAKING THE CONNECTION

As a whole class, individually or with a partner:

Generate ideas

- Brainstorm a list of places that have a story in students' lives, for example it could be;
 - A park
 - Swimming pool
 - Theatre
 - Shopping centre
 - A garden
 - A building.

QUESTIONS TO CONSIDER

- What do they know about that place.
- Why is it important?
- What is the connection to the place?
- What is the story.

EXPLORE POSSIBILITIES

- What artform could be used to tell the story of this place to others:
 - A painting
 - A sculpture
 - Film
 - Music
 - Dance.

CRITICAL AND CREATIVE THINKING

- generating ideas
- questioning assumptions
- exploring possibilities
- creating.

TELL YOUR STORY OF PLACE

- Experiment with different ways to tell the story of place
- Curate an exhibition of the different ways students have communicated their place.

LEARN FROM EACH OTHER

"It's good to make artworks, learn from each other. We learned all about our country and story places from our old people. Now we are painting and drawing them so our grandchildren will learn all about them. Our Aunt Sally Gabori showed us the way, to learn from her and follow in her footsteps."

Netta Loogatha

The Giant Devil Dingo – Lardil Country

Author & Artist -

Goobalathaldin Dick Roughsey a Lardil artist from Mornington Island in the Gulf of Carpentaria, was a figurehead and pioneer of Indigenous art and culture.

The story

The Giant Devil Dingo, Gaiya is sent in pursuit of the Chooku-Chooku Butcher Bird Brothers, by Gaiya's master, Eelgin the Grasshopper. After a long hunt, with Gaiya's thunderous howls shaping the landscape of the Cape York Peninsula, the Chooku-Chooku, kill Gaiya. Woodbarl the White Cloud, a medicine man, transforms

the slain Giant Devil Dingo from hunting people for food into the much smaller dog that became the trusted companion and helper of the people, the Dingo.

The legend of Gaiya, the giant devil-dingo, belongs to several Aboriginal groups in the lower Cape York Peninsula one of them being the Lardil people.

Watch the Giant Devil Dingo on YouTube

https://www.youtube.com/watch?v=_QKyJdAsrj4&t=13s

"We live on the sea, dugong, turtle, fish. That's always been the way. We have to look after that sea to make sure we can still survive and can feed our families."

Lardil Traditional Owner in the Wellesley Islands





"When I am painting, I think about my culture and how it is struggling in the modern world and how different life is today compared to when I was a child. My language name, Buljie Buljie, means Mangrove Rat. I paint my totem Balibal - the spotted stingray and it makes me feel good inside, proud. When I am finished and I can look at it hanging on a wall. It makes me strong and I feel that I am helping to keep my culture strong."

Roxanne Thomas Buljie Buljie

Ngarrimbi, A Dingo Love Story

Artist - Roxanne Thomas Buljie Buljie

A Dingo Love Story by Roxanne Thomas Buljie Buljie was commissioned for the Wild Dog Project. It is the artist's interpretation of the Ngarrimbi story, and both the artist and the Wild Dog Project have been given permission to share this story for the exhibition. Parts of this story are sacred and have not been included here.

A Dingo Love Story

It was said Ngarrimbi, the dingo, travelled from the inland, out in the desert near Uluru. The dingo dreaming people travelled in groups hunting and gathering food and living off the land.

One day, a pretty young woman walked into the camp of the dingo totem people and all the young men went crazy over her. She chanted love songs at night to charm the man she wanted. Finally, she did charm a young brave tribal warrior. She chanted him as her husband and decided to move northeast.

When they reached Bailey Point, they crossed the channel to Forsyth Island. She had her children on Forsyth Island and moved on, while all the young dingo totem people, mainly men, were left far behind. From Bailey Point they came north to Mornington Island and lived there for a very long time.

It was here that Ngarrimbi was told to travel even further north, leaving his wife and children, with one condition, to not look back. But he was so consumed with love for his pups and partner, he couldn't help but turn back to look at his family one last time. Because of this, he is killed.

Now back on Bailey Point at night, you will hear the young male dingo crying for that young woman.

The dingo dreaming is the biggest totem in the land.

Liar, Liar How the Bunun Dog got his name

The sculpture created for the Wild Dog exhibition was created by the children of City Namasia National High School, with artist Milay Mavaliw
Curated and facilitated by Dr Biung Ismahasan



Sacred Bird of Bunun – photo by lienyuan lee CC 3.0

The Story

Many moons ago, when the forests still stretched as far as the eye could see, the Bunun's day would start and end with the hunt. As the sun rose, the tribesmen would gather under pink clouds with their bows and arrows and their iron-tipped spears. All day they would scale mountains and steal through forests, stalking the deer and wild boar that lived there. And at the end of the day, as the sun began its descent in the sky, the hunters would turn their steps towards home and the rice wine that was waiting to reward their day's work.

