

YIWARRA KUJU
THE
CANNING
STOCK ROUTE

form.
building a state of creativity

Education
at the
NATIONAL
MUSEUM OF
AUSTRALIA
CANBERRA

Welcome: Yarraniya ngalaju
nyuranya nyintipungku kijalu nyintiku.



Welcome in, we want
to tell you our stories.

Ngalagnka Nola Taylor, 2010



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BIBLIOGRAPHY, WEB RESOURCES, GLOSSARY AND ACKNOWLEDGEMENTS

INTRODUCTION TO THE EDUCATION PACKAGE

This education package has been written to be used with students from years 5–9. It provides background information which is aimed principally at teachers but which may also be useful for older students.

The information and activities in this package complement the exhibition *Yiwarra Kuju: The Canning Stock Route* at the National Museum of Australia. The exhibition opens on 30 July 2010.

ESSENTIAL PREPARATION

Research has shown that setting objectives for a museum visit is extremely important for students. It makes the purpose of the visit clear and helps students to focus and cooperate during the visit.

It is also important to create interest in the subject prior to the visit. This education package contains suggestions for activities that can be used in the classroom before or after the visit to the exhibition.

It is important students understand that many Aboriginal artworks have strict copyright laws relating to who can paint certain symbols. It is inappropriate for students to copy Aboriginal paintings or symbols from them. These symbols may represent detailed cultural knowledge that has been handed down through many generations. They may belong to a community and identify places of sacred significance or business that is not discussed in public.

EXHIBITION OVERVIEW

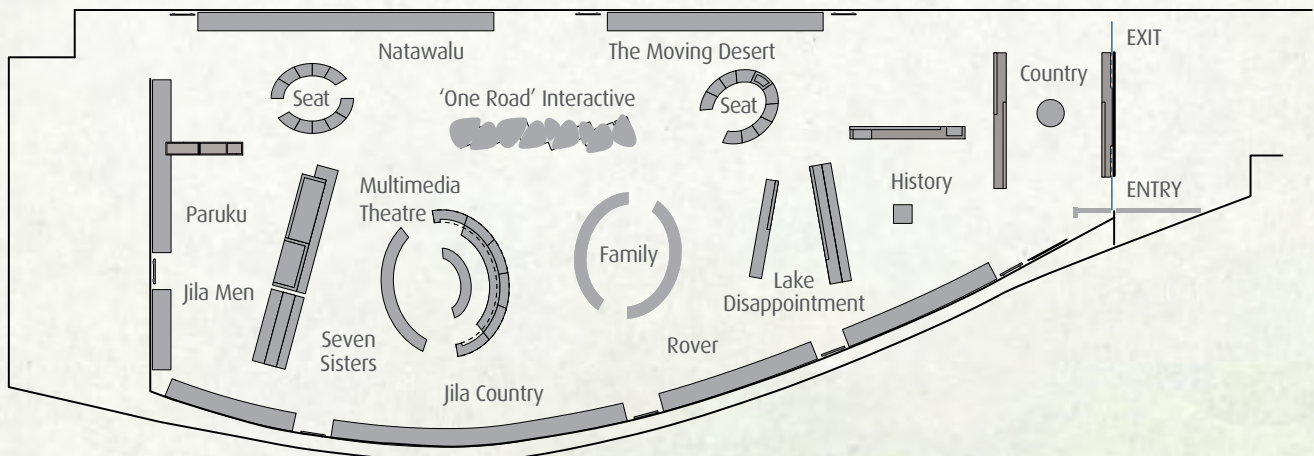
The exhibition *Yiwarra Kuju: The Canning Stock Route* is a joint initiative between the National Museum of Australia and FORM. This exhibition reveals the richness of desert life today. The stock route, first surveyed by Alfred Canning as a means to drive cattle from the stations of the Kimberley to the markets of the south, runs nearly half the length of Western Australia and intersects the Countries of many Aboriginal language groups. The construction and use of the route transformed the lives of the Aboriginal people in the region and led to dispersal and displacement.

The exhibition brings together contemporary works from senior and emerging artists, historical paintings, oral histories and ancestral narratives, films and photographs.

The themes of the exhibition are Country, Jukurrpa (Dreaming), History and Family. These themes are explored through the experiences, knowledge, relationships and beliefs of the artists and distilled into a vibrant, dynamic collection of paintings and other art forms. This art provides a visual and artistic richness through which to view the country and the people associated with the Canning Stock Route.

The exhibition features a large state of the art interactive media piece to enhance the learning experience of the visitor and provide further opportunity for more in-depth research and discovery.

EXHIBITION LAYOUT



THE CANNING STOCK ROUTE PROJECT

That road been put by that Canning mob only lately, only yesterday. Before, used to be blackfella Country.

Ngarralja Tommy May, 2007

The exhibition *Yiwarra Kuju: The Canning Stock Route* grew as a result of Ngurra Kuju Walyja (One Country, One People) – the Canning Stock Route Project. The Canning Stock Route Project was an initiative of FORM, a cultural organisation based in Perth, dedicated to advocating for and developing creativity in Western Australia.

