

UNIT 3: MY STORY



Topics	<ol style="list-style-type: none"> 1. Why do we tell stories? 2. What is the cultural significance of stories? 3. What does Adnyamathanha Rock Art tell us about the past?
Objectives	<p>Working individually and collaboratively, students:</p> <ul style="list-style-type: none"> • Explore and analyse the nature and purpose of storytelling, the messages held within the stories and their cultural significance. • Learn stories of The Dreaming and how they are explicitly connected to the Land, giving the Adnyamathanha people direction for living. • Explore how culture is evident within stories. • Research Adnyamathanha Rock Art to understand how art communicates stories and information through the generations and preserves culture. • Reflect on their learning about Rock Art by creating their own artwork that captures a story, historical event or an act of Mother Nature.
Curriculum Links	<p>This material has been aligned with the Australian Curriculum areas of: English The Arts Languages With a Cross-Curriculum Priority of: Aboriginal and Torres Strait Islander histories and cultures</p>
8 Ways Aboriginal Framework	<ul style="list-style-type: none"> • Deconstruct/Reconstruct • Learning Maps • Community Links • Symbols and Images • Non-verbal • Story-sharing
Videos	<p>Wadu Matyidi Mini Doc: <i>Telling Stories - Yarta Wandarlpurla</i></p>



UNIT 3: MY STORY

Unit 3: My Story	
Inquiry 1: Why do we tell stories?	
Description: Part 1 - Students explore the nature and purpose of storytelling.	
Student Activity Sheets	MS1.1 - The Yamuti MS1.2 - Metaphors MS1.3 - Why Tell Stories? MS1.4 - Traditional Stories
Background Information Sheet	A Story About Stories
Additional Resources	Australia: The Land Where Time Began, The Yamuti http://austhrutime.com/yamuti.htm

1. VIEW

As a class, view the *Wadu Matyidi* animation.

2. EXPLORE THE YAMUTI

In *Wadu Matyidi* it is obvious that the traditional oral story the children shared about the ancient creature Yamuti had a strong influence on them. Discuss with the students the following open ended questions:

- How do you know the children in *Wadu Matyidi* are fascinated by the story of the Yamuti?
- Why do you think children were told the story of the Yamuti?
- What were some of the lessons the children could learn from the story of the Yamuti?
- Were you ever told stories that had a similar message? What was the story about?

Reflecting on what they have seen and discussed, ask students to complete these questions individually using the worksheet [The Yamuti](#) (Activity Sheet: MS1.1).

3. EXPLORE MEMORABLE STORIES

Ask students to think about stories they have remembered over the years or that influenced them in some way. This might be:

- Stories they have read: fiction or non-fiction.
- Stories they have viewed: e.g film, audio or in a text.
- Personal stories they may have heard, e.g. from visiting speakers, relatives or friends.
- Stories they were told to keep them safe or how to behave.
- Stories containing a song, poetry, dance, pictures, etc.

Encourage students to share why they feel 'engaged' by these memorable stories. Prompt students with the following questions and comments:

- Did the story take you on an imaginary journey?
- Were you excited? Did the story 'stir up feelings' and did you feel that you were really part of what was happening?
- Did the story give information about things that you wanted to know?
- Did the story have a message/lesson to be learnt?
- Was the story about heroes?
- Were your stories remembered as good because you shared them with special people? e.g. grandparents and this gave you a feeling of belonging to family.
- Was the story based around the preservation of culture?

Ask some of the students to share examples of their stories with the rest of the class. Using the above questions, collectively explore their importance or significance.

4. THE PURPOSE OF STORIES

Using the worksheets provided, ask students to complete the following activities:

- Create three metaphors which show your understanding about the nature of story, e.g. *A story is a mirror of imagination.* [Metaphors](#) (Activity Sheet: MS1.2).
- Why do we tell stories? Write a paragraph explaining why you think we tell stories to one



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- iii. another. Why Tell Stories? (Activity Sheet: MS1.3)
Describe a story contained within a traditional poem or song that you know preserves your culture. Explain why. Traditional Stories (Activity Sheet: MS1.4). Examples include *Waltzing Matilda*, *Advance Australia Fair*, or even *Il Canto degli Italiani (The Song of the Italians)*.



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Inquiry 1: Why do we tell stories?

Part 1

Activity Sheets:

MM1.1 - The Yamuti
MM1.2 - Metaphors
MM1.3 - Why Tell Stories?
MM1.4 - Traditional Stories

1. View

Watch the *Wadu Matyidi* animation.

2. Explore the Yamuti

What did you learn about the story of the Yamuti? Did you contribute to the class discussion? It's OK if you didn't, I'm sure you were listening really hard! Now, answer the questions in your worksheet, The Yamuti, to reflect on what you have learnt.

3. Explore Memorable Stories

Think about some of your favourite stories. Decide on one that you like best. You might have read, watched or heard it from a friend or relative. How did it make you feel? Did it have a moral to be learnt? What made this story special to you? Share your favourite story with your class.

4. The Purpose of Stories

- i. A Metaphor is a figure of speech which uses an image or object to describe a person, story or an idea. For example:
 - Love is a battlefield.
 - Fear is a beast that feeds on attention.
 - Life is a constant battle.
 - My memory is a little cloudy.
 - He is a pig.
 - Mistakes only mean you are getting better than you were before.

Now create your own metaphor which relates to your own memorable story. Then think of two more. Write them on your Metaphors worksheet.

- ii. Why do people tell stories? What is the purpose of stories? Explain using your Why Tell Stories? sheet why you think we tell stories to one another.
- iii. Can you think of any stories, told through a poem or song, which preserve your culture or another culture? For example, *Waltzing Matilda*. Use the Traditional Stories sheet to list your examples and explain why they are important. You might like to ask your friends, parents or search for cultural songs or poems on the internet.