The women in the village would look to the mountains, searching for the first signs of their menfolk returning and eagerly awaiting news of the hunt. It was the men's custom to take a young boy, Asu, with them on the hunt so that he could be sent ahead on the homeward journey to report the size and variety of the day's catch.



Namasia district – by Hrrsn.moh CC 4.0

But Asu was a mischievous boy with a wild imagination and every evening he would arrive in the village with tall tales about the day's expedition. He would set mouths watering with his talk of juicy venison when there was but a squirrel in the bag; and he would raise up a cry of anguish by reporting no spoils at all when there was a succulent pig on its way.

Asu's daily untruths made the ladies fret and fume. They would chase him and chide him but still he would not change his ways. Until one day, an old Bunun woman lost her temper for the last time. She caught Asu by the ear and cut off his tongue for telling so many lies.



Namasia countryside – photo by lienyuan lee CC 3.0

With tongue in hand she turned to Asu, meaning to give him a final reproof. But she saw that the spirits had taken matters into their own hands—for Asu was shrinking and changing. When his transformation was complete, she saw that Asu was a dog, and that he would never tell another lie. Today, the word asu in the Bunun language means 'dog'. And that is how the Bunun dog got his name.



Taiwan and Australia – Map by Canuckguy et al. CC3.0

THE BUNUN PEOPLE

Taiwanese indigenous peoples were the first settlers on the island of Taiwan. They have diverse cultural backgrounds and languages. The Bunun people live mainly around Namasia of Kaohsiung, Haiduang of Taitung, as well as in Nantou Country. They also live in areas of the Central Mountains at an average altitude of 1000 - 2000m. The Bunun peoples' ancestors lived on Mount Luanda in the Central Mountain Range.

WHAT DO YOU KNOW ABOUT TAIWAN?

Australia has many important connections and relationships with Taiwan. These relationships mean that Australia has contacts in areas such as the arts, culture, education, science, tourism, and sport. Taiwan is also an important trading partner for Australia.

- In 2020 Taiwan was Australia's 12th largest trading partner.
- Australia exports agricultural and forestry products to Taiwan.

WORKING IN SMALL GROUPS:

- On a large piece of paper students note down everything they know about Taiwan under the following headings:
 - Where it is located
 - The languages spoken
 - What the environment looks like.
 - The First Nations peoples of Taiwan
 - Other information.
- As a whole class groups share what they have noted.
 - Discuss what they need to find out.

CREATE A TRAVEL BROCHURE

Even though Australia has an important connection with Taiwan many of us know very little about the country.

Create a travel brochure that highlights the Bunun peoples of Taiwan.

- display knowledge of the cultural traditions
- the foods people of the that region eat
- provide information about the ecological and historical importance of the area.

LEARNING ABOUT OTHER CULTURES HELPS US TO:

- understand our similarities and differences
- understand there are different ways of doing things
- understand and learn about how culture is formed in other countries
- learn about our own country.

Free templates

Students can create an informative brochure using:

- Microsoft Word pamphlet template
- templates for iWork Pages on iPads, Macs, or iCloud.

INFORMATION TO CONSIDER

- Reasons people should travel to the region. What makes it unique.
- What to go and see.
- Cultural traditions to know about.
- What people can expect when they arrive
- Animals you might see
- Photos, charts, graphs, and other persuasive writing techniques to make the pamphlet appealing and attractive.

STRATEGY TO SUPPORT RESEARCH

The following strategy is for supporting students to start discussing images they locate, critical thinking and to increase in evidence-based discussion.

Step One - Select a relevant photo or photos from Namasia

Step Two - Display the image on a screen for all students to see.

Step Three – Ask the following three questions.

Question One - What's going on in this picture?

- Students respond to the question. Teacher points at the features mentioned.



Taiwan Bunun village – Photo by Jeremy Kemp – Public Domain

Question Two - What do you see that makes you say that?

- Teacher point to the evidence provided and paraphrases what has been said.

Question Three – What more can we find?

- Teacher then cycles back through question one and two.

Roadside statue near the Namasia District Joint Administrative Centre – Photo by Kai3952 CC4.0





Meet the artists

Jacob Boheme – Artistic director

Wild Dog was conceived and artistically directed by Jacob Boheme, a Melbourne born and raised artist of the Narungga and Kurna Nations, South Australia.

Jacob is a multi-disciplinary theatre maker and choreographer, creating work for the stage, screen and festivals. He has led the artistic direction of large-scale public events. Tanderrum Melbourne Festival, Boon Wurrung Ngargee Yalukit Willam Festival, Thuwathu

Cairns Indigenous Arts Fair and choreographed for the opening ceremonies of the FINA World Swimming Championships, Cricket World Cup, Dreaming Festival and Dreamtime at the G.

