**Zeta Wilson:** I’ll be hosting this webinar this afternoon. Just before I start this presentation about Aboriginal perspectives in the Victorian curriculum, the arts in the primary setting, I would like to acknowledge my colleagues who will be assisting today, and that’s the manager of the Victorian curriculum F-10 , Craig Smith, for his support in the Q&A session, and also Peter Fisher, with the behind-the-scenes support for these webinars.

Also, I would like to acknowledge my colleagues from the curriculum...the curriculum managers, Kathy Hendy-Ekers and Margaret Arnold, and the key stakeholders – Vaso Elefsiniotis from VAEAI, and Aunty Fay Muir from VACL. They too will be co-delivering this afternoon.

Also, I would like to inform you that this presentation will be recorded and that the file that’s recorded will be made available once they have been edited.

Alright. Now, today in this webinar, we’ll be just using...when it comes to managing the questions, we will be only using the chat function. So if you’ve got any questions, please put your questions in the chat function and at the end of the session, depending on time, we will answer those questions. But before I start, I’ll just do an acknowledgement of country.

I would like to acknowledge the traditional custodians of the many lands across Victoria on which each of you are living, learning and working from today. I would like to acknowledge the traditional custodians of the Wadawurrung people and their ancestral lands that I’m speaking to you from today. When acknowledging country, we recognise Aboriginal and Torres Strait Islander people’s spiritual and cultural connection to country. We acknowledge the continued care of the lands and waterways over generations and celebrate the continuation of a living culture that has a unique role in this region. And as we share of our knowledge in teaching and learning, may we pay our respects to elders past, present and emerging, for they hold memories, traditions, culture and hopes of all Aboriginal and Torres Strait Islander peoples across the nation, and hope that they will walk with us on our journey.

So I would like to begin by talking to you about just the content of the presentation today. In it I will cover an overview of Aboriginal perspectives in the Victorian curriculum by considering the cross-curricular priorities about learning about the history and cultures of Aboriginal and Torres Strait Islander peoples. Also, I will just provide briefly an overview of Aboriginal perspective across the arts and then I will consider some of the protocols and suitable resources for embedding Aboriginal perspectives in the arts for primary teachers in a localised and Victorian context.

The curriculum managers will provide an overview and an opportunity for some content dive into the curriculum about the arts, and make some connection to a localised and Victorian context.

The key stakeholders, Aunty Fay from VACL, and Vaso from VAEAI, they’ll share their expertise and knowledge and contribute in the Q&A section.

Now the Victorian curriculum, an overview. As we know, to meet the diversities of all students, the Victorian curriculum F-10 provides an inclusive and flexible framework for schools to develop their teaching and learning program. Learning about the histories and cultures of Aboriginal and Torres Strait Islanders peoples is embedded across the Victorian curriculum F-10. Because it occurs in different curriculum areas, we call this the cross-curriculum priority.

The cross-curriculum priority for learning about the history and cultures of Aboriginal or Torres Strait Islander peoples, provides the opportunity for all students to deepen their knowledge and understanding about the oldest living culture. It is also important for Aboriginal and Torres Strait Islander students in the classroom to see their own cultural identity and their history reflected in the learning.

By engaging with the learning across 11 years of schooling, from Prep to Year 10, students will build their ability to show their appreciation and understanding about why it’s important to show respect and empathy towards the First Nations peoples. This deep learning over time can only occur because of the meaningful learning experiences that explored shared viewpoints and the perspectives from Aboriginal and Torres Strait Islander peoples, learning about the rich histories and cultures here on Earth.

Now, the localised and Victorian context. One great starting point is the community preferred education model when it comes to learning about the history and culture of Aboriginal and Torres Strait Islander people, start teaching your students in a localised and Victorian context. Now, what do I mean by that? Firstly, just think about where your school is situated. Who are the traditional owners? Then localise the content about the history and the culture of the traditional owners to suit the local area, your community, and then the surrounding areas. Next, you can extend your teaching and learning program to incorporate the many Aboriginal groups across Victoria. Then you’ll be providing that Victorian context. So by following the community preferred education model, you are able to embed Aboriginal perspectives across the curriculum with a focus on a localised and Victorian context. And of course, you can extend the students’ learning about the history and cultures of Aboriginal and Torres Strait Islander people across Australia.

