



## Theme: Country

## Teacher Guide

These resources accompany films, videos, transcripts, and vignettes that were created in, by and with Aboriginal and Torres Strait Island communities.

The resources are designed to help teachers use the media in their classrooms, to develop all children’s understanding and recognition of Aboriginal and Torres Strait Islander: identity, communities (traditional and contemporary), history, Culture, Country, and the integral part they play in Australian history and life in general.

The resources include:

- Media (listed below)
- Teacher guide (including suggestions for activities)
- BLMs (to support activities)
- Background information for teachers (addresses issues from all three themes)

### Media for this theme

#### Films and transcripts

Title	Community	Place	Theme
<i>Bunjil the Eagle</i>	Jaara	Bendigo, central-western Victoria	Country, Culture & Community
<i>The Creation of Trowenna</i>	Neunone	Bruny Island, south-east coast Tasmania	Country, Culture & Community
<i>The Moon and Gecko</i>	Paakantji	Wilcannia, NSW	Country & Culture

*The Moon and Gecko* is also explored in the Culture theme.

#### Videos and transcripts of childrens’ stories

Title	Child’s name	State	Theme
<i>Honeymoon Springs</i>	Bronson	Jarlmadangah, WA	Country & Culture
<i>Alex – My Country</i>	Alex	Beswick, NT	Country

#### Vignettes (videos and text)

Person	State	Theme
Yingiya Guyula	North East Arnhem Land, NT	Country, Culture & Community
Terrence Coulthard	Iga Warta, North Flinders Ranges, SA	Country & Culture
Patrick Butcher	Lockhart River, Cape York, Qld	Country, Culture & Community
William Watson	Jarlmadangah, WA	Country, Culture

William Watson’s vignette is relevant to this theme, but is explored in greater depth in the Culture theme.

## **Aspects of Aboriginal Country explored in this theme**

- Relationship to Country
- Creation ancestors
- Dreaming stories and Country
- How Country came into being
- Transmission of Culture on Country
- Protocol for being in Country 'right way'
- Ceremonies and songs
- Identity and Country
- Respect
- Assimilation

## **These resources align with the following areas of the Australian Curriculum**

### ***English***

#### **Year 5**

(ACELT1608)

Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts

(ACELY1700)

Plan, rehearse and deliver presentations for defined audiences and purposes incorporating accurate and sequenced content and multimodal elements

#### **Year 6**

(ACELY1709)

Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions

#### **Year 7**

(ACELY1728)

Use a range of software, including word processing programs, to confidently create, edit and publish written and multimodal texts

#### **Year 8**

(ACELA1548)

Investigate how visual and multimodal texts allude to or draw on other texts or images to enhance and layer meaning

(ACELT1806)

Explore the interconnectedness of Country and Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors

(ACELY1735)

Explore and explain the ways authors combine different modes and media in creating texts, and the impact of these choices on the viewer/listener

(ACELY1736)

Create imaginative, informative and persuasive texts that raise issues, report events and advance opinions, using deliberate language and textual choices, and including digital elements as appropriate

## **Year 10**

(ACELY1756)

Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues

## **Geography**

### **Year 2**

(ACHGK011)

The ways in which Aboriginal and Torres Strait Islander Peoples maintain special connections to particular Country/Place

### **Year 3**

(ACHGK015)

The many Countries/Places of Aboriginal and Torres Strait Islander Peoples throughout Australia

### **Year 4**

(ACHGK023)

The custodial responsibility Aboriginal and Torres Strait Islander Peoples have for Country/Place, and how this influences their past and present views about the use of resources

### **Year 7**

(ACHGK041)

The economic, cultural, spiritual and aesthetic value of water for people, including Aboriginal and Torres Strait Islander Peoples and peoples of the Asia region

### **Year 8**

(ACHGK049)

The aesthetic, cultural and spiritual value of landscapes and landforms for people, including Aboriginal and Torres Strait Islander Peoples

### **Year 9**

(ACHGK065)

The perceptions people have of place, and how this influences their connections to different places.