Name: _____

MS1.1

THE YAMUTI

1. How do you know the children in *Wadu Matyidi* are fascinated by the story of the Yamuti (monster)?

2. Why do you think children were told the story of the Yamuti?

3. What are some lessons that children could learn from the story of the Yamuti?

4. Were you ever told stories that had a similar moral or message? What was the story about?



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MS1.2

METAPHORS

Create **three** metaphors related to the stories you know. e.g. *A story is a mirror of imagination.*

Metaphor 1	
Metaphor 2	
Metaphor 3	



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Unit 3: My Story	
Inquiry 1: Why do we tell stories?	
Description: Part 2 - Students explore how the Adnyamathanha stories are connected to the Land.	
Student Activity Sheets	MM1.5 – Linking Stories to the Land MM1.6 – Stories: Personal Opinions
Background Information Sheet	A Story About Stories
Additional Resources	Australian Government, The Dreaming http://australia.gov.au/about-australia/australian-story/dreaming

1. VIEW

As a class, view the Mini Doc: *Telling Stories - Yarta Wandarlputla*

2. EXPLORE STORYTELLING

Discuss the following questions with your class:

- What new information about storytelling did you learn?
- What is purpose of storytelling?
- List some examples of stories that have been told by elders in your family?

As a class, read the Background Information sheet A Story About Stories. Ask some of your more competent and confident readers to each read a paragraph to the class. Follow up with a class discussion about some of the main points made within the reading.

3. REFLECT

Using the Linking Stories to the Land (Activity Sheet: MS1.5), ask students to reflect on the Mini Doc: *Telling Stories - Yarta Wandarlputla*. Have students individually write a description about how they know that Adnyamathanha stories are linked to the Land.

4. LINKING STORIES TO THE LAND

Ask students to create a two-minute presentation, highlighting the main points described in their completed activity Linking Stories to the Land (Activity Sheet: MS1.5). They may wish to use PowerPoint or another digital program to help present their story links. Provide an opportunity for the students to share their presentations with the class.

5. STORIES: PERSONAL OPINIONS

Ask students to complete the worksheet Stories: Personal Opinions (Activity Sheet: MS1.6). In this activity they will reflect on their opinions about storytelling and also what they have learnt about the Adnyamathanha people and their stories. They will also be able to contrast what has been learnt with their own culture's storytelling.



UNIT 3: MY STORY

Inquiry 1: Why do we tell stories?

Part 2

Activity Sheets:

MS1.5 – Linking Stories to the Land
MS1.6 – Stories: Personal Opinions

1. View

Watch the Mini Doc: *Telling Stories - Yarta Wandarlpurla*.

2. Explore Storytelling

After watching the Mini Doc, did you learn any new information about how we tell stories or the purpose of storytelling? Can you list examples of stories that you have been told by elders in your family? Share these with your class.

3. Reflect

With your class, read [A Story About Stories](#). Discuss as a group what you have learnt about the storytelling of the Adnyamathanha people.

4. Linking Stories to the Land

On your [Linking Stories to the Land](#) activity sheet, write your own description about why you think the Adnyamathanha stories are linked to the land. You might like to re-read [A Story About Stories](#) or re-watch the Mini Doc: *Telling Stories - Yarta Wandarlpurla* for more ideas.

Using your description, create a two-minute presentation highlighting your main points. You can use PowerPoint or another digital presentation program to represent your ideas and engage your audience.

5. Stories: Personal Opinions

Complete [Stories: Personal Opinions](#) to show what you have learnt about the storytelling of the Adnyamathanha people and of your own culture.



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MS1.6

STORIES: PERSONAL OPINIONS

1. List the titles of **three** stories that are preserving your cultural heritage. (The stories may be a poem or a song.)

For example: Possum Magic by Mem Fox (1983) illustrated by Julie Vivas

1. _____

2. _____

3. _____

Draw an illustration or symbol that represents the aspect of **culture** described in each story.

<p>You could draw:</p> <ul style="list-style-type: none"> • Jar of Vegemite, • Lamington • Possum (protected species in Australia) 			
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2. How can listening to oral (spoken) traditional stories develop a sense of belonging for a community? (For those people in the community as well as for people outside of the community.)

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3. Compare a traditional story from your culture to the story about the Yamuti from the Adnyamathanha culture. What are the similarities and differences between the two stories?

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4. We are involved with stories over our entire lifetime but they vary in style and purpose as we grow up. Write in the boxes below your opinions about what are the **preferred types** of stories for different age groups might be.

Story Types

0-5 years	5-10	10-15	15-20	Adults
e.g. Nursery Rhymes, picture books	e.g. Fairy tales	e.g. Short novels, popular culture	e.g. News items	e.g. Factual

Who is the usual story teller for each age group and cultural group?

My Group

0-5 years	5-10	10-15	15-20	Adults
e.g. Caregiver, mum, dad				

Adnyamathanha Group

0-5 years	5-10	10-15	15-20	Adults
e.g. caregiver, elder				



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What is the **purpose** of storytelling in each age group?

My Group

0-5 years	5-10	10-15	15-20	Adults

Adnyamathanha Group

0-5 years	5-10	10-15	15-20	Adults

5. What are the similarities and differences in the role and type of stories for the two cultural groups?

	Role of Storytelling	Purpose of Storytelling
My Culture		
Adnyamathanha Culture		



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Unit 3: My Story

Inquiry 2: Can culture live without stories?

Description:

Part 1 - Students explore how culture is linked to stories.

Student Activity Sheet

MS2.1 – Stories Are Linked With Culture

1. VIEW

As a class, view the *Wadu Matyidi* animation and Mini Doc: *Telling Stories – Yarta Wandarlpurla*.

2. EXPLORE CULTURE WITHIN STORIES

At the end of the Mini Doc, Ema says “Culture can’t live without stories”. Ask students to think about this statement when they watch the Mini Doc for a second time.

As the students re-watch the video, ask them to make notes about the following:

- What kinds of stories are mentioned in the video?
- Who usually tells the stories?
- How could these stories impact upon the people/children?
- What role does the Land play in these stories?
- How do the stories relate to the preservation of culture?

As a class, discuss the notes made by the students. Wrap up the discussion by asking the students if they agree with Ema’s statement, “Culture can’t live without stories”. Why, or why not?

3. REFLECT

Ask students to individually complete the activities Stories Are Linked With Culture (Activity Sheet: MS2.1).



UNIT 3: MY STORY

Inquiry 2: Can culture live without stories?

Part 1

Activity Sheet:

MS2.1 – Stories Are Linked With Culture

1. View

Watch the *Wadu Matyidi* animation and Mini Doc: *Telling Stories – Yarta Wandarlpurla*.

