

# 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.

- Key questions – how could I represent knowledge of one of my own familial traditions or stories? What symbols would be unique to my family?
- Research and discuss 'family' traditions, stories and cultures.
- Investigate a range of media suitable for creating students' representations of their own version of 'songlines'.

## 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](mailto: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

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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.

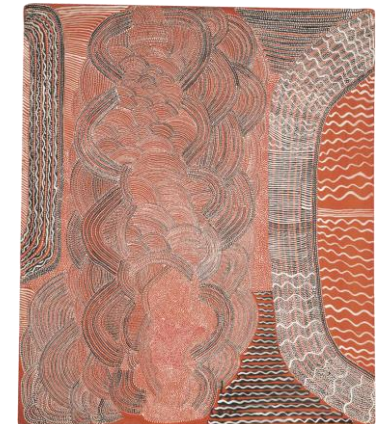
## SELECTED ARTWORKS

**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. | **Nancy Ngarnjapayi Chapman** / Australia b.1942 / **May Maywokka Chapman** / Australia b.c.1940s / **Mulyatingki Marney** / Australia b.c.1941 / **Marjorie Malatu Yates** / Australia b.c.1950 / all Manyjilyjarra people / *Mukurtu* 2010 / Synthetic polymer paint on linen / 127 x 300cm / Purchased 2010 with funds from Professor John Hay AC and Mrs Barbara Hay through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / © The artists. | **Nora Wompi** / Kukatja people / Australia b.1934 / *Kunawarritji* 2011 / Synthetic polymer paint on Belgian linen / 300 x 120cm / Purchased 2014 in memory of Margaret Mittelheuser AM through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery / © Nora Wompi/Licensed by Viscopy.

## KEY CONCEPT ELABORATION

Knowledge of traditional practices, land management and bush survival is passed down through cultural stories that are depicted in artworks.

Years  
9–10



## LEARNING GOAL

Students will

- explore three artworks within the Australian Collection that communicate songlines — story of country and peoples to teach/pass on knowledge
- research and visually communicate their own version of a songline appropriate to their culture and beliefs.

## 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.5 Aboriginal and Torres Strait Islander Peoples' ways of life are uniquely expressed through ways of being, knowing, thinking and doing.

**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.

### AUSTRALIAN CURRICULUM CONTENT DESCRIPTIONS:

- Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)
- Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)
- Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)
- Plan and design artworks that represent artistic intention (ACAVAM128)
- Present ideas for displaying artworks and evaluate displays of artworks (ACAVAM129)
- Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)
- Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)

### BEFORE

Preliminary preparation to provide context and prior knowledge of concept.

- Discuss the concept of *songlines*
- Analyse symbolism in a number of works communicating traditional knowledge. Use examples from both Indigenous Australian art and allegorical painting (e.g. Arthur Boyd's series 'Love, Marriage and Death of a Half-Caste')
- Select one of the discussed artworks. Write an analytical paragraph examining relationships between visual conventions, practices and viewpoints.
- See: *SONGLINES: TRACKING THE SEVEN SISTERS*  
The interactives and other resources from the National Museum of Australia's *Songlines: Tracking the Seven Sisters* explores the history and meaning of songlines, the Dreaming or creation tracks that crisscross the Australian continent. <http://songlines.nma.gov.au/>
- Discuss respect for sacred knowledge when analysing and interpreting Indigenous art.

### DURING

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

Use Project Zero, Harvard Graduate School of Education (2015) 'Creative inquiry questions'<sup>1</sup> routine for creating thought-provoking questions:

Brainstorm a list of at least 12 questions about the artwork, e.g.

- Why...?
- What are the reasons...?
- What if...?
- What is the purpose of...?
- How would it be different if...?
- Suppose that...?
- What if we knew...?
- What would change if...?

Review the brainstormed list and identify the most interesting questions.

Select one to discuss while viewing an artwork.

Reflect – what new ideas do you have about the artwork or topic?

<sup>1</sup> Project Zero. Artful Thinking [website]. Harvard Graduate School of Education, Cambridge, Mass., 2015  
<<http://pz.harvard.edu/resources/creative-questions-0>>