

## CLASSROOM ACTIVITY SHEET:

# Year 2

### Overview

---

This Year 2 unit is designed to give children an introduction to the presence and significance of Aboriginal and Torres Strait Islander people and the Stolen Generations. The unit is designed to align with National Sorry Day (26 May), National Reconciliation Week (27 May–3 June) or NAIDOC Week (July) but it can be delivered at any time of the year.

The following four activities can be done in one day as a block or can be broken up over a week, a month or a term. They are designed to be done as a whole class, so the teacher can guide and support students. However, if resources are available the activities can be done in small groups with adult support.

Each of these activities is linked to Year 2 Australian Curriculum Content Descriptions, as well as the Australian Curriculum Cross-curriculum Priority of Aboriginal and Torres Strait Islander Histories and Cultures.

These activities are designed to be a starting point for teachers to embed Aboriginal and Torres Strait Islander perspectives into your classroom. For more activities and organisations to contact for support and information see the 'Continuing the work' section.

#### **ACTIVITY 1: LITERATURE INTRODUCTION AND COMPARE AND CONTRAST ACTIVITY (30–40 MINUTES)**

Teacher leads students in a guided reading session. Students compare and contrast elements of the story and complete a Venn diagram. This style of guided reading session is also designed as the beginning of the other three activities.

#### **ACTIVITY 2: VIDEO RESPONSE (30–40 MINUTES)**

Students view and respond to a video of a member of the Stolen Generations telling their story. Students reflect on what they have heard by drawing a picture of a part of the story that resonated with them and writing a letter to the subject of the video.

#### **ACTIVITY 3: ARTWORK RESPONSE (30–40 MINUTES)**

Students work in groups to view and respond closely to the artwork *Healing Country* by Riki Salam.

#### **ACTIVITY 4: SHARE AND REFLECT ON LEARNING (30–40 MINUTES)**

Students reflect on what they have learnt, share preferences for one of the books read during the week and consider future learning by writing a postcard they can send or take home.

### Checklist for preparing your classroom

---

- Liaise with local Aboriginal and Torres Strait Islander resource centres, for example the [Dandiiri Community Library](#), to source age-appropriate texts on a range of topics including culture and country, dreaming stories, Stolen Generations stories, reconciliation, the National Apology to the Stolen Generations and NAIDOC Week, as well as texts for your own reference. For initial suggestions, see the booklist at the end of this document. You may also be able to source puzzles and games from the library that will be useful for group rotations or students who finish quickly.

- For your own background knowledge:

## Read

---

- [Reconciliation Australia's fact sheet on the Apology to the Stolen Generations](#)
- [The Little Red Yellow Black Book](#)
- [The Australian Institute of Aboriginal and Torres Strait Islander Studies \(AIATSIS\)](#) website for more information about Aboriginal and Torres Strait Islander culture and history.

## Watch

---

- [The Story of The Healing Foundation](#)
  - [Intergenerational Trauma Animation](#)
- Send a note or newsletter home to parents so they can facilitate and support discussion at home. If desired, distribute the Florence Onus video for parents using your sharing platform (Seesaw, Storypark, Facebook).
  - Prepare a wall of the classroom to hang student work on and use as a reference. For example, it could include Aboriginal and Torres Strait Islander flags, images of books the class will be reading, images of prominent Aboriginal and Torres Strait Islander people, posters from The Healing Foundation etc.
  - Make a [flower wall for your display](#). This could also be done as a separate Art activity. (The five-petal Native Cotton, Desert Rose, or Native Hibiscus, was originally chosen by members of the Kimberley Stolen Generation Aboriginal Corporation, and later endorsed by the National Sorry Day Committee, to symbolise the Stolen Generations. It was chosen because it is found across Australia and it is a survivor. Its colour denotes compassion and spiritual healing.)



# Activity 1: Literature introduction and compare and contrast activity (30–40 minutes)

## Curriculum links

---

### ENGLISH

- Understand that spoken, visual and written forms of language are different modes of communication with different features and their use varies according to the audience, purpose, context and cultural background. ([ACELA1460](#))
- Compare opinions about characters, events and settings in and between texts. ([ACELT1589](#))

### HASS

- Pose questions about past and present objects, people, places and events. ([ACHASSI034](#))
- Collect data and information from observations and identify information and data from sources provided. ([ACHASSI035](#))
- Sort and record information and data, including location, in tables and on plans and labelled maps. ([ACHASSI036](#))
- Explore a point of view. ([ACHASSI038](#))

## Resources

---

- Book for this session: *Sorry Day* by Coral Vass
- Venn diagram worksheet (Worksheet 1)
- Butchers' paper to model Venn diagram.