2. Explore Culture Within Stories

While you watch the Mini Doc again, make notes about the following questions:

- What kinds of stories are mentioned in the video?
- Who usually tells the stories?
- How could these stories impact upon the people/children?
- What role does the land play in these stories?
- How do the stories relate to the preservation of culture?

What did you learn about the stories in the video? Share your notes with your class.

At the end of the Mini Doc, Ema says “Culture can’t live without stories”. Do you agree?

3. Reflect

Now that you’ve explored the stories of the Adnyamathanha language class, complete the Stories Are Linked With Culture activities.



MS2.1

STORIES ARE LINKED WITH CULTURE

1. Complete the table with examples from the *Wadu Matyidi* animation and the behind the scenes Mini Doc: *Telling Stories – Yarta Wandarlpurla*. Then, write about why you think the story is told and the impact the story has on the people listening to the story (i.e. the audience). Lastly, be creative and draw a symbol or an image to represent the different stories.

Type of Stories	Examples Use examples from <i>Wadu Matyidi</i> and Mini Doc: <i>Telling Stories - Yarta Wandarlpurla</i>	Cultural Links Why is the story told? How/what is the influence on the generations of the related group members?	Symbol/Image Create a symbol or image to represent the different stories
Traditional Stories (excluding The Dreaming)			
Personal Stories			
Stories related to The Dreaming			
Stories Read/Learnt from Country			



2. Describe how the Adnyamathanha language class used different types of stories from their cultural heritage in the making of their story: *Wadu Matyidi*.

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UNIT 3: MY STORY

Unit 3: My Story	
Inquiry 2: Can culture live without stories?	
Description: Part 2 - Students learn about The Dreaming and how The Dreaming gives direction for living.	
Student Activity Sheets	MS2.2 – Story Knowledge Map MS2.3 - Reflection Sheet: Adnyamathanha Stories
Background Information Sheet	About the Dreaming
Additional Resources	Australian Government, The Dreaming http://australia.gov.au/about-australia/australian-story/dreaming Tunbridge, D.R., <i>Flinders Ranges Dreaming</i> , Aboriginal Studies Press, Canberra 1988. (See “The Meaning of Dreaming” for an explanation of the function of Adnyamathanha traditional narratives.)

1. READ

As a class, read and discuss the information contained in background notes [About The Dreaming](#).

2. VIEW

Watch the videos *Wadu Matyidi* and Mini Doc: *Telling Stories - Yarta Wandarlpurla*. As a class, identify any references within the films to The Dreaming.

3. EXPLORE ADNYAMATHANHA DREAMING

Ask students to research online any Adnyamathanha stories relating to The Dreaming (e.g. Google *The Adnyamathanha People* belief story). Students should select one story they find interesting and for which they can understand the meaning behind.

4. KNOWLEDGE MAP

Using the stories that they have selected, ask the students to individually complete the activity [Story Knowledge Map](#) (Activity Sheet: MS2.2). Before they start, discuss the headings with the class, using one student's example, to ensure they have a thorough understanding about how to complete the task. Ask students to share their thoughts about what truths or knowledge are contained in their story. Students should use the circles to illustrate any highlights or significant information relating to their story.

5. REFLECT

On the [Reflection Sheet: Adnyamathanha Stories](#) (Activity Sheet: MS2.3), ask students to write a paragraph using the topic: “How I believe stories (related to The Dreaming) help preserve Adnyamathanha culture.”

To assist with this task, students should consider their already developed knowledge about the following key words:

- History/traditions
- Belonging/identity
- Beliefs
- Safety
- Environment
- Behaviour
- Relationships – with both people and Country.



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Inquiry 2: Can culture live without stories?

Part 2

Activity Sheets:

MS2.2 – Story Knowledge Map

MS2.3 - Reflection Sheet: Adnyamathanha Stories

1. Read

With your class, read and discuss the information in About the Dreaming.

2. View

Watch *Wadu Matyidi* and Mini Doc: *Telling Stories - Yarta Wandarlpurla*. What references to The Dreaming are made within each of these films? Discuss what you find with your class.

3. Explore Adnyamathanha Dreaming

Research online, Adnyamathanha stories that relate to The Dreaming. Select one story that has a clear message. A good place to start your research is <http://australia.gov.au/about-australia/australian-story/dreaming>.

4. Knowledge Map

Write the name of your story on the Story Knowledge Map. Think about what someone might learn from reading or hearing the story. Does the story tell about how to behave or what Adnyamathanha people believe? Does it have references to methods of survival such as food, water or building shelter? What references are made to the environment? Use the boxes to record your thoughts. In the circles, include any images, drawings or symbols to illustrate the cultural features of your story.

5. Reflect

On your Reflection Sheet: Adnyamathanha Stories write a paragraph explaining how you think stories relating to The Dreaming might help preserve the Adnyamathanha culture. To help you come up with ideas, you might like to think about what you've already learnt about Adnyamathanha:

- History and traditions
- Belonging and identity
- Beliefs
- Safety
- Environment
- Behaviour
- Relationships – with both people and Country.



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MS2.2

STORY KNOWLEDGE MAP

What to Believe

About the Environment

**A CHILD LEARNS THE
FOLLOWING KNOWLEDGE FROM**

.....
Story

About Survival
(e.g. food/water sources)

How to Behave



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Unit 3: My Story	
Inquiry 2: Can culture live without stories?	
Description: Part 3 - Students develop note taking skills as they explore different elements of the Adnyamathanha culture.	
Student Activity Sheets	MS2.4 - Taking Notes MS2.5 - Concept Maps: Adnyamathanha Culture
Background Information Sheets	Language and Culture Cultural Identity
Additional Resources	The Yamuti, Australia: The Land Where Time Began http://austhrutime.com/yamuti.htm

1. READ

As a class, read and discuss the Background Information Sheet Language and Culture.

2. VIEW

As a class, view the *Wadu Matyidi* animation.

3. EXPLORE ADNYAMATHANHA CULTURE

Explain to the class the process of note taking. Ask students to elaborate on the process of note taking. Ask the following questions to help prompt students:

- Why do we take notes?
- How is note taking different to writing full sentences?
- Can you provide some examples of when it's helpful to take notes?

Ask the students to use activity sheet Taking Notes (Activity Sheet: MS2.4) to take notes on the discussion.

