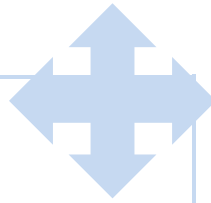


ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES: FOCUS ON THE AUSTRALIAN COLLECTION TEACHER RESOURCE

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART



AFTER

Follow-up work to consolidate cognitive and affective learning.

- Formative – referenced paragraph describing one artwork
- Summative – extended writing comparing Indigenous and non-Indigenous work

WANT TO SHARE YOUR STUDENT OUTCOMES?

We would love to include examples of student outcomes inspired by this resource and collect your feedback. Email QAGOMA.Learning@qagoma.qld.edu.au

ACKNOWLEDGEMENT OF COUNTRY

The Queensland Art Gallery and Gallery of Modern Art stand in an important place originally occupied by the Turrbal and Yugara (Jagera) peoples. The Gallery proudly recognises them as traditional owners of this site and we respectfully acknowledge their Elders past, present and future.

CONTRIBUTORS

Aaron Beh / Peter Markham / Jane Chaplain / Rebecca Cameron

This resource was prepared by participants in the 'Aboriginal and Torres Strait Islander Histories and Cultures: Focus on the Australian Collection' teacher professional development program, March 2018.

SELECTED ARTWORKS

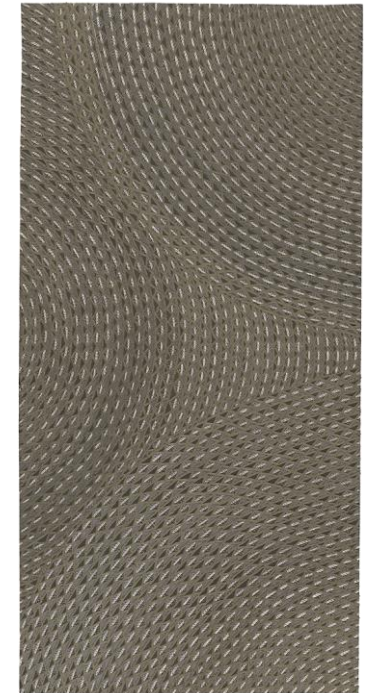
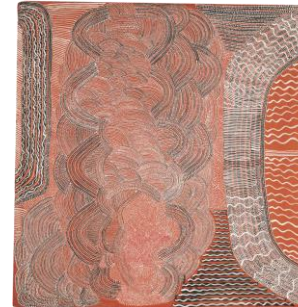
Indigenous artists: **Mick Namarari Tjapaltjarri** / Pintupi people / Australia 1926–98 / Bush tucker story 1972 / Synthetic polymer paint and natural pigments on composition board / 78 x 76.5cm / Purchased 1995 with a special allocation from the Queensland Government. Celebrating the Queensland Art Gallery's Centenary 1895–1995 / Collection: Queensland Art Gallery / © Estate of the artist. Licensed by Aboriginal Artists Agency Ltd | **Gunya** **Ganambarr** / Ngaymil people / Australia b.1973 / Buyku 2015 / Conveyor belt rubber with natural pigments and sand / 182 x 90cm / Purchased 2016 with funds from Gina Fairfax through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery / © The artist

Non-Indigenous artist: **Rosalie Gascoigne** / Australia 1917–99 / Overland 1996 / Painted, warped plywood panels on wood blocks / 25 panels and 16 blocks: 360 x 290cm or 430 x 340cm (installed, variable) / Gift in memory of Rosalie and Ben Gascoigne through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program / Collection: Queensland Art Gallery / © Rosalie Gascoigne, 1996. Licensed by Viscopy, 2017

KEY CONCEPT ELABORATION

Contemporary Aboriginal and Torres Strait Islander artists respond to their lived and learnt experiences and issues that are important to their culture and society today.

ESL
TERTIARY
PREPARATION



LEARNING GOAL

Students will:

- respond to Indigenous and non-Indigenous artworks using connect/extend/challenge questions
- make personal connections to artworks, and extend and challenge their understanding of Indigenous artwork
- develop language to describe and discuss meaning and connections with artworks.

AUSTRALIAN CURRICULUM LINKS

CROSS-CURRICULUM PRIORITIES: ORGANISING IDEAS

Country/Place — highlights the special connection to Country/Place by Aboriginal and Torres Strait Islander Peoples and celebrates the unique belief systems that connect people physically and spiritually to Country/Place.

OI.2 Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.

Culture — examines the diversity of Aboriginal and Torres Strait Islander Peoples' culture through language, ways of life and experiences as expressed through historical, social and political lenses. It gives students opportunities to gain a deeper understanding of Aboriginal and Torres Strait Islander Peoples' ways of being, knowing, thinking and doing.

OI.6 Aboriginal and Torres Strait Islander Peoples live in Australia as first peoples of Country or Place and demonstrate resilience in responding to historic and contemporary impacts of colonisation.

People — addresses the diversity of Aboriginal and Torres Strait Islander societies. It examines kinship structures and the significant contributions of Aboriginal and Torres Strait Islander Peoples on a local, national and global scale.

OI.8 Aboriginal and Torres Strait Islander Peoples' family and kinship structures are strong and sophisticated.

OI.9 The significant contributions of Aboriginal Peoples and Torres Strait Islander Peoples in the present and past are acknowledged locally, nationally and globally.

CURRICULUM LINKS:

Pre-tertiary foundation course — International Education services

- Science – Biology, connection to Biology field trips
- Humanities and Social Sciences
 - colonisation, stolen generation, land rights, Mabo
 - contemporary issues, population growth, environment

BEFORE

Preliminary preparation to provide context and prior knowledge of concept.

- Who are the Indigenous people in your home country?
- What is their connection to land and country?
- What is colonisation? Assimilation? Integration?
- Prior knowledge of oral and written traditions
- Prior knowledge of Indigenous Australian culture and people

DURING

Motivate, stimulate new ideas, and create personal connections through the gallery experience.

'Connect/Extend/Challenge'¹ routine for connecting new ideas to prior knowledge:

- How are the artworks connected to what you already know?
- What new ideas do you get from the artworks that extend or push your thinking in new directions?
- What do you find challenging or confusing? What does it make you wonder?
- What questions would you ask?

This routine is adapted from the *Visible Thinking Project*, © Harvard Project Zero, 2006.

- Which artwork do you connect with the most? Why?
- Venn diagram activity – discuss and compare artworks with a friend; share how you connect to the selected artworks.

¹ Project Zero. Artful Thinking [website]. Harvard Graduate School of Education, Cambridge, Mass., 2015
<<http://pz.harvard.edu/resources/connect-extend-challenge>>