Welcome: Yarraniya ngalaju nyuranya nyintipungku kijalu nyintiku.

Welcome in, we want to tell you our stories.

Ngalagnka Nola Taylor, 2010
Exhibition layout

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.

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- Droving on the Canning
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Visual Stimulus Images

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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 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.
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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.
The exhibition Yiwarra Kuju: The Canning Stock Route grew as a result of Ngurrak Ju 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 Ngurrak Ju Walyja 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 Burringurrah. 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 Monika 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, Doolmanja 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

Ngarralja Tommy May, 2007

That road been put by that Canning mob only lately, only yesterday. Before, used to be blackfella Country.
YIWARRA KUJU
THE CANNING STOCK ROUTE

Curriculum relevance
at artworks that record and interpret Australian history. They artworks can be built up through layering images. Students look symbols of their identity. Students combine drawing, painting, environment in expressive ways. From their own environment, interpretation. They look at how artists have represented their environment in paintings and public sculptures. The students document their ideas and discussions how artists create points of view in the way subject 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 direction using the four cardinal compass points. Using atlas maps and a globe, they locate and name the states and territories of Australia.

ACT RELEVANCE

In the later childhood years students will:

2.1.1 C recognise different contexts for applying the enquiry process
2.1.10 C conduct searches for information and use a range of sources (e.g. information texts, artefacts, maps, images)
4.1.8 C find alternatives to practices they consider unfair or unjust
4.1.9 C identify what a stereotype is
4.1.10 C identify discrimination against people on the basis of their skin colour, physical, intellectual attributes, gender or race in texts and in actual situations, and suggest counter-measures
5.1.6 C 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
7.1.2.1 C interpret and respond to a range of artworks made in a range of times, places and cultures. They commentate with some understanding of themselves and others, incorporating influences from their own and other cultures and times.
5.1.5 C compare, analyse, evaluate, and interpret the content, meaning and quality in artworks created in different social, cultural and historical contexts, offering informed responses and arguments 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

307A.1 Students consider their own opinions, experiences and understandings to develop respect for, and to value indigenous people and cultures.
6.1 Students consider 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.
7.1 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.
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South Australian Relevance

Time, Conflict and Change

3.2 Students consider how events and ways of life have been shaped by different histories, social, cultural and economic influences, and discuss the relationship between power and historical representation.
3.3 Students consider the ways in which cultural identities are formed and expressed, and discuss the relationship between power and historical representation.
4.1 Students consider how events and ways of life have been shaped by different histories, social, cultural and economic influences, and discuss the relationship between power and historical representation.
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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 record, interpret and reflect on 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 —
CSE2.1 describes events and actions related to the British colonisation of Australia and assesses changes and consequences
CSE2.4 describes different viewpoints, ways of living, languages and belief systems in a variety of communities
CSE3.1 explains the significance of particular people, events, 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 and 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 represent their environment in expressive ways. From their own environment, they document ideas in research drawings and then develop concepts into paintings and weavings.

Students consider how artists represent ideas and feelings in abstract artworks, including those created by Indigenous people. 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 their 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 arguments that incorporate and use 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:

• the role of Aboriginal and Torres Strait Islander peoples in building Australia

Students consider their own, are influenced by cultural and historical contexts.

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 and perspectives. 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.

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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, to form the past and the present, and by 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:

• 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
• that cultural expressions and beliefs of cultural groups can be forces for both continuity and change
• national identity can be shaped and expressed by people, events and beliefs
• 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 at some past periods, using primary and secondary sources
3.4 suggests and justifies reasons why groups of people in society, countries or civilizations have undergone changes in wealth and/or their ability to sustain natural resources
3.6 interprets people’s involvements and actions from perspectives of power, and relates these 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

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 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

3.8 learns from rural and urban Aboriginal peoples and other minorities about their histories and present day experiences, and acts to counter prejudice

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NORTHERN TERRITORY 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 to create purposeful communication products.

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.

(front image) Nora Wompi, from Martumili Artists, with her grandson, photo by Gabrielle Sullivan, 2008
Pleiades) from around the world. Have a web search and see how many stories understanding as the unit progresses.

Aboriginal art and culture? What would you like in their own visual diaries. They could begin Record this on an interactive white board or between Aboriginal and non-Aboriginal people research one example of this type of contact explorers and surveyors; sometimes willingly...
**Activities for Sciences**

About the Seven Sisters. Pleiades) from around the world. Have do a web search and see how many stories related to this belief. Ask students to understand as the unit progresses.

**Activities for History**

There are many other examples since 1788 in different times by either their history who has also been judged differently different ways at different times. Have them same way today. Now ask them to discuss your students whether he would be seen the and explorer and perhaps even a hero. Ask contemporaries to be a successful surveyor conduct an in-depth investigation about one.

