

# 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.

- Activity – “I use to think ..... But now I think .....”
- Create an artwork that focuses on landscape and place and makes connections between family and kinship.

## 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.

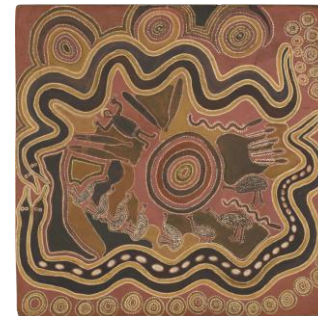
## SELECTED ARTWORKS

**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. **Nym Bandak** / Australia 1904—1981 / *Ngakumarl painting (Murrinhpatha totemic landscape)* c.1959-60 / Natural pigments on composition board / 122 x 122cm / Gift of Mrs Lillian Bosch 1972 / Collection: Queensland Art Gallery / © Estate of the artist.

## KEY CONCEPT ELABORATION

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

Years  
P–2



## LEARNING GOAL

Students will gain deeper understanding, awareness and appreciation of connections to country and place.

## 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.3 Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.

**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.

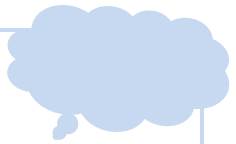
OI.5 Aboriginal and Torres Strait Islander Peoples' ways of life are uniquely expressed through ways of being, knowing, thinking and doing.

**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.

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

### AUSTRALIAN CURRICULUM CONTENT DESCRIPTIONS:

- Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists (ACAVAM106 )
- Use and experiment with different materials, techniques, technologies and processes to make artworks (ACAVAM107 )
- Create and display artworks to communicate ideas to an audience (ACAVAM108 )
- Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR109)



### BEFORE

**Preliminary preparation to provide context and prior knowledge of concept.**

- Word splash – Indigenous painting
- Organise words associated with selected artworks
- Class discussion – introduce the idea of place
- Identify place within featured artworks



### DURING

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

Think / Pair / Share:

Use the Visual Thinking Strategies<sup>1</sup> framework to generate conversation about featured artworks

- What's going on in this picture?
- What do you see that makes you say that?
- What more can we find?

1 Yenawine, Philip. *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*. Harvard Education Press, Cambridge, Mass., 2013.