## Lesson

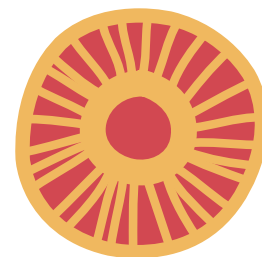
---

### INTRODUCTION

- Briefly introduce the unit and facilitate a discussion about what students currently know about Aboriginal and Torres Strait Islander culture and history and the Stolen Generations (if anything). This is also a good point to explain appropriate terms we will be using during this unit.  
*Before you were born, the governments in Australia created laws that said that many Aboriginal children should be taken from their homes and families to live in other places. Taking these children away from their homes and families caused a lot of pain and sadness that still exists today. The children who were taken are called the Stolen Generations. In 2008, the then Prime Minister of Australia, Kevin Rudd, made an important speech in which he apologised on behalf of the Australian Government and said sorry for the pain that had been caused by removing children from their families. Today we are going to read a book about that day in Australian history.*
- Read the book *Sorry Day* by Coral Vass, stopping to explain or answer questions if necessary.
- Once you have finished the book, discuss any key points. You might ask:
  - What did you like about the story?
  - What did you learn from the story?
  - Are there any words in the story that are new to you?
  - Use a sentence to describe how the book made you feel.
  - How does the author use illustration to help us feel something in the story?
- These questions can be repeated with any text you read in the unit.
- Record students' ideas on butchers' paper and display it on the classroom wall. This activity can also be used to activate students' prior knowledge about Aboriginal history and allow teachers to gauge any misinformation students may have about Aboriginal culture or history.

## COMPARE AND CONTRAST

- Explain that this book is set in two different times, the past and the present, to help emphasise the message of the story and to create a contrast.
- Tell students that we are going to compare and contrast these two settings in the story using a Venn diagram.
- If required, define the terms *compare* and *contrast*.
- Draw a large Venn diagram on butchers' paper and explain how the diagram works. Fill out one or two entries for each space to model the activity.
- Students complete their own Venn diagram worksheets.
- Bring students back for a class discussion about their own ideas.
- Add to the large Venn diagram and display it on the classroom wall.



## Activity 2: Video response (30–40 minutes)

### Curriculum links

---

#### ENGLISH

- Discuss different texts on a similar topic, identifying similarities and differences between the texts. ([ACELY1665](#))
- Use comprehension strategies to build literal and inferred meaning and begin to analyse texts by drawing on growing knowledge of context, language and visual features and print and multimodal text structures. ([ACELY1670](#))

#### HASS

- Pose questions about past and present objects, people, places and events. ([ACHASSI034](#))



### Resources

---

- Suggested book for this session: *Sorry Sorry* by Anne Kerr and Marda Pitt.
- Butchers' paper and pens for teacher to record any brainstorming ideas.
- [Florence Onus Video](#)

### Lesson

---

#### INTRODUCTION

- Read a text from the classroom library and discuss. You can choose to record students' thoughts and responses on butchers' paper.
- You may also like to encourage students to consider the differences and similarities between this book and *Sorry Day* by Coral Vass that they have read in the previous session.

#### VIDEO RESPONSE

- Remind students of the unit topic and briefly discuss what they have already learnt about the Stolen Generations.
- Introduce the video about Florence Onus. *The children who were taken are called the Stolen Generations. These children have grown up now and have families of their own and lots of them are still healing from their sadness.*
- Play the video. Be prepared to answer questions and engage in some discussion about the video.
- To prompt discussion you might ask:
  - What is something new that you learned from listening to this story?
  - How does this story relate to some of the books we have been reading?
  - Why do you think this story might be important to listen to?
  - How did the story make you feel?
- Record students' thoughts on butchers' paper or the board.
- Distribute Worksheet 2 and introduce the task.
- Ask students to draw a picture of a part of the story that resonated with them and then write a letter about their thoughts and feelings after watching the video.

#### CONCLUSION

- Students share their responses with a partner or with the class as a whole.