Re-watch the *Wadu Matyidi* animation and ask students to take notes on how aspects of Adnyamathanha culture are woven into the story. Write the following topics on the board to help students identify elements of culture within the film:

- History/traditions
- Belonging/identity
- Beliefs
- Safety
- Environment
- Behaviour of the children and animals
- Relationships with both people and Country

Provide students with an opportunity to share their notes. Further explore and discuss the similarities and differences between the students' cultural heritage and that of the Adnyamathanha culture represented in the *Wadu Matyidi* animation.

Collectively, discuss the significance of the 'white man' being thought of as the Yamuti by the children in the animation.

4. CONCEPT MAPS

Using Concept Maps: Adnyamathanha Culture (Activity Sheet: MS2.5) ask students to create their own concept map for each of the following topics:

- Why do the Adnyamathanha people think that the Yamuti is dangerous?
- Why was the colonisation by non-Indigenous people dangerous for Adnyamathanha people and their culture?
- How did colonisation affect the community?



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Inquiry 2: Can culture live without stories?

Part 3

Activity Sheets:

MS2.4 - Taking Notes
MS2.5 - Concept Maps: Adnyamathanha Culture

1. Read

Read the Background Sheet [Language and Culture](#) with your class and discuss what you think are the main points being outlined about culture.

2. View

Watch the *Wadu Matyidi* animation.

3. Explore Adnyamathanha Culture

Note taking is a really important skill that we use throughout our lives. With your class discuss the following three questions and take notes of any key points using the [Taking Notes](#) activity sheet provided:

- Why do we take notes?
- How is note taking different to writing full sentences?
- Can you provide some examples of when it's helpful to take notes?

Re-watch the *Wadu Matyidi* animation and take notes on how aspects of Adnyamathanha culture are woven into the story. The following topics might help you to identify representations of culture within the film:

- History/traditions
- Belonging/identity
- Beliefs
- Safety
- Environment
- Behaviour of the children and animals
- Relationships with both people and Country

Share your notes with your class. Compare your life today with that of the children portrayed in the animation.

- How did the children react to the 'white man'?
- Why did they react this way?

4. Concept Maps

Using ideas from your class discussion, create [Concept Maps](#) for the following questions:

- Why is the Yamuti dangerous to individual people?
- Why was the colonisation by non-Indigenous people dangerous for Adnyamathanha people and their culture?
- How did their presence affect the Adnyamathanha community?



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MS2.4

TAKING NOTES

1. Why do we take notes?

2. How is note taking different to writing full sentences?

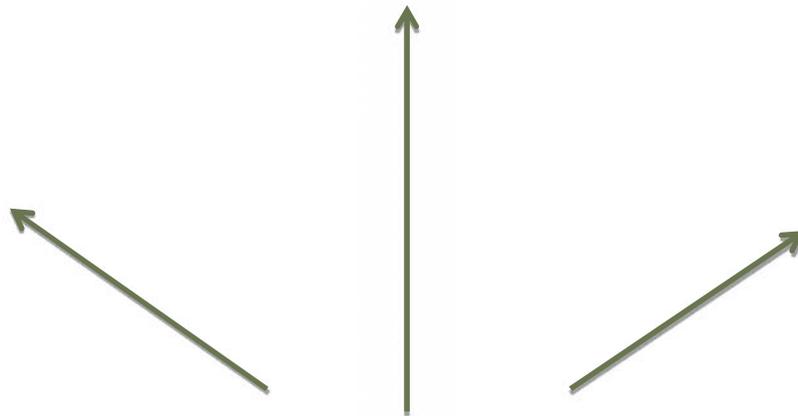
3. Can you provide some examples of when it's helpful to take notes?



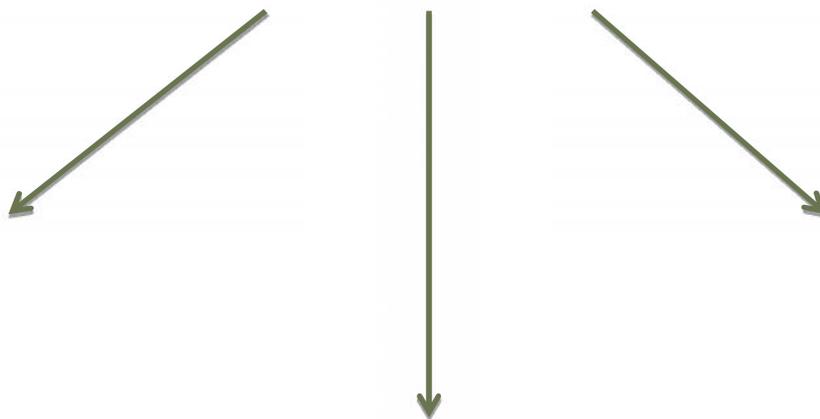
Name: _____

MS2.5

CONCEPT MAPS



Why is the Yamuti dangerous to individual people?