Jacob currently sits on the Board of Directors for Dance House and Polyglot Theatre and is a member of the Ministry of Culture Taiwan South East Asia Advisory Panel.

Alumni of the Victorian College of the Arts, (MA in Arts – Playwriting, MA in Arts - Puppetry). Jacob was

the recipient of the 2018 Council for the Arts Aboriginal and Torres Strait Islander Fellowship.

The Giant Devil Dingo story

Goobalathaldin Dick Roughsey - Author

Goobalathaldin Dick Roughsey, a Lardil artist from Mornington Island in the Gulf of Carpentaria, was a figurehead and pioneer of Indigenous art and culture. Throughout his career, Goobalathaldin explored traditional practices, stories and ceremonies framed through his experiences of everyday life on Mornington Island, the social impact of missionary life, and his journeying through Cape York.

While Goobalathaldin's artistic practice had its origins in traditional bark painting, he later transitioned into modern paintings in oil and acrylic. He became well known for his illustrated children's books, winning the Children's Book of the Year award twice during the late 1970s.

The Giant Devil Dingo was first published as a picture book for children in 1973 based on the Cape York story by renowned artist, writer and activist, Lardil man, Goobalathaldin Dick Roughsey. The book was later adapted into a short educational film in 1979 by Weston Woods Studio, Producer and writer, Morton Schindel photographer and editor, Alexander Cochran, performed by Brian Syron

Bilmee, Dog Story Place

Birmuyingathi Maali Netta Loogatha – Artist

Netta Loogatha is one of the senior artists of Mornington Island Arts and her work is highly acclaimed. Loogatha has maintained a committed painting practice, sharing stories from her Country and childhood. In 2017 her original painted bags and dresses were a hit at the Cairns Indigenous Art Fair, with Loogatha modelling these herself.

Ngarrimbi, A Dingo Love Story

Roxanne Thomas Buljje Buljje – Artist

Roxanne Thomas Buljje Buljje is an artist and cultural leader on Lardil country, Mornington Island, Queensland. Born on Kalkadoon country in Cloncurry Queensland, Thomas' mother took her to Mornington Island as a baby where she was raised by Tom and Dora Jacob. After completing high school in Cairns, Thomas returned to Mornington Island, later raising her two sons, Kyle and Brenton. For more than 15 years, Thomas has worked with the Mornington Island dancers, touring throughout Australia and internationally to the USA, New Zealand, Japan, China and Palua. Thomas is a cultural leader within the Mornington Island community, nurturing young people to connect with their culture through dance, song and other artistic practises.

Six Dog Night Credits

Artistic Direction - Jacob Boehme
Recording Artist/Editor - Raymond Zada
Dramaturge - Dominic Guerrera
Kurna Storytellers - Uncle Lewis O'Brien, Aunty Lynette Crocker
Astronomy Consultant - Paul Curnow
Star Design

George Angas Painting

George French Angas b. 1822 d. 1886

Encampment of Yankallillah Blacks, Rapid Bay, 1847

Central Yorke School Lightboxes

Students of the Central Yorke School and Point Pearce Community, Yorke Peninsula - Artists

In March – May 2021, students from Central Yorke School and Point Pearce community participated in The Wild Dog in-schools program. The arts and cultural program engaged students with themes and activities inspired by the Narungga Wild Dog dreaming and cultural practises. The students created artworks that were then shared with young people from Namasia Junior High School in Kaohsiung, Taiwan as part of a cross cultural exchange.

The Wild Dog in-schools program is a cross-cultural project which seeks to bring Australian and Taiwanese artists, schools, community Elders and young people together to further develop our understanding of our cultures, each other and our shared aspirations.

Appendix 1

Australian CURRICULUM

Relevant Curriculum Content Descriptions

- Science
- English
- Humanities and Social Sciences
- The Arts



SCIENCE

Science as Human Endeavour

Foundation, Year 1 and Year 2

Nature and development of science

- Science involves observing, asking questions about, and describing changes in, objects and events (ACSHE013)

Year 1 and 2

Use and influence of science

- People use science in their daily lives, including when caring for their environment and living things (ACSHE022)

Year 3 and Year 4

Nature and development of science

- Science involves making predictions and describing patterns and relationships (ACSHE050)

Use and influence of science

- Science knowledge helps people to understand the effect of their actions (ACSHE051)

Year 5 and 6

Nature and development of science

- Science involves testing

predictions by gathering data and using evidence to develop explanations of events and phenomena and reflects historical and cultural contributions (ACSHE081)