It was started to create more opportunities for remote Aboriginal art enterprises across the Western Desert. From 2006 to 2010 the project brought together the vision, energy and talent of more than 110 Aboriginal artists and contributors from nine remote area community art centres and enterprises. As the project took shape and the number of Aboriginal participants increased it developed in unexpected ways. Working with artists from Birriliburu Artists, Martumili Artists, Kayili Artists, Papunya Tula Artists, Mangkaja Arts, Paruku Indigenous Protected Area, Warlayirti Artists, Yulparija Artists and Ngurra Artists as well as their communities, the project facilitated creative workshops for artists and researched family networks between artists living thousands of kilometres apart.

From its inception, the project's cardinal points have remained the same: to record and share the vibrancy of desert life today, connect Aboriginal creativity and history with new audiences,[and] research the intertwined histories of Aboriginal people from the Country surrounding the stock route.

Carly Davenport, project manager and co-curator

From July to August in 2007, a large cross-cultural project team, guided by Aboriginal custodians, embarked on a 1800-kilometre journey from Wiluna to Billiluna. Along the way they were joined by 60 artists who painted and told stories of how the stock route had changed their lives. Central to this trip were four 'artists' bush camps where artists painted and the project team interviewed and recorded their life stories. These camps also

facilitated a reunion between families and a reaffirmation of their ties to Country. One of the project's core aims was to encourage and support the talent of young Aboriginal people; support the development of their ideas, technical skills and professional industry experience. Clint Dixon, KJ Kenneth Martin and Morika Biljabu were the project's multimedia trainees. Working with award-winning filmmaker Nicole Ma they gained experience in film and photography techniques and made powerful short stories of their personal experiences. Curtis Taylor also joined the team. Emerging co-curators Hayley Atkins, Doolmarria Louise Mengil and Murungkurr Terry Murray shared their cultural knowledge and gained various curatorial skills through working on the project.

The stories are all coming back. [The old people] been living their lives just singing and dancing through the law. That's what was precious to them back then and families and connections, the waterholes, dreaming — everything. It was all there. And they want to tell the whole world it's still theirs. And it's always been theirs.

Hayley Atkins, co-curator, Palm Springs, 2009

For close to eight months, after multiple trips into the desert and its communities and hours of recording stories, an astonishing body of work has been generated. More than 120 oral histories were recorded during the project, most in traditional languages, and approximately 80 of these were translated by a small team of Aboriginal translators. Hundreds of hours of film footage, over 20,000 photographs, and a collection of short films were produced by both Aboriginal photographers and filmmakers and FORM team members. The project team spent over eight months in remote communities facilitating meetings, delivering creative workshops and seeking approvals for the use of intellectual and cultural material.

The Canning Stock Route collection was shaped by a cross-cultural team of curators. In late 2008, the National Museum of Australia acquired a significant collection of artworks created as part of the project, and joined with FORM to develop and produce this exhibition. The collection was defined by the emerging co-curators and consulting curator Wally Caruana with support of FORM co-curators John Carty, Carly Davenport and Monique La Fontaine. Translators and cultural advisors Ngalangka Nola Taylor and Putuparri Tom Lawford also guided the project's content and exhibition development, and provided advice to the large project team.

In partnership with the National Museum of Australia this rich cultural collection has formed the basis of an exhibition that explores family, Country and cultural connections across three deserts and the stock route that defined the changing social landscape for people of the Western Desert. The exhibition *Yiwarra Kuju: The Canning Stock Route* is built on the collaboration of a large team of cross-cultural arts and cultural advisers, curators, anthropologists, language workers, contributing academics, and multimedia crew with support teams at FORM and the National Museum of Australia respectively.

I hope that what people take away from this exhibition is the truth. How this road came about, how it moved people all around. Most kartiya [white people] don't even know about the Canning Stock Route. When they see the exhibition they'll find out what the stock route is really. This project gonna open lotta people's eyes, to find the true history through Aboriginal people.

Putuparri Tom Lawford, cultural advisor and translator, Palm Springs, 2009

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Curriculum relevance



NEW SOUTH WALES RELEVANCE

HSI

Year 7 and 8 — What can we learn about Indigenous people? What has been the nature and impact of colonisation on Indigenous and non-Indigenous people?

- 4.2 describes significant features of Indigenous cultures, prior to colonisation
- 4.7 identifies different contexts, perspectives and interpretations of the past
- 4.9 uses historical terms and concepts in appropriate contexts
- 4.10 selects and uses appropriate oral, written and other forms, including Information and Communication Technologies, to communicate effectively about the past
- LS.9 recognises the contribution of Indigenous peoples and other cultures to Australian society
- LS.10 recognises different perspectives about events and issues.

Environment

Year 3 and 4 —

- CCS2.1 describes events and actions related to the British colonisation of Australia and assesses changes and consequences
- CUS2.4 describes different viewpoints, ways of living, languages and belief systems in a variety of communities
- CCS3.1 explains the significance of particular people, groups, places, actions and events in the past in developing Australian identities and heritage.

Visual Arts

Stage 3

Students investigate ways of mapping a place using symbols. They discuss how artists have represented their environment in paintings and public sculptures. The students document their ideas in research drawings then develop concepts into sculptures. The students also consider how concepts are represented differently in drawing and sculpture.

Students investigate ways of evoking the environment, using observation and recording as a basis for an expressive interpretation. They look at how artists have represented their environment in expressive ways. From their own environment, they document ideas in research drawings and then develop concepts into paintings and weavings.