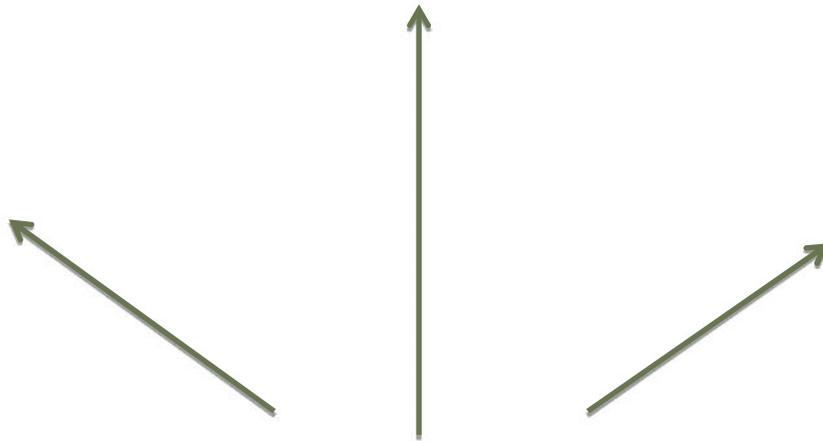




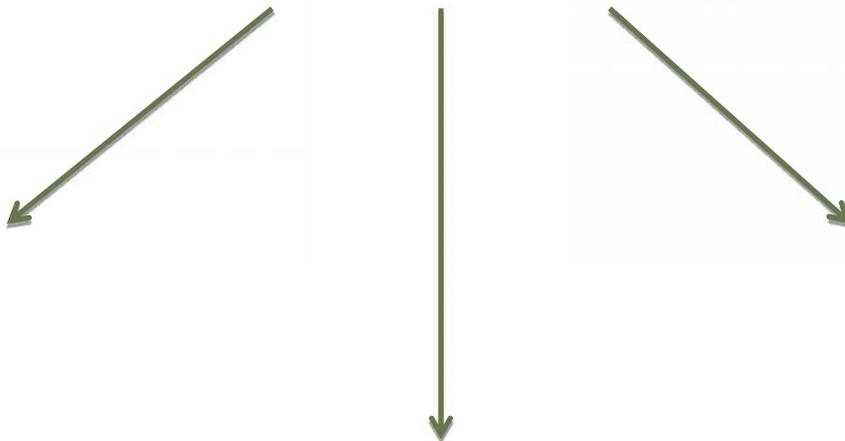
Name: _____

MS2.5

CONCEPT MAPS



**Why was the colonisation by non-Indigenous people dangerous for Adnyamathanha people and their culture?
How did colonisation affect the Adnyamathanha community?**





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Inquiry 3: What does Adnyamathanha Rock Art tell us about the past?	
Description: Part 1 - Students research Adnyamathanha Rock Art in order to understand how art helps us communicate through the generations.	
Student Activity Sheet	MS3.1 – Stories from Adnyamathanha Rock Art
Background Information Sheets	A Story About Stories Aboriginal Art Expression
Additional Resources	Rock Art, National Aboriginal & Torres Strait Islander Educational Website, http://www.natsiew.edu.au/site/resources/features/rock_art.aspx Aboriginal sites of the Flinders Ranges, Australia for Everyone http://www.australiaforeveryone.com.au/aborsites_sa.htm

1. VIEW

As a class, watch the Mini Doc: *Telling Stories - Yarta Wandarlpurla*.

2. STORIES FROM ADNYAMATHANHA ROCK ART

As a class, read the Background Information Sheets A Story about Stories and Aboriginal Art Expression. Ask students to complete the question sheet Stories from Adnyamathanha Rock Art (Activity Sheet: MS3.1). Students may need to watch the Mini Doc again in order to help them complete the questions.

3. RESEARCH ROCK ART

Divide students into groups and ask each group to research a Rock Art story relating to Adnyamathanha culture, or from another Aboriginal and Torres Strait Islander culture which uses Rock Art as a form of telling stories. This research should be completed using a range of available sources, e.g. Internet, local or school library, or a local community member. You may even wish to allocate one research source per group.

Have students share their Rock Art story with the whole class, presenting their findings using a digital tool such as PowerPoint or KeyNote. Students should include the following information in their presentation:

- An illustration or picture of the Rock Art.
- Who has produced the Rock Art?
- What does the Rock Art represent? Retell the story or the message for the whole class.
- Where is the Rock Art found? Be specific with the location.
- When was the Rock Art created?
- Explain how the message or the story that accompanies the Rock Art is still relevant today.



UNIT 3: MY STORY

Inquiry 3: What does Adnyamathanha Rock Art tell us about the past?

Part 1

Activity Sheet:

MS3.1 – Stories from Adnyamathanha Rock Art

1. View

Watch the Mini Doc: *Telling Stories - Yarta Wandarlpurla*.

2. Stories From Adnyamathanha Rock Art

Read through the Background Information Sheets [A Story about Stories](#) and [Aboriginal Art Expression](#) with your class and complete your activity sheet [Stories from Adnyamathanha Rock Art](#). You might need to watch the Mini Doc again in order to help you answer the questions.

3. Research

In your group, find and research a Rock Art story relating to Adnyamathanha culture, or an example from another Aboriginal or Torres Strait Islander culture that has used Rock Art to capture and tell a story. You can use the Internet, a local library or even speak with a member of your community.

Compile your research and create a presentation for sharing with your class. You can use a digital program such as PowerPoint or KeyNote to organise and display all of the information.

You will need to include the following information when presenting your Rock Art story to the class:

- An illustration or picture of the Rock Art.
- Who has produced the Rock Art?
- What does the Rock Art represent? Retell the story or the message to the whole class.
- Where is the Rock Art found? Be specific with the location. You might even like to include a map of the local area.
- When was the Rock Art created?
- An explanation of how the message or the story of the Rock Art is still relevant today.



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MS3.1

STORIES FROM ADNYAMATHANHA ROCK ART

Watch the Mini Doc: *Telling Stories - Yarta Wandarpurla* and complete the following questions about one or more pieces of Rock Art that are explored.

Where is the Rock Art?	What does the Rock Art depict?	What does the Rock Art tell us about how the people interact with their environment?



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What type of rock or natural feature was used to paint or engrave on?	Possible reasons for doing the Rock Art?	What does it tell us about daily life of the community?	What fauna and flora are depicted? Where and what is depicted?

What materials or technology has been used to create the Rock Art?	What age is the Rock Art?	What does it tell the audience about customs or beliefs of the community?	Why is it considered important by the community?



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Unit 3: My Story	
Inquiry 3: What does Adnyamathanha Rock Art tell us about the past?	
Description: Part 2 - Students reflect on their learning about Rock Art and create their own art that records a story, historical event or an act of mother nature.	
Student Activity Sheets	MS3.2 – Reflection Sheet: Rock Art MS3.3 – Art and Symbolism MS3.4 – My Art
Background Information Sheets	Aboriginal Artistic Expression The Geological Story of the Flinders Ranges
Additional Resources	Rock Art, National Aboriginal & Torres Strait Islander Educational Website, http://www.natsiew.edu.au/site/resources/features/rock_art.aspx Aboriginal sites of the Flinders Ranges, Australia for Everyone http://www.australiaforeveryone.com.au/aborsites_sa.htm

1. VIEW

As a class, watch the Mini Doc: *Telling Stories - Yarta Wandarlpurla*.

2. EXPLORE THE GEOLOGICAL STORY OF THE FLINDERS RANGES

As a class, read and discuss the Background Information Sheet The Geological Story of the Flinders Ranges. If further explanation is required, you may wish to instruct students to undertake additional research until they fully understand the information and terminology.