## **History**

### **Year 3**

Historical Knowledge. Community and Remembrance

(ACHHK060)

The importance of Country and Place to Aboriginal and/or Torres Strait Islander peoples who belong to a local area. (This is intended to be a local area study with a focus on one Language group; however, if information or sources are not readily available, another representative area may be studied)

### **Year 4**

Historical Knowledge and Understanding. First Contacts

(ACHHK077)

The diversity and longevity of Australia's first peoples and the ways Aboriginal and/or Torres Strait Islander peoples are connected to Country and Place (land, sea, waterways and skies) and the implications for their daily lives.

## Suggestions for viewing all films

You may choose to view:

- each film, and complete its activities, before moving onto the next;
- all films (on separate days) before beginning activities; or
- a film about a particular community, if you prefer to focus on just one.

Stories from the films: *Trowenna* and *Bunjil the Eagle* are told in *Sharing Our Stories 2*, a set of books by Liz Thompson and published by Pearson.

## Films to View

All films can be found at <http://sharingstories.org/our-stories/films-by-location/>

Use the map on this site (and your atlases for precise location) to find:

- Bendigo, Victoria, then click to watch *Bunjil the Eagle*; and
- Bruny Island, Tasmania, then click to watch *Trowenna*.
- Wilcannia, NSW, then click to watch the *The Moon and Gecko*.

## Transcripts of films

Parts of some transcripts (provided as BLMs) aren't verbatim; rather they provide a general overview of the films.

Suggestions for using them:

- Use as background information for teachers.
- Make copies for students, and:
  - Read and discuss prior to viewing the film.
  - Ask students to find particular information as they watch the film, such as suggestions provided below.
  - Read and discuss after viewing the film to help answer focus questions.

## First viewing

After watching a film, focus questions/statements for class discussion include:

- Recap what the film tells you.
- Why do you think the person/people, and their community, wanted to make the film?
- What are the names of the people in the film?
- What is the community's name?

## Follow-up viewing/s

Students may need to view the film again to check answers for questions discussed.

Before viewing, in addition to checking their answers, you may like to ask students to focus on further questions, such as these:

- What Country do the films relate to?
- What is the main message of the film?
- Are there any other messages as well?
- What questions does the film raise?

Discuss students' answers, and view the film a third time if necessary.

## Related tasks

Select from the following activities, adapting them as necessary to suit your students' needs, or use your own ideas.

**Using the BLM: Map of Australia**, accurately mark on the map the communities whose stories you've viewed, and any other places mentioned in the films. Mark in your own community, and other places that are important to you.

Use digital mapping tools and/or atlases ... Explore Geoscience Australia's online tools in particular, as there is data for all locations around Australia. Various states and territories also have gazetteers and other location mapping services. Geoscience Australia's *As the Cocky Flies* distance calculator tool is useful to work out how far the community is from your own, from the closest capital city, and from other communities.

**Visit communities' websites.** Explore the sites and list community names, moieties, totems, stories ... you find there. Choose one of the communities and find out the following information:

- names of language groups in the community;
- how Europeans have affected traditional people, in their Country;
- describe the community (e.g. population, activities, facilities, weather);
- identify sites sacred to the communities; and
- find out if there are stories from the Dreaming that tell of the creation of any parts of their Country, and list their names.

**Search on the Internet**, one of the Dreaming stories about Country of one of the communities. Write a paragraph outlining the main events in the story.

**Prepare a presentation**, using data you've collected, about an aspect of Country of one of the communities. Or, you may prefer to present aspects of Country of two communities and compare them, showing similarities and differences. Include images and/or maps and choose one of these forms for your presentation:

- PowerPoint;
- slide show – with written description of images from the community, including free downloadable images if available;
- report (project);
- oral presentation; or
- other form of choice.

**Prepare and conduct an interview** with an Aboriginal Elder, a family member, or a prominent figure from your own community. Ask them what they consider to be important about Country of the community, how this information is passed on to each generation, and ways they hold their Creation stories. If there's no Aboriginal Elder in your community nor Aboriginal people, ask a family member, or a prominent figure, what is important about the land on which your community stands, and if they know anything about the traditional Aboriginal people whose Country it is. You also may try googling traditional ownership of your area. The interview may be videoed or recorded and presented to the class.