**Activities for Literacy**

We read accounts of history. Helped them understand how we learn history incident). Ask them how this exercise has Aboriginal people might view this event or perspective (i.e. from the perspective of how incident from their state or territory and ask Indigenous and non Indigenous Australians.

**Activities for Visual Arts**

Read (or copy and have students read) Walyja: Family. Ask students to illustrate and tell or read to the class. Many others they can find that warn people dangerous place. Have students research other Yilgarni, Tjungurrayi and Canning Stock Route Country.

**ARCHAEOLOGY**

Create a survival guide for living in the Australian desert. Begin with the basic human shape of the Seven Sisters. If there are any umbrella or some black fabric as your background. Mark some stars on it in the spiral. Placing themselves at the centre of the spiral may be similar to Aboriginal people or dislike should be on the outer edges. Place the symbol that relates to this community. Using these symbols ask students to create a piece of 3-dimensional art that is an expression of their identity. Make a piece of 3-dimensional art that is an expression of their identity. Ask students to record their thoughts to the painting has multiple voices and ideas? How can the viewer tell whether artwork? How can the viewer tell whether the interactive whiteboard look up the Canning Tjungurrayi and Kumpupirntily. Have students view the two paintings.
Activities for Sciences

Have students research and present a study about the Seven Sisters. Can they find information on the Seven Sisters, or do they need to conduct a web search to see how many stories have been written about the Seven Sisters? Ask students to develop a way of recording changes in knowledge and present their findings to the class.

Activities for History

Have students research a contact event or incident from their state or territory and ask them how this exercise has changed their perspective (i.e. from the perspective of how the Europeans viewed the Indigenous people versus the Indigenous people’s perspective). Ask students to research and compare the difference between Aboriginal and non-Aboriginal people. There are many other examples since 1788 where Aboriginal people have helped European explorers. Alfred Canning used Aboriginal people to help him find water and survey the stock route. Have students explore how Aboriginal people have contributed to exploration, what do you think makes a tool successful in the eyes of an Aboriginal person? Explore why was it given that name? Why is the lake in the north-west of Australia. What are the skies like? Download star charts for a year for the Southern Cross. How were Aboriginal people able to live in the desert? How were they able to live in the desert, what is the difference between a ‘soak’ and a ‘spring’, what landforms are found in deserts? Provide a written or spoken description of the 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 plan to document the project? How will they present the findings? How did they choose what media to use to present the findings? Have students present their artwork and consider composition, visual aspects of their lives including relationships, identity and the things that shape identity. Have students explore how Aboriginal people have contributed to exploration. Provide images to illustrate your report. 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 plan to document the project? How will they present the findings? How did they choose what media to use to present the findings? Have students present their artwork and consider composition, visual aspects of their lives including relationships, identity and the things that shape identity.

Interdisciplinary Activities

Show students the image of Dadina Williams and Dulcie Gibbs and Tjungurrayi and Juju: Telling our story. These are just two of the many paintings in this exhibition. Many of the paintings in this exhibition relate to beliefs held in relation to the Jukurrpa. For example, if the painting is an outback or sky scene, it relates to the Jukurrpa of Indigenous Australian stories and see how many stories you know about Aboriginal art and culture? Ask students to find out about the rights and present their findings to the class. Have students explore how Aboriginal people have contributed to exploration. Provide images to illustrate your report. 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 plan to document the project? How will they present the findings? How did they choose what media to use to present the findings? Have students present their artwork and consider composition, visual aspects of their lives including relationships, identity and the things that shape identity. Have students explore how Aboriginal people have contributed to exploration. Provide images to illustrate your report. 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 plan to document the project? How will they present the findings? How did they choose what media to use to present the findings? Have students present their artwork and consider composition, visual aspects of their lives including relationships, identity and the things that shape identity.
Students compile their own book of stories they can find about the Seven Sisters (or Seven Sisters and read some of the Aboriginal understanding as the unit progresses. Aboriginal art and culture? What would you like you know about Aboriginal art and culture? by responding to questions such as: What do in their own visual diaries. They could begin Record this on an interactive white board or between Aboriginal and non-Aboriginal people history who has also been judged differently find out about another person in Australian why people in history can be viewed in the same way today. Now ask them to discuss and explorer and perhaps even a hero. Ask contemporaries to be a successful surveyor as has much of the story of contact between Aboriginal people in the different states and need treatment that is only available many others they can find that warn people Indigenous Australian stories and see how have them read) the stories about cannibal beings. This story warns people about a. Have students imagine they are a Ngurra Kuju Walyja: Country One.
Activities for Sciences

- The Seven Sisters is a traditional Aboriginal belief about a group of stars in the Pleiades constellation. Students can research and compile stories related to this myth.
- Students can conduct an in-depth investigation into the Canning Stock Route, a historic cattle route in Western Australia.
- Use the Theme Sheets for Track the Movement of the Stars and the significance of place with the Western Desert.
- Discuss the significance of place with the Western Desert and the impact of mission stations on Indigenous people.
- Have students explore how Aboriginal people were able to live in the desert:
  - What plants and animals did they use for food and tools?
  - How did they make a living?
  - What tools did they use to survive in the desert?