Use and influence of science

- Scientific knowledge is used to solve problems and inform personal and community decisions (ACSHE083)

Year 7 and Year 8

Nature and development of science

- Scientific knowledge has changed peoples' understanding of the world and is refined as new evidence becomes available (ACSHE119)

Use and influence of science

- Solutions to contemporary issues that are found using science and technology, may impact on other areas of society and may involve ethical considerations (ACSHE120)

Year 9 and Year 10

Nature and development of science

- Scientific understanding, including models and theories, is contestable and is refined

over time through a process of review by the scientific community (ACSHE157)

Use and influence of science

- People use scientific knowledge to evaluate whether they accept claims, explanations or predictions, and advances in science can affect people's lives, including generating new career opportunities (ACSHE194)

ENGLISH

Literature and context

Foundation

- Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences (ACELT1575)

Year 1

- Discuss how authors create characters using language and images (ACELT1581)

Year 2

- Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created (ACELT1587)

Year 3

- Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594)

Year 4

- Make connections between the ways different authors may represent similar storylines, ideas and relationships (ACELT1602)

Year 5

- Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts (ACELT1608)

Year 6

- Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613)

Year 7

- Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619)

Year 8

- Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1626)

Year 9

- Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts (ACELT1633)

Year 10

- Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639)

HUMANITIES & SOCIAL SCIENCE

Inquiry and skills

Foundation, Year 1, Year 2, Year 3 and Year 4

- Pose questions about past and present objects, people, places and events

Year 5 and Year 6

- Develop appropriate questions to guide an inquiry about people, events, developments, places, systems and challenges (ACHASSI094)

Year 7

- construct significant questions and propositions to guide investigations about people, events, developments, places, systems and challenges (ACHASSI152)

HISTORICAL SKILLS

Perspectives and interpretations

Year 8

- Identify and describe points of view, attitudes and values in primary and secondary sources (ACHHS155)

Year 9

- Identify and analyse the perspectives of people from the past (ACHHS172)

Year 10

- Identify and analyse the perspectives of people from the past (ACHHS190)

THE ARTS

Media Arts

Foundation to Year 2

- Explore ideas, characters and settings in the community through stories in images, sounds and text (ACAMAM054)
- Use media technologies to capture and edit images, sounds and text for a purpose (ACAMAM055)
- Create and present media artworks that communicate ideas and stories to an audience (ACAMAM05)

Year 3 and 4

- Plan, create and present media artworks for specific purposes with awareness of responsible media practice (ACAMAM060)
- Identify intended purposes and meanings of media artworks, using media arts key concepts,

starting with media artworks in Australia including media artworks of Aboriginal and Torres Strait Islander Peoples (ACAMAR061)

Year 5 and 6

- Plan, produce and present media artworks for specific audiences and purposes using responsible media practice (ACAMAM064)
- Explain how the elements of media arts and story principles communicate meaning by comparing media artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait

Islander media artworks (ACAMAR065)

Year 7 and 8

- Plan, structure and design media artworks that engage audience (ACAMAM069)
- Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, starting with Australian media artworks including of Aboriginal and Torres Strait Islander media artworks (ACAMAR072)

Year 9 and 10

- Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes (ACAMAM076)
- Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait Islander Peoples, and international media artworks (ACAMAR079)

NIGHT SKIES

Australian CURRICULUM -
Content Description Links

SCIENCE

Earth and space sciences

Foundation

- Daily and seasonal changes in our environment affect everyday life (ACSSU004)

Year 1

- Observable changes occur in the sky and landscape (ACSSU019)

Year 2

- Earth's resources are used in a variety of ways (ACSSU032)

Year 3

- Earth's rotation on its axis causes regular changes,

including night and day (ACSSU048)

Year 4

- Earth's surface changes over time as a result of natural processes and human activity (ACSSU075)

Year 5

- The Earth is part of a system of planets orbiting around a star (the sun) (ACSSU078)

Year 6

- Sudden geological changes and extreme weather events can affect Earth's surface (ACSSU096)

Year 7

- Predictable phenomena on Earth, including seasons and eclipses, are caused by the relative positions of

the sun, Earth and the moon (ACSSU115)

Year 10

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

THE ARTS

Visual Arts

Foundation to Year 2

- Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists (ACAVAM106)
- Respond to visual artworks

and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR 109)

Year 3 and Year 4

- Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM 110)
- Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR 113)

Year 5 and Year 6

- Explore ideas and practices

used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions (ACAVAM 114)

- Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks (ACAVAR 117)

Year 7 and Year 8

- Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork (ACAVAM 118)
- Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore

viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples (ACAVAR 124)

Year 9 and Year 10

- Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM 125)
- Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR 131)