Students explore their own identity in an artwork. They seek inspiration in self-portraits by Australian painters who include symbols of their identity. Students combine drawing, painting, collage and printing in a mixed media artwork, discovering how artworks can be built up through layering images. Students look at artworks that record and interpret Australian history. They discuss how artists create points of view in the way subject matter is organised and how colour and texture has been used. The students make drawings, prints and paintings that represent historical events and Australian icons.

Students consider how artists represent ideas and feelings in abstract artworks through the use of symbols. Students develop their own symbols in response to dream images. They experiment with layering techniques in painting, drawing and fibre media.

ACT RELEVANCE

In the later childhood years students will:

- 2.LC.1 recognise different contexts for applying the enquiry process
- 2.LC.10 conduct searches for information and use a range of sources (e.g. information texts, artefacts, maps, images)

- 4.LC.8 find alternatives to practices they consider unfair or unjust
- 4.LC.9 identify what a stereotype is
- 4.LC.10 identify discrimination against people on the basis of their ability, physical or intellectual attributes, gender or race in texts and in actual situations, and suggest counter-measures
- 5.LC.1 identify why people cooperate in groups and consider values that communities share to help them live and work together
- 7.LC.12 interpret and respond to a range of artistic works, identifying some of the skills, elements and techniques used to create meanings and giving reasons for their interpretations and preferences
- 21.LC.3 understand and learn about the ways Australia's Indigenous peoples lived prior to colonisation, including distribution across Australia, diversity of cultures, languages, customs, social organisations, technologies and land uses
- 21.LC.13 explain current and past events using evidence from investigation.

In the early adolescent years students will:

- 4.EA.12 recognise that, when some groups within a society are characterised as different and inferior and are described in stereotypes, this leads to consistently unfair treatment that equates to discrimination
- 21.EA.3 understand Indigenous perspectives of colonisation and how Indigenous peoples' lives were affected (e.g. impact of disease, frontier wars, dispossession and land disputes, differing experiences in different locations, increasing government control)
- 21.EA.5 understand the importance of Country to Australia's Indigenous people (e.g. different ways individuals are related to the land)
- 7.EA.11 research an artist and/or artistic work in a way that informs and deepens their understanding and appreciation of the artist and artwork
- 7.EA.12 interpret some artistic works and/or artists in the context of the society in which they lived and the dominant ideas of the time.

VICTORIAN RELEVANCE

Humanities

Level 3 — Students use a range of historical evidence, including oral history, artefacts, narratives and pictures, to retell events and describe historical characters. They develop simple timelines to show events in sequence. They explain some of the differences between different types of historical evidence, and frame questions to further explore historical events. Students draw simple maps and plans of familiar environments observing basic mapping conventions. They identify the location of places on a simple map using an alphanumeric grid and describe direction using the four cardinal compass points. Using atlas maps and a globe, they locate and name the states and territories of Australia.

Level 4 — Students use a range of written, visual, oral and electronic sources to study the past. With support they frame research questions and plan their own enquiries using historical language and concepts such as time, sequence, chronology, continuity, change, culture and tradition. They begin to question sources and make judgments about viewpoints being expressed, the completeness of the evidence, and the values represented. They learn to develop explanations in a range of forms such as timelines, oral presentations, multimedia presentations, reports and narratives.

Level 5 — Students examine the impact of European colonisation of Australia, including representation of that settlement as invasion.

They learn about the struggles and successes of Aboriginal and Torres Strait Islander communities to gain political and social rights, and their campaigns for land rights and self-determination.

The Arts

Level 3 — Students identify and describe key features of artworks from their own and other cultures, and use arts language to describe and discuss the communication of ideas, feelings and purpose in their own and other people's artworks.

Level 4 — Students interpret and compare key features of artworks made in a range of times, places and cultures. They communicate ideas and understandings about themselves and others, incorporating influences from their own and other cultures and times.

Level 5 — Students compare, analyse, evaluate, and interpret the content, meaning and qualities in artworks created in different social, cultural and historical contexts, offering informed responses and opinions and using appropriate arts language. They describe aspects and requirements of different forms, audiences and traditions, and identify ways that contemporary artworks, including their own, are influenced by cultural and historical contexts.

QUEENSLAND RELEVANCE

SOSE

Year 7

Students consider their own opinions, experiences and understandings to develop respect for, and to value Indigenous people and cultures.

Culture and Identity — Students understand that: Indigenous peoples' diverse social organisation, languages and lifestyles reflect the importance of Country — land, sea and places. Contact between Indigenous and non-Indigenous cultures in Australia and in other places have had significant effects on language, culture, land ownership, health and education of Indigenous people. Accessing Indigenous knowledge involves the protocols of consultation with the local Aboriginal community and/or Torres Strait Islander community.

Year 9

Students understand the world views of Indigenous people and their connections to places and other groups, and apply this understanding to their own connections to people and places.

Culture and Identity — Students understand that: Group identities are influenced by different factors, including family, communities, nationality, socioeconomic factors and religious beliefs. Community perceptions of Aboriginal and Torres Strait Islander cultures have resulted in positive and negative responses to Indigenous people. Cultural research involves following protocols and acting sensitively.

The Arts

Year 7

Students understand that Aboriginal and Torres Strait Islander artworks are expressions of knowledge, complex relationships and diverse perspectives. They use protocols relating to Aboriginal and Torres Strait Islander artworks.