3. REFLECT

Using the Reflection Sheet: Rock Art (Activity Sheet: MS3.2), have students spend 10-15 minutes reflecting on what they have learnt by recording any connections between the geological history of the area and the preservation of the Adnyamathanha Rock Art, especially relating to:

- The rocks that were selected and used.
- The formation of landscapes, e.g. caves where soft rocks have eroded away leaving quartzite ledges overhead.

Encourage students to make further connections by prompting them to think about the following:

- What can we learn about the land from the Adnyamathanha Rock Art?
- What can we identify about the type of lifestyle lived by the ancestors of Adnyamathanha people from their Rock Art?
- How does Rock Art preserve the Adnyamathanha Culture?

Have students share their ideas and discuss with the class.

Ask students to write a description of the Adnyamathanha Rock Art on Art and Symbolism (Activity Sheet MS3.3), giving thought to the symbolism used and the stories it tells about the culture and the sites chosen.

4. MY ART

Ask students to individually create an art piece that tells a story with a moral about their local community. The artwork could have historical significance around a particular event, whether it is a natural disaster, religious subject matter or an occurrence of life and death. Encourage students to think about the medium they use to create their art. Will it last the test of time? Or will it disintegrate, fade, or break over time?

Once students have finished creating their artwork, direct them to complete My Art (Activity Sheet MS3.4) to record information about the following:

1. What does the artwork represent? Retell the message or moral.
2. What was the artwork created with? Note the specific materials used.
3. Why did you use those particular materials?



UNIT 3: MY STORY

4. Explain how the message or the moral that accompanies your artwork might still be relevant in 50 years?



UNIT 3: MY STORY

Inquiry 3: What does Adnyamathanha Rock Art tell us about the past?

Part 2

Activity Sheets:

MS3.2 – Reflection Sheet
MS3.3 – Art and Symbolism
MS3.4 – My Art

1. View

As a class, watch the Mini Doc: *Telling Stories - Yarta Wandarlpurla*.

2. Explore the Geological Story of the Flinders Ranges

With your class, read and discuss The Geological Story of the Flinders Ranges. There are some very big words in there so you might like to research some of them further with your class.

3. Reflect

What connections can you make between the geological history of the Flinders Ranges and the preservation of the Adnyamathanha Rock Art? Spend 10-15 minutes writing down your ideas using Reflection Sheet: Rock Art as a guide. Share your ideas with your class.

Write a description about the Adnyamathanha Rock Art on your Art and Symbolism worksheet. Include ideas about what symbolism is used and what stories it tells about the Adnyamathanha culture and the sites that were chosen.

4. My Art

Individually create an artwork that tells a story about your local community. The artwork might have historical significance around a particular event, whether it is a natural disaster, religious subject matter or an occurrence of life and death. Think about the medium you use to create your art (i.e. the materials). Will your artwork last the test of time? Or will it disintegrate, fade, or break over time?

Once you have finished creating your art work, complete the My Art activity sheet to record information about your artwork.



Name: _____

MS3.4

MY ART

1. What did you create? e.g. painting, sculpture, pottery, lino print.

2. What does your artwork represent? Retell the story, moral or message.

3. How did you create your art? Note the specific materials used.

4. Why did you use those particular materials?



UNIT 3: MY STORY

Name: _____

5. Explain how the message or the story that accompanies your artwork could still be relevant in 50 years?

A Story about Stories

In current times you can engage with stories in many different ways, for example in film, video, DVD, text, and of course by listening to a story being told.

Throughout human history all cultural groups have told stories. Before language developed, ancient people told stories through images, rock and wood carvings, symbols, signs and sounds.

Stories are told today through various art forms including:

- Drawings
- Paintings
- Etchings
- Rock Art
- Song
- Dance.

All cultural groups have developed stories about the creation of the world (i.e. Cosmology). In this way they are making sense of their place in the world.

Science tells us that ancient Aboriginal groups lived in Australia for more than 45,000 years, i.e. during times when mega fauna like the Diprotodon, which is similar to a giant wombat, lived in Adnyamathanha country.

Aboriginal people lived in the Flinders Ranges long before written language was devised, so Adnyamathanha stories would have been handed down orally for thousands of generations. Some traditional stories contain truths that the Adnyamathanha people needed to learn and may have been difficult to explain to other generations.

The traditional ways of learning for the Adnyamathanha focused on story, song, dance and art. In this way the Adnyamathanha people's entire history was recorded orally, handed down from generation to generation.

When histories and stories are handed down by the spoken word and song they are described as oral traditions (i.e. Orate cultures).

When Europeans took over possession of Adnyamathanha Country, the culture was damaged and the cycle of oral traditions broken. From being dispossessed of their Land, Adnyamathanha people slowly lost some of their oral traditions.

The Adnyamathanha language students show us how important it is for them to learn from the personal stories of the Elders, from the physical features in the Land, as well as learning from stories that are related to The Dreaming.

About The Dreaming

It is impossible for us to use words to describe something as spiritual and important as The Dreaming.

To Aboriginal and Torres Strait Islander people ***The Dreaming always: has been - is - and will be, in existence.***

The Dreaming provides people with direction on how to live their lives. This is linked with the different way in which ***time*** is viewed.

In the non-Indigenous world we think of time as 'having been', 'is' and 'going to be', that is the 'past', 'present' and 'future'. However, for Aboriginal and Torres Strait Islander people time is circular and connected with the past, the present and the future.

There are many layers of knowledge involved in The Dreaming. It is the spiritual link that connects Aboriginal and Torres Strait Islander people to the Land, the Seas, the Waterways and the Sky.

Young Aboriginal and Torres Strait Islander children are told stories that are related to The Dreaming. These stories are often called Education Stories. They do not contain any secret or sacred information.

The young people are encouraged to look for the truth in the stories. From listening to stories related to The Dreaming, young people learn their first lessons about:

- What to believe - spiritual/religious beliefs (known as their 'World View');
- Their Country and how it came to be (known as 'Cosmology');
- How to survive in Country and to appreciate their Country; and
- Their responsibilities and how to behave.

Not every story covers all of these points but each one helps to build up knowledge for young people about traditional 'lore' (wisdom, knowledge, expected behaviours, etc.).

Elders will often say, "The lore is the law" - meaning that people need to follow the teachings of The Dreaming to live their lives in the right way, that is, according to the law.

The stories of the 'Yura Muda', (Adnyamathanha language and culture or 'Dreaming') tell tales of the ancient, spiritual beings through which knowledge is shared about the Land, the traditional law and the guidelines for everyday living.