**Write and present** a story about the Country on which you live. This may be in a form of choice, e.g. poem, play, dance, painting ... It may be a cultural, traditional or contemporary story.

**Photograph** places in Country that are meaningful to you and incorporate them in an art work (e.g. reference for painting, collage, craft items)

## Discussion points and student activities for individual films

---

<i>The Creation of Trowenna</i>	Neunone	Bruny Island, south-east coast Tasmania	Country, Culture & Community
---------------------------------	---------	---	------------------------------

---

After viewing you may like to hold class/group discussions focusing on questions or statements like these:

- Where does Leigh Maynard, the male storyteller, tell us he's from?
- With which people does he speak of identifying?
- What does he tell us happened to the Tasmanian Aboriginal people in the 1800s?
- What does he believe is necessary to be an Aboriginal person?
- Kartanya Maynard, the young girl, speaks about how important Culture is to the people. What does she say must be done to avoid it being lost to future generations?
- Ruth Langford uses a vivid metaphor to explain what Culture is like to her people. What is this metaphor? Do you think it works to help get across her message?
- What kind of story does Leigh Maynard tell us?
- What do you think is the main reason for telling the story?
- What is the Aboriginal name for Tasmania, in Leigh's story?
- What are the Aboriginal names for the sun and moon in the story?
- What is their relationship in the story?
- What did they do to begin the creation of Tasmania?
- How does Leigh describe the way in which Tasmania became separated from the mainland of Australia?

You may choose to ask students to read the transcript (included as a BLM), and then discuss what Leigh, Kartanya and Ruth say. Points to discuss may include:

- reasons Leigh gives for his people having '*... more or less lost our tribal identity...*';
- what Leigh means when he says: '*... it was just one massive assimilation policy ...*';
- how the Country of Trowenna (Tasmania) came into being;
- the identity of Creation ancestors that brought it into being (Punywin and Venna); and
- why people in the film/transcript believe it's so important to pass on these stories, and Culture, to the next generation.

Leigh starts the Creation story with these words:

*This is the story of the creation of Trowenna. Trowenna is the name of what we call today Tasmania. It starts with in the beginning when all things took their shape.*

**Write a story** explaining what Leigh tells us about the creation of Trowenna (Tasmania), and what you think of his story. Include the photo of Bruny Island that you'll find in the photo-gallery at: <http://sharingstories.org/content/photo-gallery>.

**Find out and create a 'graphic novel'** (a story told in pictures with text to support them) that tells a Creation story relating to the Country or state on/in which you live. If you can't find an authentic Creation story, take photos of a feature in your landscape, and create your own graphic novel to explain how this feature came to be. You may like to use a mixture of photos and your own illustrations.

After viewing you may like to hold class/group discussions focusing on questions or statements like these:

- What does the story Uncle Brien Nelson tells the children, teach them about their Country?
- Why did Auntie Lynne Warren say that children need to know stories about their Country?
- What did the land look like early in the Dreaming?
- Who were the two Dreaming ancestors who fought over it?
- What took place between these two ancestors?
- How did that affect their Country? Which Country does Eagle look after today? Why is that so?
- Does the Crow look after their Country too? What do you think happened to him?

Also, you may choose to ask students to read the transcript (included as a BLM), and then discuss aspects such as:

- The stories both Brien (Bunjil story) and Leigh (Trowenna story) tell are about Creation. What are similarities between them, and what differences are there? Explain why this may be so.
- Auntie Lynne Warren says: *'It's very inspirational and it's really great for the young kids learning about their history.'* What do you think she means by 'history'? Is this what contemporary society thinks of as 'history'?

**Research concepts of traditional Aboriginal history and contemporary concepts of history**, and how these may be affected by the point of view from which a history is told.

**Write a report** presenting the information you've discovered. Include examples of the different concepts you find, and explain the point of view from which each is told.