The arts overview. This is... What you can see here is a table that provides an overview of the number of content descriptions and elaborations that actually makes references to Aboriginal and Torres Strait Islander histories and cultures across the arts. So, the first column that you see there is the arts across the primary and secondary. But on the other column you’ll see the primary settings, the numbers there. So overall in looking at the numbers for the arts, definitely you can see Visual and Media Arts has a large number of Aboriginal mandated content, but when you compare it to the primary settings, then you can see the numbers there almost reflect...are almost a balance across the disciplines. Now, the summary for the curriculum content, learning about the histories and cultures of Aboriginal and Torres Strait Islander people, it is found on the VCAA website in the section of overview and it’s come to the section of the cross-curriculum priorities. You’ll be able to download the table.

Aboriginal perspectives in the arts. Here I’ll be very brief. The first little point there that it actually makes is really highlighting this point that teaching about Aboriginal perspectives in the arts, students will learn how Aboriginal and Torres Strait Islander people use art, music and dance for a particular purpose. And the use of storytelling to retell about the history and culture from a traditional to a contemporary perspective. The reclaiming and reviving of culture through the different art form practices shows how Aboriginal artists are learning about their cultural traditions and their practices, and through the different art forms and practices and conventions, they are able to retell about their history and their culture from a traditional to a contemporary perspective.

So now I will hand over to the curriculum manager Kathy Hendy-Ekers, who will talk about her areas of Visual Arts and Media Arts. So over to you, Kathy.

**Kathy Hendy-Ekers:** Thank you, Zeta. Good afternoon. I’m Kathy Hendy-Ekers, the curriculum manager for the Visual Arts. And I’d like to... I’m coming this afternoon from the land of the Wiradjuri people, so I’d like to acknowledge the traditional custodians of the land on which I am presenting from and acknowledge their elders and leaders both past, present and emerging.

I’m just going to go through this afternoon a little bit of an overview of how you could approach teaching Visual Arts and Media Arts using Aboriginal perspectives. So, Zeta has just outlined for you some of the examples that are in the Victorian curriculum, in the content and achievement. And this afternoon I’ll actually go through some of those areas for you.

Just a moment, I’m just setting my timer so I know that I’m keeping to time.

OK, so, as Zeta said, for F to 6, the main content descriptions that do have specific references to Aboriginal and Torres Strait Islander content is in the Visual Arts in the respond-and-interpret content descriptions. So you can see there, right from foundation, right through to level 6. there are references, particularly when you are looking at works of art and you’re looking at the works of Aboriginal people. And down the bottom there I have the elaboration example, and the content description, for example, for level 4 is identify and discuss how ideas are expressed in artworks for a range of places, times and cultures, including artworks by Aboriginal and Torres Strait Islander people. So you can see there is a specific reference in the elaboration there. Maybe comparing artworks made for different reasons using appropriate visual conventions and identifying different interpretations by viewers in a range of locations. For example, comparing artworks by Aboriginal and Torres Strait Island drivers with artworks by other Australian artists.

So a good place to actually start would be to go to the National Gallery of Victoria website. So if we’re doing a responding activity, again, there’s a content description, and this is Level 3-4. I thought this was a nice level to start with. Some of the key elements you are looking at are the subject matter of artworks, the expression of culture or identity, investigating visual conventions, so art elements and art principles, which are what they are referred to in the Victorian curriculum. Looking at artworks as commemoration, particularly for Aboriginal and Torres Strait Islander people, and what is the meaning of the work? So they’re some basic starting points.

Now, I’m just going to share my screen at the moment. Just bear with me. And I think we’ll come up with... Yes! So what I’ve got on the screen here is – and hopefully you can see that – is the actual website link from the National Gallery of Victoria to their Indigenous art section. And as you go through, you’ll see there are some specific examples there of exhibitions that are currently on, a range of videos, some reading, art journals.