Respond by analysing and evaluating artworks in social, cultural, historical and spiritual contexts, using arts elements and languages.

Year 9

Students understand that diverse individual and communal expressions of Australia's past, present and future are represented

through artworks, including those created by Indigenous people. They use protocols relating to artworks that represent Aboriginal and Torres Strait Islander knowledge, peoples, histories and cultures. Ideas are researched to inform visual responses that consider social and cultural issues.

WESTERN AUSTRALIAN RELEVANCE

Society and Environment

Year 6 — Students will understand:

- that there are different cultural groups in Australian society
- that cultural groups express their culture through their actions, the production of artefacts and their beliefs and values
- that individuals learn the values, beliefs, practices and rules of a culture from a range of influences
- the ways in which the practices of cultural groups promote cohesion and continuity.

Year 7 — Students will understand:

- the factors that influence the similarities and differences between cultural groups in Australia
- that Australian society is made up of a range of different Indigenous and non-Indigenous cultural groups, each of which has its own values, beliefs and practices
- how the culture of a group is influenced by its values, beliefs and practices
- that cultural groups have a range of formal and informal practices that are used to regulate and control members' behaviour
- that culture is not static and is continually evolving
- there are different types of world views and belief systems practices and beliefs of cultural groups can be forces for both continuity and change
- national identity can be shaped and expressed by people, events and ideas
- the role of Aboriginal and Torres Strait Islander peoples in building the Australian national identity was marginalised in the past
- Aboriginal and Torres Strait Islander identity has been influenced by their pursuit of citizenship rights including representation.

Visual arts

Years 6–9 students will:

- recognise differences in artwork from different times, cultures and societies
- recognise symbols in artwork
- interpret 2-D, 3-D and 4-D art works
- value artwork from Australia and other societies, cultures and times.

SOUTH AUSTRALIAN RELEVANCE

Society and the Environment

Time, Continuity and Change

- 3.1 identifies and explains sequences of change that have occurred in Australia over time, and recognises various perspectives on events
- 3.2 researches and discusses the importance of understanding events and ways of life of some past periods, using primary and secondary sources
- 4.1 suggests and justifies reasons why groups of people in societies, countries or civilisations have undergone changes in wealth and/or their ability to sustain natural resources
- 4.3 interprets people's motives and actions from perspectives of power, and relates this to future possibilities, using a historical or contemporary event or issue
- 5.1 critically analyses different interpretations of events, ideas and issues, including an understanding of the relationship between power and historical representation.

Societies and Cultures

- 3.8 learns from rural and urban Aboriginal peoples and other minorities about their histories and present day experiences, and acts to counter prejudice
- 3.9 demonstrates responsible and respectful participation in group discussion and, in a team, plans and negotiates social action to enhance human rights in community contexts
- 4.8 demonstrates critical understanding of their own cultural practices in comparison to the histories, cultures and present day experiences of rural and urban Aboriginal groups, and acts for reconciliation
- 5.8 identifies and analyses complex social, cultural and environmental issues and strategies, including self-management and land protection, that are important to local and other Indigenous peoples today
- 5.9 analyses and demonstrates critical understanding of prejudice as a social construction, and acts to counter discrimination through individual knowledge, attitudes and actions.

The Arts

- 3.1 uses thought, imagination, research and experimentation to create/re-create artworks within each arts form that convey meaning about issues within their community
- 4.6 uses understanding of changing social and cultural beliefs, values and attitudes on the form, style and purpose of arts works made by artists/performers in different cultural settings, to inform research and practical tasks
- 5.5 understands and explains the powerful influence that political, social, technological and economic factors have on the purposes and function of artworks made in contemporary times.

TASMANIAN RELEVANCE

Society and History

Standard 3 — students will:

- recognise how past societies are valued by Australians
- recognise the need to counter discrimination
- understand that conflicting values can affect decisions about land use
- use different types of evidence to examine the past, present and future
- understand how information can be represented differently in the past and present.

Standard 4 — students will:

- examine values and beliefs of different cultural groups and their influence on identity.
- understand the value of diversity and recognise equity and inequity.
- compare how changing values influence choices and decisions about land use in different places.
- understand that differences in values can cause conflict about land use.
- compare multiple sources of primary and secondary evidence to establish historical fact and opinion.
- understand that some personal views can be biased
- understand that personal views can be modified based on constructive or valid feedback.
- understand how information is influenced by context, values and beliefs.
- understand and synthesise information from varied sources create purposeful communication products.

(front image) Nora Wompi, from Martumili Artists, with her grandson, photo by Gabrielle Sullivan, 2008

Visual Arts

Standard 3

- Traditions — students are interested in the stories behind artworks.
- Making connections — students identify specific works of art as belonging to particular cultures, times and places.

Standard 4

- Communicating ideas — students understand that artists develop personal ways of communicating ideas.
- Understanding art making — students understand that artworks are made for a range of purposes e.g. decoration, to make a statement, express a point of view and understand that art elicits a range of meanings beyond the literal.
- Symbolism — students recognise a range of cultural symbols and icons and reference them in their own work.
- Influences — students demonstrate awareness of the significance of some cultural symbols.
- Intention — students recognise that artworks have multiple meanings according to the context in which they are viewed.
- Diversity — students appreciate diversity and gain some insight into the lives of others through artworks.
- Purpose — students understand that art is made to express a point of view about things the artist finds important.
- Change — students understand that the making of art has evolved over time in response to technological and social change.