Language and Culture

What is language?

"Languages are used by social groups (families, clans, tribes, societies), to manage their relationships and cultural roles, obligations and inter-relationships"

Definition by Dr Orville Boyd Jenkins (Linguist)

Language is also defined as: *acquiring and using a structured system of communication.*

Definition by Wikipedia

When there is a recognised structure of verbal communication, it is known as 'language'.

When there is a recognised structure of non-verbal communication, it is also known as 'language'. For example, sign languages, such as *Auslan*, have been developed to assist people with hearing difficulties to communicate.

Non-verbal communication is often used to silently convey a message (e.g. in a meeting a person may look at a colleague and wrinkle their nose, or raise eyebrows to convey thoughts and feelings of disapproval).

Many Aboriginal and Torres Strait Islander groups developed highly sophisticated forms of communicating in a non-verbal manner to utilise, mainly when hunting.

What is culture?

We learn our culture in social situations. As children grow up in a cultural group they learn what is expected from those around them. This includes:

- How to behave and how to relate with different people in the group
- What is thought as important to value
- How to meet their physical needs from the environment in which they live, e.g. food, clothing and shelter
- How to keep safe and well
- What to believe in (i.e. religious/spiritual knowledge)
- What customs or ceremonies to follow
- How to use symbols and images to represent knowledge of their physical and spiritual worlds.

As a result of people sharing beliefs and following traditions, patterns of living are developed that are different from other cultural groups.

Over time, cultures change and alter. They continually evolve depending upon what cultural groups of people experience, for example, new discoveries in technology, medicine, and the influence from other cultural groups. (Think about the variety of foods we enjoy in Australia as a result of immigration.)

Cultural features include:

- Ways of communication
- Art - various forms including Rock Art, painting and sculpture
- Music, Dance
- Food
- Clothing
- Ceremonies

- Religious beliefs
- Education (how people learn/are taught)

Stories are a very strong way of organising knowledge about culture. They help people recall history and teach their young.

How is language connected with culture?

Language is connected with culture in the following ways:

- Language is a strong aspect of culture, i.e. the core of culture.
- Language is the carrier of culture.
- Language is used to process information about cultural heritage and thus helps to develop an understanding of the group's World View.

When people share experiences through and around language, they form a basis for cultural identity and a sense of belonging to community.

Language is a major feature of most social events and interactions with others. For example, language is used in social situations and gives direction as to how relationships are formed and what social protocols to follow.

Through social instruction and the exchanging of cultural information via language, children learn how to behave and what to value and what to believe (i.e. perpetuating cultural morés).

In traditional Aboriginal and Torres Strait Islander groups oral language was, and still could be, the 'keeper' of history and tradition through the telling and re-telling over generations, of personal stories and stories related to The Dreaming.

Language is associated with 'place'. The birth place of their traditional language has spiritual connections for Aboriginal and Torres Strait Islander peoples.

The use of 'mother tongue' languages enriches cultural identity and builds connection with Country.

Reclaiming language maintains culture and enhances identity.

"Language is a living thing; it is the very core of our cultural identity. Sensing its power, colonizers have systematically sought to control or even eradicate it among those they colonize, often with great success.

The teaching of Indigenous languages, as is the case with the teaching of all languages, cannot and should not ever be divorced from its vibrant cultural heritage. As Hinton (2002) states, - learning your language of heritage also means learning about customs, values, and appropriate behaviour."

By Mark Warford, Buffalo State College in a paper entitled *Narrative Language Pedagogy and the Stabilization of Indigenous Languages*, January 2011.

Cultural Identity

What is cultural identity?

When talking about cultural identity, we are referring to the identity of a group or a recognised culture, or the personal influence that one embodies from belonging to that group or culture. Generally speaking, a cultural group has shared values and goals.

A person's knowledge, beliefs and behaviour derive from their environment and through their social learning. There are common traits or identifiers that influence one's cultural identity. These include gender, race, history, nationality, language, religious beliefs and political beliefs.

With the immigration of many different cultures into Australia, society has become more and more multi-cultural, and one's cultural identity might be made up of various influences from many different cultures.

How do we explore or identify a group's cultural identity?

In order to explore the nature of a group's cultural identity, the following framework can be useful:

How does this cultural group's lifestyle define the following concepts?	
World View	How people interpret the world: what they believe in about life, the universe and how these beliefs give direction to living.
Cosmology	How they explain how Earth came to be.
Social Organisation	The protocols for social behaviour and consequences. This includes defining roles and responsibilities, e.g. family structure.
Meeting Needs	How both physical and spiritual needs are met.
Customs	The rituals and ceremonies that are important, e.g. story, song, dance, art.

Using this framework, we can attempt to explore the cultural identity of the Adnyamathanha people represented within the *Wadu Matyidi* animation and five Mini Docs.

Case Study: Adnyamathanha Cultural Identity

World View

The Dreaming is an important cultural element for all Indigenous Australians. It refers to a time when Ancestral Beings travelled across the land, creating life and key geographic features of the land. It is often told through story.

There is no single phrase in the English language that can begin to convey the complexity and the significance of The Dreaming, as each Indigenous group has its own distinct explanation.

The Dreaming contains many layers of knowledge, including:

- World View (cosmology, spiritual belief system)
- How to meet spiritual needs
- The Law (rules for living)
- Astronomical knowledge (mathematics related to seasons, cycles, etc.)
- Geographical knowledge
- Social organisation (kinships, moieties, relationship protocols)
- Survival needs (knowledge about how to meet basic human needs).

Cosmology

Akurra, an ancient serpent, is the ancestral spirit that shaped the landforms of the Flinders Ranges, the home of the Adnyamathanha people. Stories related to The Dreaming give direction to their living.

Social Organisation

The Adnyamathanha people traditionally have a complex system of social organisation. For example, 'moieties' called Matheri (the south wind) and Arraru (the north wind) underpinned the marriage system and all interactions in Adnyamathanha society. A person's moiety is inherited from their mother. For example, if the person's mother is Arraru, then that person is also Arraru. People have many responsibilities to their moiety.

Adnyamathanha people also have particular animals, considered their totems, which they should never hunt or eat.