But probably this is the key here. And, I’m sorry, I’ve made it small, so you can actually see it on the screen. But there is a range of Aboriginal...artworks by Aboriginal artists there for you to have a look at. So that would be a really good starting point. As Zeta said, you do need to start local. So Zeta and Aunty Fay Muir and Vaso from VAEAI, doing the professional learning, will be able to help with this. If you were starting teaching this, what sort of works you would look at in terms of the looking at Aboriginal perspectives? So there’s quite a range of them, mainly from the ‘70s right through to contemporary artists working. And if you click on each artwork you actually come up with some information about the artist and their work. So that’s the basic collection, and that’s often a good starting point if you are looking for...even for your explore and express and you’re thinking about work.

OK, so I’m just gonna stop sharing there and go back to the presentation. So you would use those works there.

OK, the next thing we’re going to look at, if you are looking at a making-and-responding activity, so you might look at two Aboriginal artists from different periods of time and the issues the artists are exploring in their work.

So, for example, I’ve got two works here. And I’m sorry we can’t show the works on the screen. I will have to go to the website. So I’ve actually put the links in there too. It’s about copyright and publishing, so we can’t actually publish these works on our website because of the permissions that we need, which is standard probably art practice. So that’s something really to be aware of. I’ll just go though and show my screen again, so you can actually have a look at some of these works. So, sorry, I will just... If we go into the PowerPoint, I’ve got one here. So... Sorry. I don’t know if you can see that. Hopefully, you can see that. I’m not sure. Somebody might be able to tell me.

But there are two works here. One by Lorraine Connelly-Northey, who is an artist up from...in Swan Hill. So up in that country up there. And the other one is William Barak’s very famous painting of Figures In Possum Skin Cloaks. So thank you for somebody... So they’re two very good examples to use of artists that you could actually look at from different periods of time. So, William Barak, and there are some great resources on the Victorian...National Gallery of Victoria website around this work. It’s probably one of Victoria’s most famous Aboriginal paintings. And it would be a really good example to have a look with Lorraine Connelly-Northey’s work. So both artists, there is some information there about the artist. And, again, this is an example of starting local.

And Vaso will explain from... There is a great resource about. Because I know a lot of people, when they think about Aboriginal art, go straight to dot painting. And, again, that’s a way of approaching teaching Aboriginal art. We’re not saying you can’t do it, but it is important that you do have that discussion with your local community before you commence on that, of the appropriate use of those images. OK, I’ll go back to the website now. The presentation, sorry.

So, as I’ve said, the artists are from two different periods of time. You might look at the issues the artists are exploring in their work and also have a look at the materials they’ve used. And they could create their own artwork, so students could create their own artwork. So you’ll see here I’ve actually stepped through. Once you had a look at those works, students could look at unpacking their ideas, the use of the materials and techniques. They could create their own painting or sculpture based on that work. Again, observing the protocols. And then for present and perform, they could unpack how the artwork is displayed. So they could actually look at how Aboriginal art is displayed in particular galleries like the National Gallery of Victoria or even on the website of the National Gallery of Victoria, and then they could plan a presentation of their own artworks, so what they would consider when they’re displaying those works.

And then I have some assessment there for you so you can have a look at that with some indicators. And this is for Level 4 – how students should show the links between the work they used for inspiration and their own artwork, the use of materials, techniques and visual conventions, the expression of ideas in the work of the Aboriginal artist and the use of materials, techniques and visual conventions and the presentation of the work and what the students can consider.

OK, Media Arts. Again, Zeta talked about stories. There’s a great resource I’ve got a link there to from the ABC, the Australian Broadcasting Corporation, and the Australian Teachers of Media. It’s called Dust Echoes, and it’s a series of animations telling Aboriginal stories. So that would be a good way of looking at to what are the purpose of the stories, who are they for and how are those stories linked to the local community. And the activities the students could plan to animate maybe a local story that they do develop.