NORTHERN TERRITORY RELEVANCE

SOSE

Strand 3

Soc 3.1 — Time, Continuity and Change: Students investigate the past and how events have impacted on individuals and groups.

Soc 3.2 — Indigenous Studies: Students explain what they have learned about the core beliefs of urban and non-urban Indigenous peoples and apply the principles of reconciliation to take action to counter prejudice.

Soc 3.4 — Values, Beliefs and Cultural Diversity: Students describe key elements of culture in groups and communities, how individuals learn and share their culture and the impact of differing values upon individuals and societies.

Env 3.1 — Place, Landforms and Features: Students investigate patterns of use of natural resources and how they have changed over time.

Strand 4

Soc 4.2 — Indigenous Studies: Students analyse their own cultural practices in comparison to the histories and current experiences of all Indigenous groups and actively contribute towards reconciliation.

Soc 4.4

Values, Beliefs and Cultural Diversity: Students research and describe the diverse interpretations and reactions of individuals/groups to the impact of major events in Australia and how this cultural diversity contributes to the identity of a society.

ART

Strand 3

CrA 3.1 — Creating Art

Students create artworks that involve a degree of experimentation with ideas, and present to a range of audiences.

Strand 4 — VA 4.4

Arts in Context: Students identify the purpose and characteristics of artworks that locate them in particular societies, cultures and times.

Activities for Literacy

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- 1 Have students brainstorm to reveal their knowledge about Aboriginal art and culture. Record this on an interactive white board or in their own visual diaries. They could begin by responding to questions such as: What do you know about Aboriginal art and culture? Why is it important to understand about Aboriginal art and culture? What would you like to learn more about? Ask students to develop a way of recording changes in knowledge and understanding as the unit progresses.
- 2 Show students the painting related to the Seven Sisters and read some of the Aboriginal stories related to this belief. Ask students to do a web search and see how many stories they can find about the Seven Sisters (or Pleiades) from around the world. Have students compile their own book of stories about the Seven Sisters.
- 3 Show students the painting entitled *Kumpupintily* and read them (or copy and have them read) the stories about cannibal beings. This story warns people about a dangerous place. Have students research other Indigenous Australian stories and see how many others they can find that warn people not to go near a dangerous place. Have students choose their favourite story to illustrate and tell or read to the class.
- 4 Read (or copy and have students read) the story entitled 'Helicopter's Story' in the theme sheet *Waljya: Family*. Ask students to imagine they are seriously injured near their home, perhaps at school or a sporting venue, and need treatment that is only available at a hospital many miles away. They remain conscious as they are airlifted to this hospital. Have students write a story about their journey and what happened when they arrived at the hospital.
- 5 Show students the image of Dadina Georgina Brown which you will find in the theme sheet *Ngurra Kuju Waljya: Country One Family*. Have students imagine they are a reporter. Have them research this event and write a story for the local paper.
- 6 Have students use the title of this exhibition *Yiwarra Kuju* as the basis for an acrostics poem. The poem should relate to a story or painting in the exhibition or education package.
- 7 Ask students to each develop an identity spiral. Placing themselves at the centre of the spiral they add words to try and recognise all aspects of their lives including relationships, interests and activities. The most important aspects of their lives should be closest to the centre, ones that they consider unimportant or dislike should be on the outer edges. Ask them to consider ways their identity spiral may be similar to Aboriginal people living in the Western Desert and ways it would be different.

Activities for Visual Arts

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- 1 Many of the paintings in this exhibition were the result of a collaboration between artists. Ask students to think about which is more important in a collaborative work: the final artwork or the process of making the artwork? How can the viewer tell whether a single 'voice' has been used or whether the painting has multiple voices and ideas? Ask students to record their thoughts to these questions.
- 2 As a class, have students brainstorm about identity and the things that shape identity. Thinking about the class as a community, how do students identify themselves as part of this community? Using an interactive white board and computer software invent visual and sound symbols that relate to this community. Use Google Earth to locate your school. Find other symbols that can be seen from this perspective. Using these symbols ask students to create their own painting showing how they relate to this community. As they create their artwork have them consider composition, visual balance, pattern and repetition and the use of colour.
- 3 Discuss the significance of place with students. Have them think about where they were born, where their grandparents came from and any special places where important activities take place. Ask students to collect photographs of places that are important to them. Have them use these photographs to create a piece of art.
- 4 Have students view the two paintings *Minyipuru* 2007 by Muni Rita Simpson, Rosie Williams and Dulcie Gibbs and *Kumpupintily* 2008 by Yunkurra Billy Atkins. These stories relate to beliefs held in relation to the Jukurpa. Have students collect images that show stories that relate to beliefs held by a variety of people around the world. As a class project create an artwork that shows the diversity of beliefs around the world.
- 5 Have students view the two paintings *Canning Stock Route Country* 2007, by Patrick Tjungurrayi and *Tiwa* 2008, by Lily Long. Using the interactive whiteboard look up the Canning Stock Route on Google Earth. Compare the aerial perspective with these paintings. Ask students if they can work out what features of the country are important to these artists. Ask students to construct a collage of their own environment which features things that are important to them.
- 6 Using the Theme Sheet *Juju: Telling our stories through painting, song & dance*, discuss with students the use of visual art other than painting to express identity. Have students make a piece of 3-dimensional art that is an expression of their identity.