## Activity 3: Artwork response (30–40 minutes)

### Curriculum links

---

#### ENGLISH

- Use comprehension strategies to build literal and inferred meaning and begin to analyse texts by drawing on growing knowledge of context, language and visual features and print and multimodal text structures. ([ACELY1670](#))
- Rehearse and deliver short presentations on familiar and new topics. ([ACELY1667](#))

#### THE ARTS

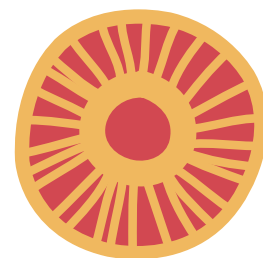
Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists. ([ACAVAM106](#))

Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples. ([ACAVAR109](#))

### Resources

---

- Suggested book for this session: *Shapes of Australia* by Bronwyn Bancroft.
- Colour print out or projection of Riki Salam's artwork *Healing Country* (Appendix 1).
- For your own background information read the PDF of the *Healing Country* Artwork Creation Presentation (Appendix 2).
- Colour copies of the 'elements' of the artwork included in the *Healing Country* Artwork Creation Presentation (Appendix 3):
  - tree
  - tree branches
  - fire
  - three connected circles
  - Southern Cross.
- Five pieces of butchers' paper. Before the lesson starts, glue one element to each piece of butchers' paper, ready for group to brainstorm.
- Pens/sharpiers for students to write with.



### Lesson

---

#### INTRODUCTION

- Read a text from the classroom library and discuss. Ask students to pay particular attention to the colours and shapes used in the illustrations in the book.

#### SYMBOLISM IN ARTWORK

- Show class a large colour print out or projection of Riki Salam's artwork *Healing Country* (Appendix 1).
- Explain some of the background and creation of the artwork. *This artwork was created by an artist called Riki Salam who worked with members of the Stolen Generations to listen to their stories and create an artwork that symbolised the journey of healing that lots of people are going through after they were taken from their families when they were children* (Appendix 2).
- Engage students in a verbal 'I see...I think...I feel...' to start a discussion. Activate some of their prior knowledge by connecting some of their ideas to books you have already read in class and the video viewed in Activity 2.

- Introduce the group task. Tell students they are going to look at individual elements of the artwork and think about what they might symbolise.
- Remind students of the meaning of 'symbolise' in art and stories. *Sometimes artists use symbolism in their work. This means they are using something simple, like picture of a heart, to talk about a much bigger idea, like love.*
- Model the task using the butchers' paper with the tree element glued on it. Ask students to suggest what the tree might symbolise for the artist and for members of the Stolen Generations. Write their thoughts on the butchers' paper all around the tree.
- Break students into groups and distribute the remaining elements of the artwork, one to each group.
- Groups brainstorm what they think their element might symbolise in the artwork and write on the paper. There are no right or wrong answers but rather a chance for students to consider the artwork and its reflection of the stories of the Stolen Generations more deeply. If required, support groups with some starting ideas based on your own knowledge after reading the background to the artwork.
- Bring the groups back together to share their ideas and add any other important information if required.

### CONCLUSION

- As a class, take a final look at *Healing Country* as a whole and consider the message of the artwork and how it helps to tell the story of healing for people who are members of the Stolen Generations.
- Display the brainstorms in the classroom for further reference.



## Activity 4: Share and reflect on learning (30–40 minutes)



### Curriculum links

---

#### ENGLISH

- Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose. ([ACELY1671](#))

### Resources

---

- Suggested book for this session: *Tell Me Why* by Robyn Templeton and Sarah Jackson.
- Class set of postcard size versions of Riki Salam's artwork *Healing Country*. If required, glue colour copies of the artwork onto cardboard to replicate a postcard.

### Lesson

---

#### INTRODUCTION

- Read a text from the classroom library and discuss. You can choose to record students' thoughts and responses on butchers' paper.
- You may also like to encourage students to consider how this text builds on or adds to knowledge gained from other books you have been reading in class (e.g. *Sorry Day* by Coral Vass and *Sorry Sorry* by Anne Kerr).

#### POSTCARD WRITING

- Introduce students to the task. *Today we are going to share what we have been learning with someone at home by writing and sending them a postcard.* Explain that the postcard format is exactly like a letter but is usually a lot shorter. This means students need to think carefully about what they are going to write.
- Ask students to consider and make notes on:
  - something new they learned this week
  - which book they liked the best and why
  - anything else they would like to know about the history of the Stolen Generations.
- Students can write their rough draft on Worksheet 3 using the sentence starters for support.
- Once students have completed a first draft, they can write their good copy on the postcard.