So, again, same sort of content descriptions for Media Arts with the elaboration there. So Media Arts on the media study...sorry, media web page for the F-10 curriculum. In the learning, there are a lot of terms that are specific to Media Arts, particularly if you’re a journalist classroom teacher and you’re teaching English. There are a lot of links between Media Arts and English and information, communication, technology you might want to look at.

So, there are some keywords there like characters, settings, story principles, audience, social, cultural and historical contexts, technical elements, symbolic elements, viewpoints and media technologies. So, they’re some of the terms that you do need to look at.

I’ve got another link there to another great animation, or presentation, from the ABC again, called Little J and Big Cuz. It was an animation produced with some very famous Aboriginal actors in Australia voicing over the characters in that production. So that would be a really good one to look at. (ALARM RINGS) Sorry, that’s my timer going off. OK, so, again, I’ve got a little bit of a step through, but if you are looking at Aboriginal stories and how to unpack those protocols, for the three areas of the content descriptions. So, looking at how stories are represented and students telling their own story, they could make their own presentation, which could be a film, a story book or photographic images, and they unpack that.

This last thing, last example, was looking at representation. So, there are two Australian Aboriginal artists there. You could look at that work there too, that is looking at the purposes of the images and what the artist is trying to say in those images. So, how the people are represented in those photographs. And where you would find... So there are photographic images and, as we’ve said, media representation is quite prominent in those images. So... Representation of Aboriginal people. So there are protocols, they are observing those representation of Aboriginal people there. So you might want to discuss the purpose of the images and what the artist is trying to say.

And there we have some achievement, there, indicators too, which you could read through with these examples. So, I am conscious of time, so I’m now going to pass... Or someone will pass away from me, I think over to Marg Arnold, who is the curriculum manager for the Performing Arts, responsible for Dance, Drama and Music. Thanks very much.

**Margaret Arnold:** Thank you, Kathy. Good afternoon, everyone. My name’s Margaret Arnold. I am the curriculum manager for Performing Arts. I would also like to acknowledge the Wurundjeri people, the lands where I’m working today, and to pay respects to their elders past, present and emerging.

The lands where I am and where you are have had stories told for tens of thousands of years. Storytelling in the world is key to understanding so much about culture. Myths and legends demonstrate human values or explain events from the past. For Aboriginal people, the spiritual identity and connection to the land expressed in Dreamtime is...gives the different Aboriginal groups different stories relating to their own situations, teaching about the importance of community and connection to the land where they are and...

Aboriginal and Torres Strait Islander people continue to tell the stories. Think about the contemporary songwriters – think of Archie Roach and Took The Children Away. We could start with that sort of storytelling, the contemporary storytelling. But today we’re going to have a taster using the Dreamtime.

So there we are. How do we tell stories in music, dance and drama? I’m dealing with all three art forms, and I thought perhaps, for a starting point, for something that is localised, Victorian content, we’re going to have a look at this Boonwurrung story about the filling of the bay.

There are many references for local Victorian stories. I’ve used the Nyernila collection where... That’s cited on the screen. There are some stories in there from all over Victoria. But the idea to consult first with your local Aboriginal contact people and to ask permission, they’ll be able to provide assistance and perhaps even assist with telling the story.

The story that we’re looking at, though, is summarised on the screen at the moment. Very briefly, so that we get the context of what we will talk about next, the custodians of the biik, the river, traded and welcomed people from other Kulin Nations and obeyed the laws of Bundjil, who travelled as an eagle, and Waang, who travelled as a crow. Conflict and chaos came, and in their arguments and fighting, the people neglected their biik, their river. The warreeny, the sea, became angry and eventually flooded the whole area. Bundjil was angry and told the people to change their ways to save their land. And the aftermath is the large bay called Nairm, which we now know as Port Phillip. And that’s a very brief summary of the story.