- Divide the class into groups of 3–6 students and have each group work on a collaborative art project which explores their own environment. Have students use digital media to document the project. Questions they may consider are:
- How did they choose what media to use?
 - How did they arrive at a shared idea or vision of what the artwork would be?
 - How did they divide up the project?
 - Did everyone in the group feel they contributed equally?
- Have students present their artwork and documentation to the class.

Activities for History

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- 1 Alfred Canning was considered by his contemporaries to be a successful surveyor and explorer and perhaps even a hero. Ask your students whether he would be seen the same way today. Now ask them to discuss why people in history can be viewed in different ways at different times. Have them find out about another person in Australian history who has also been judged differently in different times by either their contemporaries, historians or others.
- 2 Alfred Canning used Aboriginal people to help him find water and survey the stock route. There are many other examples since 1788 where Aboriginal people have helped European explorers and surveyors; sometimes willingly but often against their will. Have students research one example of this type of contact between Aboriginal and non-Aboriginal people and present their findings to the class.
- 3 Ask students to find out about the rights of Aboriginal people in the different states and territories after 1901. [The National Museum of Australia has a number of resources that can help you with this investigation. Go to www.nma.gov.au/education/school_resources/indigenous] Create a timeline of important events in history illustrating Indigenous rights in Australia.
- 4 The history of the Canning Stock Route has been written by non Indigenous people, as has much of the story of contact between Indigenous and non Indigenous Australians. Have students research a contact event or incident from their state or territory and ask them to report their findings from an Aboriginal perspective (i.e. from the perspective of how Aboriginal people might view this event or incident). Ask them how this exercise has helped them understand how we learn history and what we need to take into account when we read accounts of history.
- 5 Mission stations were established along the Canning Stock Route following the creation of the stock route. Have students conduct an in-depth investigation about one mission station or government reserve from their state or territory. Have them share their findings with the class and ask the class to compare the living conditions under which Aboriginal people lived.
- 6 Use the Theme Sheets *History of the Canning Stock Route*, *The legacy of Alfred Canning* and *Drowning on the Canning* to initiate a discussion with students about the impact of a settler society on an Indigenous society. Ask students to research and compare the Australian experience with that of another country such as the United States, South Africa or Brazil.
- 7 Have students explore how Aboriginal people were affected by the creation of the Canning Stock Route and how that legacy or history continues to affect their lives today. Now ask them to reflect on whether history is only about the past or whether it is ongoing and of continuing relevance to today's world.

Activities for Sciences

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LIFE SCIENCES

BIOLOGY

- 1 What life is there in an Australian desert?**
 - Create a visual representation (e.g. diorama, model, multimedia presentation) of a desert landscape including plants and animals. Provide a written or spoken description of the scene, identifying those features of the plants and animals which help them to survive in the desert.

- 2 How were Aboriginal people able to live successfully in the Western Desert Region?**

- Create a survival guide for living in the Australian desert. Begin with the basic human needs of food, water and shelter. You will need to consider issues such as how water can be found in the desert, what is the difference between a 'soak' and a 'spring', what plants and animals you will be able to use for food and tools, and where and how you can find shelter.

ARCHAEOLOGY

- 3 How have archaeologists provided evidence of human life over time in the deserts of Western Australia?**

- Imagine that you have just finished your archaeology degree and you are assisting

on a 'dig' to find out about human adaptation to environmental change in the Western Desert. Prepare for an expedition. What questions would you like answered in the dig? What tools will you take? Whose books or reports will you read to find out what is already known about the area?

PHYSICAL SCIENCES

GEOLOGY

- 4 What landforms are found in deserts?**

- Lake Disappointment is an outstanding feature in the Great Sandy Desert. Conduct an investigation into Lake Disappointment. Why was it given that name? Why is the lake salty? Are there others like it in Australia? Provide images to illustrate your report. Why might Aboriginal people tell stories of dangerous beings in the middle of the lake?

ASTRONOMY

- 5 What are the Seven Sisters?**

- Track the movement of the stars across the skies. Download star charts for a year for the north-west of Australia. What are the Pleiades? At which times of the year are they visible in the region? What does this tell us about the Earth in relation to Space?

- Using the star chart of a month when the Seven Sisters are visible, create a model of the sky at night. You could use a black umbrella or some black fabric as your background. Mark some stars on it in the shape of the Seven Sisters. If there are any other constellations visible in that month, add them to your 'night sky'. Where will you place the stars of the Southern Cross? Discuss how people use constellations and when it would be useful to know about them.

Engineering Sciences

TECHNOLOGY AND DESIGN

- 6 What is a tool? What makes it useful?**

- Explore the types of tools Aboriginal people needed to live successfully in the Western Desert Region. Each group of students needs to select a tool to research. You need to discover what it is made of, how it was made and what it was used for. From your exploration, what do you think makes a tool successful in the eyes of an Aboriginal person from the Western Desert region?