#### CONCLUSION

- Students can share their postcards with a partner or a group.
- You can legitimise the activity by actually posting the postcards home. Otherwise, students can take the postcards home to discuss with parents and carers.





## Continuing the work

---

Once you have completed these set lessons you might like to continue or follow up with some other activities. You could:

- Create your own classroom artwork with elements that symbolise the values of your class (e.g. friendship, working hard, taking risks, being kind, good listening etc.).
- Continue to write and send postcards to the school community to share knowledge.
- Create a [yarning circle](#) in the classroom to share feelings and news.
- Start each day/week with an [Acknowledgement of Country](#) or display a written statement in the classroom.
- Send books from the classroom library home for students to discuss with parents and carers.
- In guided reading time, include stories by, about and full of Aboriginal and Torres Strait Islander people.
- Introduce children to language through ICTV's '[Our Bedtime Stories](#)' and research more about [Aboriginal and Torres Strait Islander languages](#).
- Invite parents and carers to an open day style session, where children can show their work.
- Seek further information or [incursions](#) from Elders, Stolen Generations members or community members.
- Join the [Narragunnawali community](#) (and develop a [Reconciliation Action Plan](#) for your school) to access a variety of curriculum resources about reconciliation and Aboriginal and Torres Strait Islander histories, cultures and contributions.
- Hold [National Reconciliation Week](#) or [NAIDOC Week](#) celebrations in your school or attend events in your local community.



## Books to read: Year 2

---

Here is a preliminary list of suggested books for your classroom, chosen with the guidance of Vanessa Kerley, teacher librarian at the Dandiiri Schools and Community Library.

For more book suggestions and support in choosing texts or to source other materials, please contact Dandiiri Community Library or the Australian Institute of Aboriginal and Torres Strait Islander Studies.

When choosing books for your classroom, investigate if the author and illustrator are Aboriginal and/or Torres Strait Islander and consider this as part of your selection.

---

### RELEVANT TO THE STOLEN GENERATIONS

*Tell Me Why* by Robyn Templeton and Sarah Jackson

*Sorry Sorry* by Anne Kerr and Marda Pitt

*Sorry Day* by Coral Vass and Dub Leffler

*Stories for Simon* by Lisa Miranda Sarzin, illustrated by Lauren Briggs

*Bush Games and Knucklebones* by Doris Kartinyeri and Kunyi June Anne McInerney

*The Rabbits* by John Marsden, illustrated by Shaun Tan

## ABORIGINAL AND TORRES STRAIT ISLANDER CULTURE AND STORIES

*Munyourarn: Look And Learn – an Aboriginal Elder's Story* by Vi McDermott and Leah King-Smith

*Fair Skin Black Fella* by Renee Fogorty

*Look See, Look At Me!* By Leonie Norrington and Dee Huxley

*The Lizard Gang* by Kirra Sommerville and Grace Fielding

*A is for Aunty* by Elaine Russell

*The Sand Symbols* by Nola Turner-Jensen and Skelton

*Same, But a Little Bit Diff'rent* by Kylie Dunstan

*No Way Yirrikipayi* by Alison Lester and the Children from the Milikapiti community

*Mad Magpie* by Gregg Dreise

*Mrs White and the Red Desert* by Josie Boyle

*Kick With My Left Foot* by Paul Seden and Karen Briggs

*Shake a Leg* by Boori Monty Pryor and Jan Ormerod

*How Frogmouth Found Her Home* by Ambelin Kwaymullina

*Caterpillar and Butterfly* by Ambelin Kwaymullina

*Yirruwa Yirrilikenuma-langwa When We go Walkabout* by Alfred Lalara and Rhoda Lalara