The concept of family is connected to these traditional social structures and thus is quite different in nature to a non-Indigenous viewpoint. The Elders are the custodians of knowledge and possess ancient wisdom that has been handed down to them. They are to be respected.

Note: Terminology, for example 'kinship structures', often used to describe 'social and spiritual order', cannot adequately describe the complex, interwoven and 'layered' levels of understanding that is part of the Aboriginal psyche.

Meeting Needs

The Adnyamathanha people share a physical and spiritual connection with their Country in order to meet their needs.

- 'Physical' including:
 - Clothing (where there is a need to be protected from the elements)
 - Nourishment (food and water)
 - Transportation (the feet historically being the first form)
 - Shelter
 - Defence
 - Health and wellbeing.
- 'Spiritual' meaning:
 - To belong to, identify with and communicate within a social group (i.e. cultural connections)
 - Belief in superior Beings.

[The Adnyamathanha People](#), a Think Quest site project by students, provides a comprehensive study of the Adnyamathanha history, culture and lifestyle.

Customs, Ceremonies and Rituals

Respect, including respect for Country, respect for family and others, and respect for self is an important custom for the Adnyamathanha people.

Language is central to the identity of the Adnyamathanha people.

Many of the traditional ceremonies have been lost through dispossession of Country and their relocation.

The Rock Art of the area is essential to and helps define Adnyamathanha cultural identity.

Human Spiritual Needs - Howard Clinebell

Howard Clinebell, after years of pastoral care and psychological counselling, developed a list of seven common 'spiritual needs' that are considered to be part of human nature. These include:

- All people need love for it heals and gives people a sense of being strong
 - From others
 - From self
 - From a source greater than people, e.g. God, The Dreaming
- Everyone needs to experience knowing that there is a greater energy force than just what they are able to sense.
- Everyone needs to know what they believe in, what is important, and this provides them with a sense of meaning and hope when faced with sad events.
- Everyone needs to be aware of what they consider to be a moral way of living, e.g. what is ethical behaviour, how to act in a just way, how to ensure that they act with honesty and truthfulness.
- Each person needs to reflect upon their own personality, their creative nature, their inner spiritual self/wisdom.
- All people need to develop a sense of connection with other people, and all things natural.
- All people need to be in touch with their spirituality to help them in times of grief, self-doubt, when feeling a sense of guilt. People's spirituality increases the way that they can enjoy life, look forward to the future with hope and how they feel about themselves.

Clinebell feels that everybody must pay attention to these needs to feel whole and fulfilled, making spirituality central to human wellbeing¹.

¹ *Well Being: A Personal Plan for Exploring and Enriching the Seven Dimensions of Life: Mind, Body, Spirit, Love, Work, Play, the World*, Clinebell, H.J. (1992), Harper Collins.

Aboriginal Artistic Expression

Purpose

Aboriginal artistic traditions were created:

- To celebrate the lore of the Land.
- To record stories related to The Dreaming.
- To map significant places.
- As a reminder to take care of the Land.
- To pass on information.
- To record ceremonies.
- To remember history.

Location

Sites containing artwork were often places of spiritual significance. Some were jointly used by men and women, but others were strictly gender specific, i.e. birthing sites or sites for final initiation ceremonies. Drawings, paintings and engravings were often 'redone' by new groups of initiates.

Aboriginal sites of the Flinders Ranges include:

- Yourambulla Caves, with two caves (or overhangs) containing Aboriginal Rock Art
- Arkaroo Rock, with many paintings created in red, yellow and white ochre and charcoal
- Sacred Canyon, with engravings representing animal tracks, people, waterholes and other symbols.

Materials and Technology

The following materials were often used to create Adnyamathanha art:

- Charcoal
- Ochre – some were traded as not all colours used were available in the area
- Ochre (for example) mixed with animal blood or oil (e.g. emu oil) to bind it together.

The oldest etchings were done with rocks that were harder than the carving surface because sites had to withstand years of natural weathering. For example, obsidian, a volcanic glass, was thought to be used because it is very sharp and fractures with a thin edge suitable for etching. (Obsidian is sometimes still used in medical procedures today.)

The Geological Story of the Flinders Ranges

The geological history of Earth goes back 2.5 - 3.5 billion years.

The Flinders Ranges are made up of some of the oldest known rocks in the world, dating right back to when the continents were being formed by the movement of the tectonic plates.

In these extremely ancient times there was a large, long depression, about 1,000 kilometres long and several hundred kilometres wide, running from the northern edge of the Flinders Ranges down through the Mt Lofty Ranges, the Fleurieu Peninsula and Kangaroo Island.

This depression has been given the name Adelaide Geosyncline. It occurred along the edge of an ancient super-continent called Rodinia. Large layers of sediment, e.g. silt and sand, were deposited in this depression.

About 450 million years ago, during what is known as the Cambrian geological period, significant movements in the Earth's crust caused these layers of sedimentary rocks to be folded into a mountain range. The top of a fold in a mountain range is called the anticline and the bottom the syncline.

Naturally there was a lot of pressure and heat from the friction involved. (This changes the nature of the sediments, i.e. layers of sand became harder crystalline quartzite. Shale becomes slate.) The layers of rocks changed from being sedimentary to metamorphic (to metamorphose = to change).

The ridge-tops of the Flinders Ranges are composed of this hard quartzite. Many layers of rock making up the ranges have eroded away over the millions of years since their formation and now are only very low in comparison to their original size. The area has also seen igneous activity.

Because the Ranges contain some of the oldest rocks in the world they also contain the oldest fossils, i.e. Ediacara and Archaeocyatha.

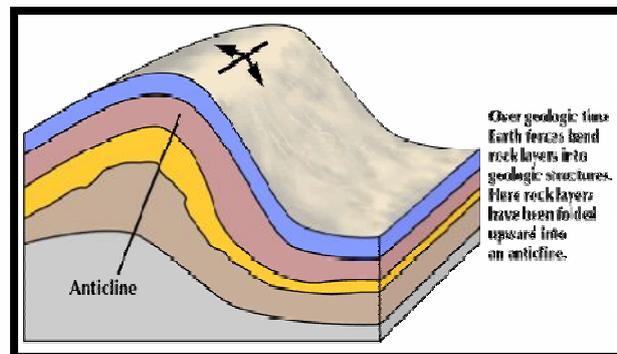


Image courtesy of the University of Texas Libraries. The University of Texas. Austin