Activities for Visual Arts

form.

building a state of creativity

- 1 Many of the paintings in this exhibition were the result of a collaboration between artists. Ask students to think about which is more important in a collaborative work: the final artwork or the process of making the artwork? How can the viewer tell whether a single 'voice' has been used or whether the painting has multiple voices and ideas? Ask students to record their thoughts to these questions.
- 2 As a class, have students brainstorm about identity and the things that shape identity. Thinking about the class as a community, how do students identify themselves as part of this community? Using an interactive white board and computer software invent visual and sound symbols that relate to this community. Use Google Earth to locate your school. Find other symbols that can be seen from this perspective. Using these symbols ask students to create their own painting showing how they relate to this community. As they create their artwork have them consider composition, visual balance, pattern and repetition and the use of colour.
- 3 Discuss the significance of place with students. Have them think about where they were born, where their grandparents came from and any special places where important activities take place. Ask students to collect photographs of places that are important to them. Have them use these photographs to create a piece of art.
- 4 Have students view the two paintings *Minyipuru* 2007 by Muni Rita Simpson, Rosie Williams and Dulcie Gibbs and *Kumpupintily* 2008 by Yunkurra Billy Atkins. These stories relate to beliefs held in relation to the Jukurpa. Have students collect images that show stories that relate to beliefs held by a variety of people around the world. As a class project create an artwork that shows the diversity of beliefs around the world.
- 5 Have students view the two paintings *Canning Stock Route Country* 2007, by Patrick Tjungurrayi and *Tiwa* 2008, by Lily Long. Using the interactive whiteboard look up the Canning Stock Route on Google Earth. Compare the aerial perspective with these paintings. Ask students if they can work out what features of the country are important to these artists. Ask students to construct a collage of their own environment which features things that are important to them.
- 6 Using the Theme Sheet *Juju: Telling our stories through painting, song & dance*, discuss with students the use of visual art other than painting to express identity. Have students make a piece of 3-dimensional art that is an expression of their identity.

- Divide the class into groups of 3–6 students and have each group work on a collaborative art project which explores their own environment. Have students use digital media to document the project. Questions they may consider are:
- How did they choose what media to use?
 - How did they arrive at a shared idea or vision of what the artwork would be?
 - How did they divide up the project?
 - Did everyone in the group feel they contributed equally?
- Have students present their artwork and documentation to the class.

Activities for History

Education



form.

building a state of creativity

- 1 Alfred Canning was considered by his contemporaries to be a successful surveyor and explorer and perhaps even a hero. Ask your students whether he would be seen the same way today. Now ask them to discuss why people in history can be viewed in different ways at different times. Have them find out about another person in Australian history who has also been judged differently in different times by either their contemporaries, historians or others.
- 2 Alfred Canning used Aboriginal people to help him find water and survey the stock route. There are many other examples since 1788 where Aboriginal people have helped European explorers and surveyors; sometimes willingly but often against their will. Have students research one example of this type of contact between Aboriginal and non-Aboriginal people and present their findings to the class.
- 3 Ask students to find out about the rights of Aboriginal people in the different states and territories after 1901. [The National Museum of Australia has a number of resources that can help you with this investigation. Go to www.nma.gov.au/education/school_resources/indigenous] Create a timeline of important events in history illustrating Indigenous rights in Australia.
- 4 The history of the Canning Stock Route has been written by non Indigenous people, as has much of the story of contact between Indigenous and non Indigenous Australians. Have students research a contact event or incident from their state or territory and ask them to report their findings from an Aboriginal perspective (i.e. from the perspective of how Aboriginal people might view this event or incident). Ask them how this exercise has helped them understand how we learn history and what we need to take into account when we read accounts of history.
- 5 Mission stations were established along the Canning Stock Route following the creation of the stock route. Have students conduct an in-depth investigation about one mission station or government reserve from their state or territory. Have them share their findings with the class and ask the class to compare the living conditions under which Aboriginal people lived.
- 6 Use the Theme Sheets *History of the Canning Stock Route*, *The legacy of Alfred Canning* and *Drowning on the Canning* to initiate a discussion with students about the impact of a settler society on an Indigenous society. Ask students to research and compare the Australian experience with that of another country such as the United States, South Africa or Brazil.
- 7 Have students explore how Aboriginal people were affected by the creation of the Canning Stock Route and how that legacy or history continues to affect their lives today. Now ask them to reflect on whether history is only about the past or whether it is ongoing and of continuing relevance to today's world.

Activities for Sciences

Education

at the
NATIONAL MUSEUM OF AUSTRALIA
CANBERRA

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LIFE SCIENCES

BIOLOGY

- 1 What life is there in an Australian desert?**
 - Create a visual representation (e.g. diorama, model, multimedia presentation) of a desert landscape including plants and animals. Provide a written or spoken description of the scene, identifying those features of the plants and animals which help them to survive in the desert.

- 2 How were Aboriginal people able to live successfully in the Western Desert Region?**

- Create a survival guide for living in the Australian desert. Begin with the basic human needs of food, water and shelter. You will need to consider issues such as how water can be found in the desert, what is the difference between a 'soak' and a 'spring', what plants and animals you will be able to use for food and tools, and where and how you can find shelter.

ARCHAEOLOGY

- 3 How have archaeologists provided evidence of human life over time in the deserts of Western Australia?**

- Imagine that you have just finished your archaeology degree and you are assisting

on a 'dig' to find out about human adaptation to environmental change in the Western Desert. Prepare for an expedition. What questions would you like answered in the dig? What tools will you take? Whose books or reports will you read to find out what is already known about the area?