*My Country* by Ezekiel Kwaymullina and Sally Morgan

*The Lost Girl* by Ambelin Kwaymullina and Leanne Tobin

*Our Island* by the Children of Gununa with Alison Lester and Elizabeth Honey

*Welcome to Country* by Aunty Joy Murphy and Lisa Kennedy

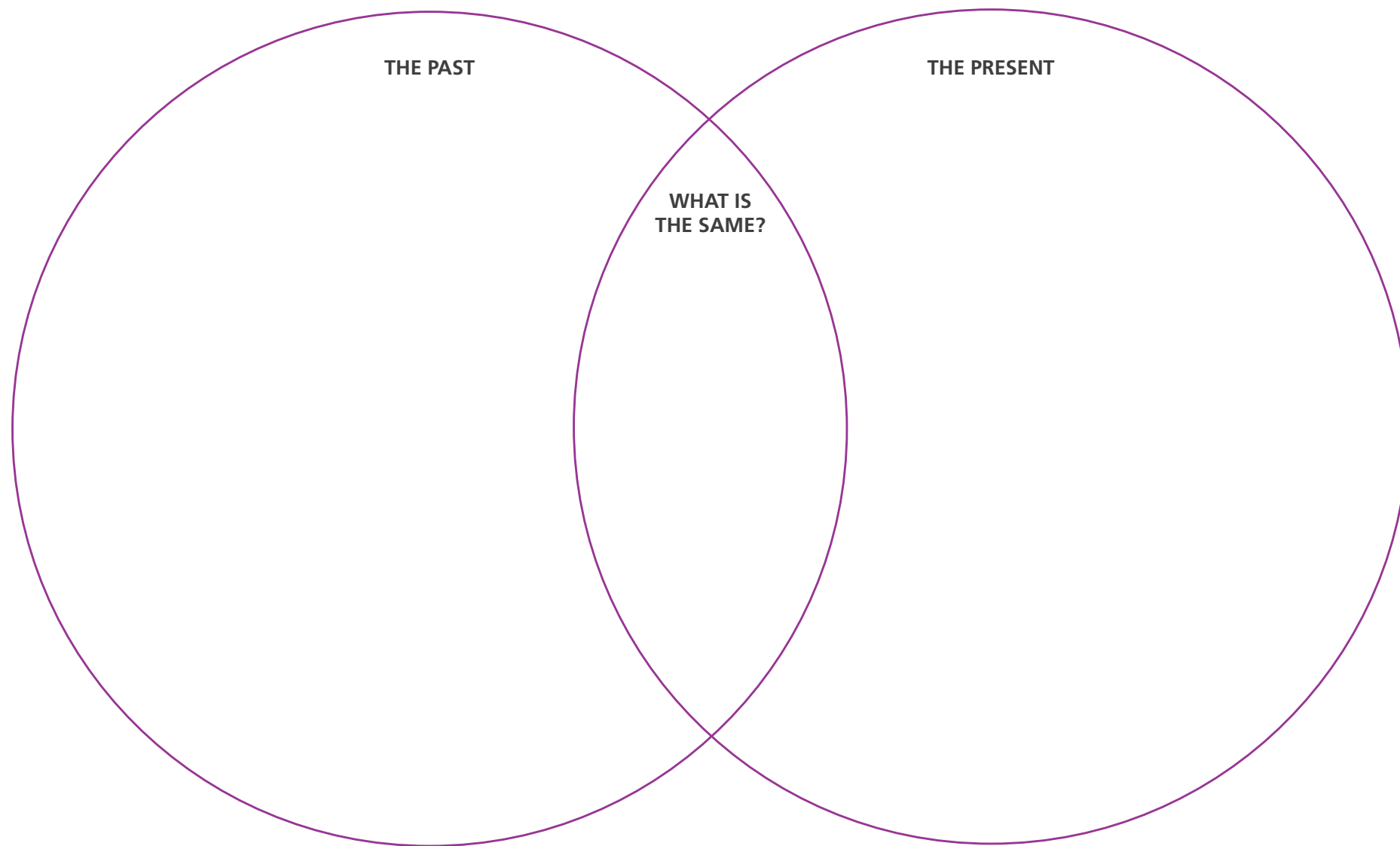
*ABC Dreaming* by Warren Brim

*Shapes of Australia* by Bronwyn Bancroft

*Big Rain Coming* by Katrina Germein and Bronwyn Bancroft



## Worksheet 1: Venn diagram



## Worksheet 2: Letter to...

Draw one part of the story that you found interesting or that captured your attention.

I have drawn a picture of \_\_\_\_\_

because \_\_\_\_\_

Listening to your story, I learned \_\_\_\_\_

After watching your story, I wondered \_\_\_\_\_

Thank you very much for \_\_\_\_\_

Kind regards, \_\_\_\_\_ (student's name)

## Worksheet 3: Postcard sentence starters

Dear \_\_\_\_\_ (name of recipient at home),

This week we have been learning about the Stolen Generations. When we were learning about the history of Aboriginal and Torres Strait Islander people I felt

\_\_\_\_\_

because \_\_\_\_\_.