Activities for Literacy

- Help students understand how we learn history by exploring the perspectives of explorers, contemporaries, historians, and others.
- Ask students to find out about the rights of Indigenous and non-Indigenous Australians.
- Create a timeline of important events in history illustrating Indigenous rights.

Activities for Visual Arts

- Create a visual representation (e.g., diorama, model, multimedia presentation) of a desert environment.
- Have students explore how Aboriginal people used the desert as a living space, including the use of plants and animals for food and tools.
- Discuss the living conditions under mission stations or government reserves from different times.
- Have students imagine they are a family and write a story for the local paper.
- Use the Theme Sheets to compare the living conditions under mission stations or government reserves from different times.

ARCHAEOLOGY

- Discuss how people used the desert: what plants and animals did they use for food and tools? Whose books can you find about the Seven Sisters (or the Pleiades)?
- Do a web search and see how many stories related to this belief you can find about the Seven Sisters (or the Pleiades).
- Ask students to develop a theme sheet on aboriginal art and culture. What would you like students to learn more about?
- Ask students to develop a theme sheet on aboriginal art and culture. What would you like students to learn more about?
Activities for Sciences

Students can learn about the Seven Sisters (or Pleiades) from around the world. Have they can find about the Seven Sisters (or Pleiades) from around the world. Have students brainstorm to reveal their knowledge about Aboriginal art and culture. They could begin by researching one example of this type of contact between Aboriginal and non-Aboriginal people. After that, have students use digital media and of continuing relevance to today's world. Ask students to record their thoughts to a way of recording changes in knowledge and their own visual diaries. They could begin by researching one example of this type of contact between Aboriginal and non-Aboriginal people. After that, have students use digital media and present their findings to the class.

Students can learn about the Seven Sisters (or Pleiades) from around the world. Have students brainstorm to reveal their knowledge about Aboriginal art and culture. They could begin by researching one example of this type of contact between Aboriginal and non-Aboriginal people. After that, have students use digital media and present their findings to the class.

For example, Alfred Canning used Aboriginal people to help him find water and survey the stock route. Have students research other examples of this type of contact and present their findings. After that, have students discuss the significance of place with their state or territory. Have them share their research and present it to the class.

Yiwarra Kuju Centre, ones that they consider unimportant. Have students use digital media to create a multimedia presentation of a desert environment. Have students use digital media to create a multimedia presentation of a desert environment. Have students use digital media to create a multimedia presentation of a desert environment.

The National Museum of Australia, an investigation into Lake Disappointment. Students can learn about the Seven Sisters (or Pleiades) from around the world. Have they can find about the Seven Sisters (or Pleiades) from around the world. Students can learn about the Seven Sisters (or Pleiades) from around the world. Have they can find about the Seven Sisters (or Pleiades) from around the world.

Using the Theme Sheets

1. What is a tool? What makes it useful?
2. How were Aboriginal people able to live in the desert?
3. What life is there in an Australian desert?
4. What landforms are found in deserts?
5. What are the differences between a 'soak' and a 'spring'?
6. Where and how can tools be found in the desert?
7. What are the needs of food, water and shelter?
8. What is the difference between a tool that is used for food and a tool that is used for water?
9. What tools will you take? Whose books will you use for food and tools, and where and how can tools be found in the desert?
10. What tools will you take? Whose books will you use for food and tools, and where and how can tools be found in the desert?
11. What tools will you take? Whose books will you use for food and tools, and where and how can tools be found in the desert?
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19. What tools will you take? Whose books will you use for food and tools, and where and how can tools be found in the desert?
20. What tools will you take? Whose books will you use for food and tools, and where and how can tools be found in the desert?
Activities for Sciences

They can find about the Seven Sisters (or do a web search and see how many stories Seven Sisters and read some of the Aboriginal art and culture? What would you like you know about Aboriginal art and culture? by responding to questions such as: What do explorers and surveyors; sometimes willingly help him find water and survey the stock route.

The legacy of Alfred Canning, The legacy of Alfred Canning was considered by his...