**Consider the point of view of scientists** about creation of landforms. Brien tells us the traditional Aboriginal view of how the volcanoes in his Country came into being, research the scientific view of the origin of volcanoes, and write a description/report.

As the following suggestions focus on large quotes from the transcript, it is helpful to distribute the transcript of the film BLM to students, prior to commencing these activities.

Murray Butcher, the narrator in *The Moon and Gecko*, lives on the Darling River. He is a Paakantji man, Paaka means 'belonging to the river'. We now use water from the Darling River for irrigation purposes and many parts of the river are, from a Paakantji perspective, no longer healthy. Discuss Murray's statement (the last two paragraphs of the transcript):

*Well, Australia today, according to the world, is a very young Country, where in fact, Australia has always been a very ancient Country with ancient people. A people that had a history and still have a history, of how this land came to be. Our history in Australia, it doesn't just start with the coming in of the first fleet. Our history began a lot longer ago than that, and what people need to be aware*

*and not to be afraid, we have one of the longest and oldest countries in the world. There are many different Aboriginal nations within Australia. Paakantji nation is just one of them.*

*It would be good for the rest of Australia to come to terms with this, and to realise that there was a land with people before the first fleet. That there was a land with history, a living rich history, a history that is worth appreciating and worth looking after, because our people have looked after this Country for that long, without destroying it. In the last couple of hundreds of years, many things have happened to make our Country unwell, and we need to have a look, through Aboriginal people's eyes, to get an appreciation for the Country so we can make our Country well again.*

**Read the quotes from the transcript** and underline the word 'history' each time it occurs. Murray shows us his very clear view of what history means from an Aboriginal perspective. In a sentence or two, explain his meaning.

In the film *Bunjil the Eagle*, Aunty Lynne Warren also speaks of history. Are these two perspectives the same? Explain your answer.

**Look at the map** on <http://sharingstories.org/map> and see if you can find Murray's Country, the Paakantji nation. On this map its spelt Barkindji. Paakantji is the spelling used by Murray Butcher who is a linguist as well as a speaker of the language, but because Indigenous languages were not traditionally written down, there are often different views as to how words should be spelled.

**Discuss how different the map of Aboriginal communities looks** to the modern map of Australia that shows the states as designated by early European settlers. Why do you think they are so different? What is your first impression of the Aboriginal map of Australia?

The Aboriginal map is a modern interpretation of Countries of traditional Aboriginal language groups (communities). However, neighboring groups' 'boundaries' overlapped, that is they were not fixed as state boundaries are today. This meant that groups often came into contact, sharing food and aspects of their nomadic lives. How does this knowledge affect your interpretation of the map?

People moved around their Country in small family groups, sometimes meeting and sharing with other groups, and with the whole community coming together for traditional sacred ceremonies, and other ceremonies celebrating things like births and deaths, stories about their communities.

**Research, or ask an Elder** from the local Aboriginal community, to describe a ceremony (in the public domain) that belongs to the community. Ask their permission to prepare a role-play of the ceremony; or make up one of your own. Do this with a class group and present your play.

**Research and draw two family trees** showing how traditional Aboriginal families differ from contemporary nuclear families. You may draw your own family tree (Aboriginal or non-Aboriginal), and the other tree may be fictional.

**Discuss Murray's opinion** about the impact of colonisation on Country of Aboriginal communities. What do you think he means by Country being unwell? How would you like to see that change? What do you think Murray believes can be learned from Aboriginal practices that will help make Country well again?

**Use the picture** of the Darling River provided at <http://sharingstories.org/content/photo-gallery> that shows the river at Wilcannia, today. Find another picture of the Darling River as it was about 20 years ago, or longer, if you can locate one. If you can't find one illustrate what it



may have looked like. Write a paragraph about each picture, describing it and explaining what happened to make such a change.

**Use Murray's suggestion**, when he says: '*... and we need to have a look, through Aboriginal people's eyes, to get an appreciation for the Country so we can make our Country well again.*' to help you draw up a plan for returning the river to a healthy state.