So that...Music, Dance and Drama have separate curricula in the Victorian curriculum. They’ve got separate descriptions, they’ve got separate strands. But there are many ways of organising that in schools, and they might be taught separately or perhaps together or a couple of them together, for instance, Dance and Drama, as a performing arts study.

Now, to do justice to each of these art forms, if we find some key elements and use that terminology often to draw together the ideas that we’re talking about. I’m using levels 3 and 4 for the examples today, but you could easily adapt those. So, in Music, we’re looking at pitch, rhythm, form and dynamics. In Dance, body action and choreographic devices. Voice, body, movement and language are the Drama elements that we will use.

So, in these areas in levels 3 and 4, all of the content descriptions are relating directly to Aboriginal and Torres Strait Islander content and people...are in the respond and interpret strand, and we do have four different strands across the arts, but this Respond and Interpret is where the specific mentions are made. And I’ve put those specific ones for years 3 and 4 up on the screen now. While there are ways to work purely with that strand, and there are some elaborations that would help you just with that strand, what we’re going to do today is take a quick look at elaborations from each of the strands to allow for something that is a richer experience than just the one on the screen where...where you’re responding and interpreting to something else. We’re using that...the story, the storytelling, as a springboard for some other... for some more rich experience across probably a number of weeks if you were looking at all of these art forms.

So, in Respond and Interpret in Drama, we’ve got elaborations that the drama elaboration is actually probably the best, a really good one to start off with. Comparing drama in their community to drama of other people, talking with local Koorie community members about how traditional stories were told in earlier times, how the same stories are told now.

That’s a really terrific starting place, and could be used as a starting point for all of these, whereas the one that I’ve chosen here on the screen for Music, the evaluating one, really relates to something that’s reflective and might come at the end of the process. But nevertheless it’s all sort of linked, so we can kind of map it through.

In the strand Explore and Express Ideas, the story could be retold. It could be retold as the original story or it could be transferred to another situation where people come to understand the consequences of their actions. There are opportunities to connect here with other learning areas too, or a thematic content of a unit of work, perhaps across a number of different areas.

So the Explore and Express elaborations allow us to have... experiment with some of the key parts of the different art forms. So in Drama, experiment...exploring the roles of the situations and experimenting with the tension, creating dramatic meaning. From that little story you could see how that might happen.

Using contrast and repetition to explore and generate new movement ideas in response to stimuli, and that stimuli might be the stories that are being told.

And using imagination in music to explore concepts like lightness and weight, or considering the effective use of the elements, musical elements, and exploring how it might be done with your classroom percussion instruments, where it doesn’t necessarily have to be at this point. We’re exploring and expressing the idea, so it doesn’t need to reflect the original kind of concept that we might have of Aboriginal and Torres Strait Islander music, for instance, at this point, because that can be a contrast at a later time.

When we get to the Practices – drama practices, dance practices, music practices – I have chosen some elaborations here that really... I’ll perhaps speak to the music ones. Exploring giving rhythm and pitch patterns, structures or timbres to improvise and create music.

Now, in the story that we heard, we had the peaceful river. We had the gradual neglect. We had the sea becoming angry and Bundjil appearing and people promising to respect the land and the sea not being angry anymore, but forming the Nairm at Port Phillip Bay as the culmination of that story, of that particular Dreamtime story.

And then we get to Present and Perform. So, a performance could be applying the story structures. This one specifically in Drama has the Aboriginal content, exploring local stories and how they’re dramatically portrayed as a reference to shaping their own drama using the elements of dance and so on, and planning and rehearsing music for a live or virtual performance.

A performance could happen to each other, to another class, to an assembly, or it could stand alone as a music composition that might be performed or as a dance composition that might be performed with the background of a story, or it could be a combination of those things.

So I think my time is almost up now too, and there are many other stimulus ideas that you can use with the performing arts – Bangarra Dance, some other animations of Dreamtime stories through the NITV. Tanderrum is mentioned in the curriculum elaborations for Music and Dance and there are some lovely examples of that on film too as a celebration. So lots of different opportunities. That’s just a taster.

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