PHYSICAL SCIENCES

GEOLOGY

- 4 What landforms are found in deserts?**

- Lake Disappointment is an outstanding feature in the Great Sandy Desert. Conduct an investigation into Lake Disappointment. Why was it given that name? Why is the lake salty? Are there others like it in Australia? Provide images to illustrate your report. Why might Aboriginal people tell stories of dangerous beings in the middle of the lake?

ASTRONOMY

- 5 What are the Seven Sisters?**

- Track the movement of the stars across the skies. Download star charts for a year for the north-west of Australia. What are the Pleiades? At which times of the year are they visible in the region? What does this tell us about the Earth in relation to Space?

- Using the star chart of a month when the Seven Sisters are visible, create a model of the sky at night. You could use a black umbrella or some black fabric as your background. Mark some stars on it in the shape of the Seven Sisters. If there are any other constellations visible in that month, add them to your 'night sky'. Where will you place the stars of the Southern Cross? Discuss how people use constellations and when it would be useful to know about them.

Engineering Sciences

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YIWARRA KUJU
THE
CANNING
STOCK ROUTE

form.
building a state of creativity

Education
at the
NATIONAL
MUSEUM OF
AUSTRALIA
CANBERRA

*Bibliography, Web Resources,
Glossary and Acknowledgements*



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WEB RESOURCES

- <http://adbonline.anu.edu.au/biogs/A070563b.htm>
- <http://blogs.crikey.com.au/northern/2009/12/22/arts-centre-of-the-week-ngurra-arts-ngumpan-wa/>
- www.aboriginalartdirectory.com
- www.artcollector.net.au/files/files/52_IndigenousGuide/Tjurkurba.pdf
- www.balgoart.org.au/
- www.canningstockroutecentenary.com/history-and-heritage/who-was-alfred-canning
- www.form.net.au/aboriginal-development/canning
- www.kayili.com.au/about_us.aspx
- www.mangkaja.com/
- www.papunyaatula.com.au/

A Google search on 'Canning Stock Route' will result in a wonderful series of images.

A good general resource

www.teachers.ash.org.au/jmresources/history/australian.html

Web resources for science

- www.bom.gov.au/
- www.bom.gov.au/iwk/
- www.kidsastronomy.com/astroskymap/constellations.htm
- www.nma.gov.au/education/school_resources/index/ to find information from the *Extremes – Survival in the Great Deserts of the Southern Hemisphere* exhibition kit.

Acknowledgements

The exhibition *Yiwarra Kuju: The Canning Stock Route* has been developed by the National Museum of Australia in conjunction with the Western Australian cultural organisation FORM. The support of the National Museum of Australia and FORM is acknowledged. FORM would like to thank BHP Billiton Iron Ore (Principal Partner) and the Government of Western Australia, Department of Culture and the Arts (Major Government Partner).

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Contemporary photographic images courtesy of Tim Acker, Morika Biljabu, Ross Swanborough, Gabrielle Sullivan
Design by Badjar Ogilvy

GLOSSARY

Balgo	community
Bidyadanga	place
Billiluna	community
coolamon	traditional carrying dish
jakuli	pearl shell ornaments
Jigalong (mission)	former ration depot on rabbit-proof fence
jila	spring/ancestral being — snake
jilji	sandhill
juju	song + dance
Jukurpa (Tjukurrpa)	dreaming
jumu	ephemeral water
Junjuwa	community (Fitzroy Crossing)
Kaninjaku	kriol for Canning Stock Route
kapi	water
kapitu kapitu	water to water
kartiya	white man
Kayili	north (also art centre)
Kintore	community
kipara	bush turkey
Kiriwirri	place — jila
Kiwirrkurra	community
Kumpupirntily	Lake Disappointment
Kunawarritji	Well 33
Kurtal wanyjurla wanyjurla	'Kurtal where are you' song
Kurungal	community (Wangkatjungka)
manguri	head pad for cushioning heavy loads
manurrkunurrku	wasp/helicopter
maparn	traditional healer
marlu	kangaroo
martamarta	person of mixed Aboriginal and European descent
Martu	language group
martuku	bush cotton
Mindirardi	community (Fitzroy crossing)
Minyipuru	Seven Sisters
mitutu	seed
Mulan	community
Mungkututu	man shot by Tobin
Murungkurr	ancestral beings — little people
Natawalu	Well 40
Ngayurnangalku	ancestral cannibal beings
Ngumpan	community
Ngurra	Country, home
Ngurra kuju walyja	Country one family
ngurti	coolamon (wooden vessel)
Pangkapini	place between Wells 35–36
Papunya	community
Paruku	place/lake
piti	coolamon (wooden vessel)
puluku	kriol — bullocks
Purrungu	rock hole
tali	sandhills
Tapu	place — jila
Tiwa	Well 26
Tungkul	hair string
walypala	kriol — whitefella
Wangkajunga	language group
Wangkatjungka	community
Warmun	community (Turkey Creek)
Warralong	community
Wiluna	place
yakapiri	bush sandals and bark used to make sandals
yiwarra kuju	one road
Yiyili	community
yukiri	seed



Australian Government
International Exhibitions
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(front image) Patrick Tjungurrayi, from Papunya
Tula Artists, photo by Tim Acker, 2007