One thing I learned this week that I didn't know before was \_\_\_\_\_

\_\_\_\_\_

We have been reading lots of books about Aboriginal and Torres Strait Islander people and my favourite book was " \_\_\_\_\_ "

by \_\_\_\_\_

because \_\_\_\_\_

\_\_\_\_\_.

Now that we have started learning about the Stolen Generations, I would also like to know \_\_\_\_\_

\_\_\_\_\_

From, \_\_\_\_\_ (student's name).

Appendix 1: *Healing Country* by Riki Salam



## Appendix 2: *Healing Country* by Riki Salam

### Story of the artwork

---

#### HEALING COUNTRY: THE BRINGING THEM HOME REPORT – 20TH ANNIVERSARY ARTWORK.

The artwork “Healing Country”, is about the resilience of the human spirit and Aboriginal Peoples connection to the land and country. It speaks of their trials and tribulations but also the strength, endurance and determination of the People of the Stolen Generations and their Families.

The Spirit of the people remains steadfast like the tree Strong and Proud. Depicted central to the artwork the tree with it’s roots, draws deep water from within the land which replenishes and renourishes, in this still place healing takes place. The art of deep listening and contemplation—listening to self, listening to others, listening to country.

Cleansing the mind, renewing the body and uplifting the Spirit, where Land, Sea and Sky are connected, we are all connected. The tree’s many branches and leaves represents the Community that forms the Stolen Generations, they are strengthened together, the fruit represents the wisdom they hold. Markings depicted on the trunk of the tree tell of their journey’s, being taken from Family and Country and also some people’s return back to Country and back to Family. The central circular motif within in the tree represents fire, the place where we gathered with Family, a place of warmth and comfort, a place of safety.

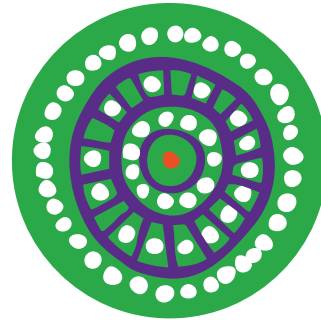
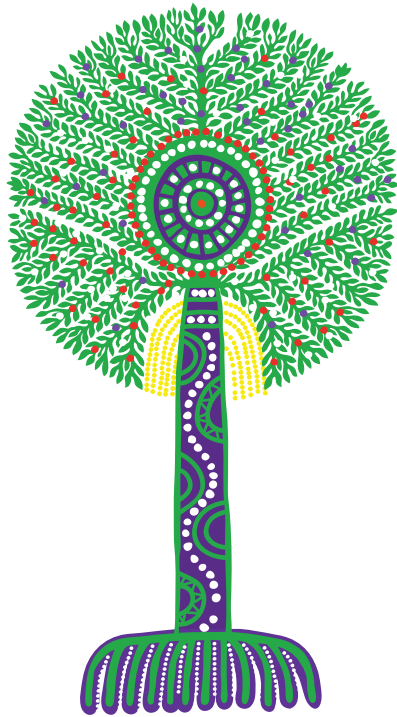
The wavy line that passes through the middle of the artwork represents the creation spirit, guiding and returning people back to Country and Family. The three (3) connected circles depicted at the bottom of the piece represents our connections to the Land, Sea (Water) and Sky. The six (6) connected circles above depict the underpinning support of Families and organisations including Government to the Stolen Generations. The four (4) predominant circles that are connected above in the night sky represents Country where the Spirit returns back to—Saltwater, Freshwater, Open Plains and Desert Country.

The Southern Cross constellation guides their journey, and assists in navigation through life today and the journey of Healing. The stars in the night sky represent those that have passed on, their memories remain with us as our journey continues as individuals, as a community, as a people and as a Nation, guiding, informing, supporting, learning, listening and yarn-ing on our journey to Healing Our People, Healing Our Country and Healing Our Nation.