**To learn more** about the [Moon and Gecko](#) story published by Pearson.

## Children's stories

**Explain** you're going to show videos of children telling stories about their communities. Transcripts of these are provided as BLMs.

---

**My Country**

**Alex**

**NT**

**Country**

---

Sitting at Malkgulumbu (Beswick Falls), Alex tells us about the Dreaming stories that belong to that Country and of his relationship to the land and how that relationship makes him feel. The story is made at Beswick Falls in the NT.

**View the video** <http://sharingstories.org/teachers-resources/Country>.

Follow up focus points, and things to do:

You may like to hold class/group discussions focusing on questions or statements like these:

- Where does Alex tell us he is, and what does he see around him in his Country?
- Who does he tell us is in the water? What do you think these beings mean to his people?
- When might you see them? Describe what they may be doing.
- Who taught him stories that belong to this place?
- Who does the Country belong to? Who is responsible for caring for it? What do you think this means?
- What features does Alex say are in his Country?
- How does he feel when he is in Country?
- Why do you think he might feel that way when he's in his Country?
- Do you have a special place, as Beswick Falls is to Alex? Why is it special? Do you care for it? How do you do this? Are there other area or pieces of land you care for?
- What obligations do you have? And what does the land offer you in return for your care of it?

Also, you may ask students to read the transcript for Alex's video, included as a BLM. The full story is told on the ABC site <http://www.abc.net.au/rn/legacy/features/sharingourstories/> where they can scroll down to *The Mermaid and Serpent* story. Listen to the story as a class. These are the mermaids Alex is talking about.

You can also find more about [The Mermaid and Serpent](#) story in the *Sharing Our Stories* series.

**Retell the story.** What is the message in the story? Why is it important for stories like this one to be shared between generations?

**Create drawings and/or other forms of artwork** that tell the story, *The Mermaid and Serpent*, at Beswick falls, or depict one of the characters in the story.

Here's what Alex says about the story: *'There are rainbow snakes and two mermaids in the water, swimming around, only they come out at night. You can listen to them laugh and sing, the mermaids, sort of like a kookaburra. They sing like that.'*

Do you agree that is what they were doing in the story? Why do you think they were behaving that way? What do you think this behavior might mean? (Note to teachers: students are asked to infer reasons from what they know about the story, and from what they've learned about Creation stories.)

After talking about the story, Alex says:

*I belong to this Country too. I got to look after things, take care of my family and friends, and the land, the waterhole. I feel like I'm strong and healthy and proud of my people. I feel love for my family, my father, my grandfather, my grandmother, grand-nanna, when I'm in this Country. I feel love.*

Discuss what he says. Focus points may include:

- the importance of Country in Aboriginal Culture;
- the stories that belong to and what they teach about Country;
- what he means by: *I got to look after things*; and
- the meaning of his final sentence.

**Find or take a photo** of a place that is very special to you.

**Create a slide show**, that starts with your photo alongside the photo of Malkgulumbu (Beswick Falls), home of the mermaids. You can find this at <http://sharingstories.org/content/photo-gallery>).

**Write two extended captions** (one for each image) that summarise your response to each place.

**Work as a group** to brainstorm, separately for each photo, a list of nouns, and one of adjectives, that you think are relevant to the photos. Then, go over your lists and delete words that don't describe anything in the photo, or have a clear meaning. For example, words like: 'nice', 'beautiful', 'bad' ... are subjective and don't provide any insight into the pictures.

**Working individually**, use your word lists, and any more descriptors that come to mind, to create similes that conjure up word pictures, vivid descriptions of different features in your photos. For example: a rock like a granite fortress ...

**Working as a group**, decide which similes best describe the photo of Malkgulumbu, and craft a new caption for the photo.

**Working individually**, add this caption to your photo of Malkgulumbu. Now, you have your first caption describing your feelings about the photo, and this one about its appearance.

**Use your similes**, create more, and craft them into a new, evocative caption for your photo of your personal special place. Add this caption to your photo.

**To complete your slide show, take additional photos** of Country in your community, and similarly, create two captions for each of them.

**Compile a list** of five important things you've learned about Alex and his community's relationship to Country. Share your list with a partner, identifying aspects you both found

important, and those only one of you identified. Why do you think this may have happened? Do you understand everything on each other's lists? Help each other to come to a deeper understanding.

**Note:**

A very large festival called Walking with Spirits occurs at Malkgulumbu each year, you can find out about at <http://djilpinarts.org.au/visit-us/walking-with-spirits>

---

<b>Honeymoon Springs</b>	<b>Bronson</b>	<b>WA</b>	<b>Country</b>
--------------------------	----------------	-----------	----------------

---

Bronson is taken to an important place in Country for the Nyikina Mangala people. That place is a jila (waterhole) near Jarlmadangah Community, in the Kimberley in WA. A serpent lives in that jila and there is a 'right way' to approach the place in order to keep the spirits that live there happy. John Darraga Watson, Bronson's grandfather, takes Bronson and several other children to the jila to teach them of that protocol. In Bronson's slideshow he shares what he learnt.

**View the video** at: <http://sharingstories.org/teachers-resources/Country>.

Follow up focus points, and things to do:

What is the proper way to go into Country, when visiting the jila (waterhole) in which the rainbow serpents live?

What do you think might happen if you don't follow the protocols, or rules? Why do you think these rules are so strong?

In his vignette (provided as a BLM), Patrick Butcher talks about following protocols, and the right way to go into Country being like a chain of command? Read the vignette and identify what happens if people don't follow the right protocols when they visit parts of Country. Discuss how this relates to what Patrick says about a chain of command.

John suggests that white people call the place Honeymoon Springs but actually it has another name. What does he tell Bronson it's called in language? Why do you think places were given new names? What do you think about that?

**Research** other examples of places that were renamed by white people, and find Aboriginal names for those places.

**Make a list** of both Aboriginal and European names for the same places.

**Make a list** of places to which white people gave a different name, but have already reverted to their Aboriginal names. For example, Ayers Rock has reverted to Uluru.

**Use the image** of the jila at Honeymoon Springs available at <http://sharingstories.org/content/photo-gallery> to illustrate a story about what you've learnt from Bronson in relation to entering important and sacred places in Country.

In your story, include:

- your understanding of required protocols for the particular place Bronson takes us to; and
- why it would be a good thing to have more understanding of this protocol when travelling through Country in Australia.

Visit <http://www.abc.net.au/rn/legacy/features/sharingourstories/> and listen to the Woonyoomboo Story, the main creation story for Bronson's community and the Nyikina people.

## Vignettes – videos and transcripts

---

<b>Yingiya Guyula</b>	<b>NT</b>	<b>Country &amp; Culture</b>
-----------------------	-----------	----------------------------------

---

Yingiya Guyula is a Liyadhalinymirr man from North East Arnhem land. He talks about the relationship between people, songs and ceremonies and the land.

**View** the video at <http://sharingstories.org/teachers-resources/Country>

Follow up focus points, and things to do:

- What does Yingiya feel happens to him when he sings, dances and plays the clapsticks?
- How is Country affected by singing and ceremonies?
- Where does Yingiya tell us there is spirit?

Yingiya says: *I belong to the land, the land belongs to me, we heal each other ...* What does he mean by belonging and healing each other?

**Use the image** of clapsticks at <http://sharingstories.org/content/photo-gallery>, and read Yingiya Guyula's transcript (BLM), to illustrate and write a brief recount of your understanding of what Yingiya shares about song and ceremony and people's relationship to Country. Include things you've learned from other media in the Country module to help you develop this.

---

<b>William Watson</b>	<b>NSW</b>	<b>Culture, Country</b>
-----------------------	------------	-------------------------

---

*This vignette is also discussed in Culture.*

William Watson speaks about ceremonies and important protocol when visiting or returning to Country as well as the beings that live there. He also explains that Country is family.