## Appendix 3: *Healing Country* by Riki Salam

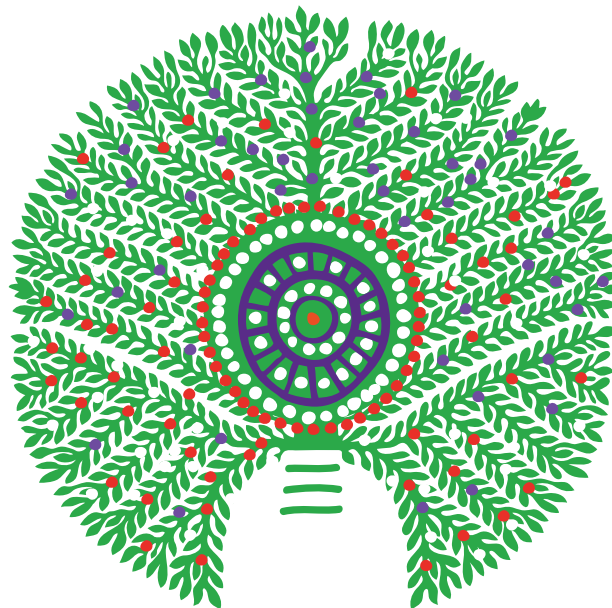
### Artwork elements

---



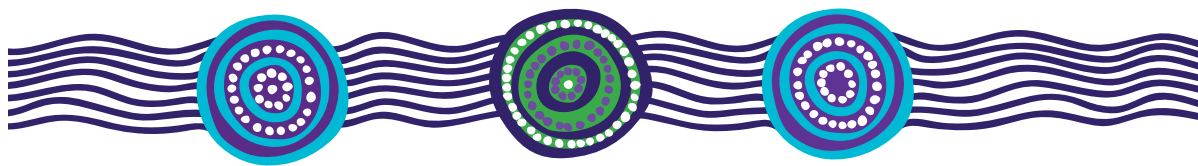
- The Spirit of the people remains steadfast like the tree Strong and Proud. Depicted central to the artwork the tree with it's roots, draws deep water from within the land which replenishes and renourishes, in this still place healing takes place. The art of deep listening and contemplation - listening to self, listening to others, listening to country.

- The central circular motif within in the tree represents fire, the place where we gathered with Family, a place of warmth and comfort, a place of safety. Where childhood stories were shared in the flames of the campfire.

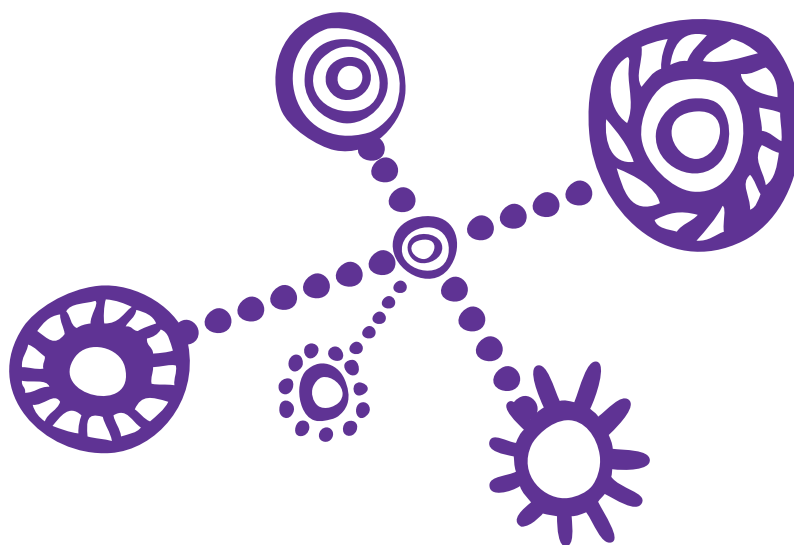


- The tree's many branches and leaves represents the Community that forms the Stolen Generations, they are strengthened together, the fruit represents the wisdom they hold.





- The 3 connected circles depicted at the bottom of the piece represents our connections to the Land, Sea (Water) and Sky. Connection to Deep Water.



- The 4 predominant circles that are connected above in the night sky represents Country where the Spirit returns back to - Saltwater, Freshwater, Open Plains and Desert Country.

The Southern Cross constellation guides their journey, and assists in navigation through life today and the journey of Healing. The stars in the night sky represent those that have passed on, their memories remain with us as our journey continues as individuals, as a community, as a people and as a Nation, guiding, informing, supporting, learning, listening and yarning on our journey to Healing Our People, Healing Our Country and Healing Our Nation.