**View the video** at: <http://sharingstories.org/teachers-resources/Country> and read the transcript (BLM).

**In your transcript**, find the place where William Watson says:

*You could have beings there that you have to make them happy and then that way that Country*

will look after you. That Country will embrace you, and say you're welcome here, so we're going back home once you're back there.

**Discuss** what he might mean by Country 'looking after you' and 'embracing' you. Think about what someone in your family might give/do for you when they're looking after you, and what it means to 'embrace' someone. Try to relate this to Country looking after you and embracing you.

*Like I say, it embraces you, your Country, like you going back to your family. Country is family so you look after it as you look after your family and he'll look after you.*

**Think of** what you've just discussed about looking after and embracing, and explain what family members do for each other and how they care for each other. William tells us Country is family, so explain how people and Country look after and care for each other, as families do.

---

**Patrick Butcher**

**Qld**

**Country &  
Culture**

---

Patrick Butcher is an Umpila man from the Lockhart River community on the east coast of Cape York Peninsula.  
Patrick talks about respecting Indigenous sacred places and the Elders who are the custodians of those places.

**View the video** at: <http://sharingstories.org/teachers-resources/Country> and read the transcript (BLM).

You can also read the *Sharing Our Stories* book *Miiku and Tinta* to learn more about the Umpila Country of Patrick Butcher.

Follow up questions, focus points, and things to do:

What does 'chain of command' in the army mean?

**Consider Patrick's analogy** of 'chain of command'. Do you think it is an appropriate analogy? Explain your answer.

- Does the analogy help you to understand about his respect for sacred places?
- What does 'chain of command' mean in Patrick's traditional Culture?
- Why is the chain of command important in Patrick's Umpila world?

In what other situations is a chain of command critically important, perhaps for safety or protection reasons?

Patrick says that going into Indigenous sacred places without permission is trespassing into places that are prohibited and forbidden. What important places are sacred to you personally, or to your family, community, or nation? (For example: places of religious pilgrimage, of national or community loss, or places of birth or death or burial.)

**Discuss** places you can share with others in your community, and consider that some places might be too sacred to even speak about in some situations. What may be reasons for this?

What are customs that apply to different Cultures' sacred places? Start a class list, and build on it as you find out more. You could start with these:

- in a Christian church, you speak quietly and men remove their hats;
- in an Islamic mosque, you take your shoes off, women don't wear sleeveless clothes; and
- at an Aboriginal people's waterhole, you introduce yourself to the spirit of the waterhole.

After listening to Patrick Butcher and William Watson, and watching the children's stories' videos, *Honeymoon Springs* and *My Country*, discuss what you think are implications for tourists, or people in general, who don't know about, respect and observe Aboriginal protocol, when entering special places in Country.

Would you like to know about these protocols when and if you are travelling through Country? Why?

**Go to this link:**

[http://www.australiasnorthwest.com/Destinations/The\\_Pilbara/The\\_Warlu\\_Way](http://www.australiasnorthwest.com/Destinations/The_Pilbara/The_Warlu_Way), choose and read about a destination listed there.

**Consider ways** that information about Country could be made available to the Australian public so that when they travel through Country they have a better understanding of what to do, in order not to offend traditional owners.

**Search** for stories relating to Country in your own area. You may try to speak to local Aboriginal community councils or Elders to ask about this. If they can tell you any stories, ask permission to record them, and to take photos.

**Prepare a presentation** (PowerPoint or slide show) of the stories to share with your class.

**Write** a report about visiting your area, your state, which informs people of local sites of significance. Include pictures, maps, artworks ... whatever you consider may be of interest to visitors. State clearly any of these places for which certain protocols must be observed, and outline the protocols.

**Build a class list** of all you've learned from stories about Indigenous people's relationship to their Country. Add to the list as you learn more.

Resource created by Alwyn Evans and Liz Thompson.

© 2013 Sharing Stories Pty Ltd (except where otherwise indicated). This material may be used (but not modified), reproduced, published, and communicated free of charge for non-commercial educational purposes until 31 December 2018, provided all copyright notices and acknowledgements are retained.